

# billboard

SEPTEMBER 21, 2019 • BILLBOARD.COM



## ON THE CAMPAIGN TRAIL

WOONING AWARDS  
VOTERS NOW

## MEET THE NEW BOSS

RECORDING  
ACADEMY CEO  
DEBORAH DUGAN

# 2020 GRAMMY PREVIEW

How genre-busting,  
chart-topping,  
meme-making artists  
**LIL NAS X** and  
**LIZZO** became new  
models for artist  
development —  
and major Grammy  
contenders



FOR YOUR GRAMMY® CONSIDERATION

# TAYLOR SWIFT

★★★★★ "Lover is a career-topping masterpiece" **RollingStone** ★★★★★

"The old Taylor is back on Lover and she's been in years" **VULTURE**

★★★★★ "Swift's vocals are all over the place throughout, with varied timbres and layers of harmony and surprising interjections

that constantly catch me by surprise" **Taylor Swift's 'Lover'**

"grown-up, country-pop" **Spin** ★★★★★ "Critics

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★★★★★ "Swift's vocals are all over the place throughout, with varied timbres and layers of harmony and surprising interjections

that constantly catch me by surprise" **Taylor Swift's 'Lover'**

#1 BILLBOARD 200 ALBUMS DEBUT  
3 MILLION+ UNITS GLOBALLY FIRST WEEK



# FOR YOUR GRAMMY® CONSIDERATION

★★★★★ "ARIANA GRANDE CLAIMS NOS. 1 & 3 ON BILLBOARD HOT 100 & FIRST ACT TO ACHIEVE THE FEAT SINCE THE BEATLES IN 1964" **billboard** ★★★★★ "THE NEXT TURNS OUT TO BE THE BEST ALBUM YET." *Rolling Stone* ★★★★★ "4 OUT OF 5 YEARS" *Rolling Stone* ★★★★★ "ONE OF THE YEAR'S BEST POP ALBUMS." *Rolling Stone* ★★★★★ "...THANK YOU FOR PROMISING TO BE ONE OF THE BEST OF THIS YEAR" *VARIETY* ★★★★★ "...AS USUAL, IT'S ARIANA GRANDE'S VOICE—ANNIHILATING THERE, ALWAYS UNDENIABLE—THAT CARRIES THE ALBUM." *Rolling Stone* ★★★★★ "GRANDE DELIVERS THE MOST INCLUSIVE AND EMPOWERING ALBUM YET" **USA TODAY** ★★★★★ "THE RESULTS ARE, IN A WORD, MAGNIFICENT..." *Esquire*

# ARIANA GRANDE

#1 BILLBOARD 200 ALBUMS DEBUT  
10 BILLION GLOBAL STREAMS



FOR YOUR GRAMMY® CONSIDERATION

# LIL WAYNE

★★★★★ "AFTER SIX YEARS, LIL WAYNE DELIVERS WITH A STRONG RETURN. HE'S PRESENT, LITHE AND LUCID. THERE'S STILL THE HUNGRY, RAPID-FIRE WORD-PLAY THAT HE DOES WITH HIS PEN." **billboard** ★★★★★

"CARTER V CAPTURES THE WAY WE WANT TO REMEMBER HIM: OPEN, WORD-DRUNK, AND EXHILARATED BY HIS OWN VOICE."

**Pitchfork** ★★★★★ "LIL WAYNE IS AS LIONIZED AS HIS SKIN. CARTER V ACTS AS A TESTIMONY TO HIS TALENT." ★★★★★

**FADER** ★★★★★ "CARTER V'S

REMINISCENT OF HIS EARLY ALBUM

FULLY REVEALS HIS TALENT. IT'SN'T

HAVING HIM SAY IT. ★★★★★

"THAT'S THE POINT OF HIS MUSIC. INCLUSIVE.

THERE'S NO ONE ELSE WHO CAN RAP

MUSIC LIKE THIS." **VULTURE**

★★★★★ "LIL WAYNE IS A TALENTED AND TALENTED

#1 BILLBOARD 200 ALBUMS DEBUT  
#1 BILLBOARD HOT R&B/HIP-HOP SONGS DEBUT



FOR YOUR GRAMMY® CONSIDERATION

# POST MALONE

★★★★★ "DID NOT HOLD  
EXPRESSION" 

RELEASES WILL BE

★★★★★ "CINEMATIC  
SIGNATURE MELODY"

"MUSICAL FIREWORKS"  
FAVORITE UNCONVENTIONAL

DAZED ★★

IDOLATOR

BALLAD..

★★★★★ "

MASTER

★★★★★

CAN TALK

HEART

ZOMBIE

"POST SHOWS

BACK IN TERMS OF CREATIVE  
EVERY SINGLE POST MALONE

"COME A HIT"  STEREOGUM

"HYPERBEAST" ★★★★★ "POSTY'S  
STYLE" HYPERBEAST ★★★★★

★★★★★ "THE INTERNET'S  
TOOED HEARTTHROB"

"STEPS WINNING."

HEARTBREAK



1BIE



INGS

NOBIETY

"DIE..." 

#1 BILLBOARD 200 ALBUMS DEBUT  
6 BILLION GLOBAL STREAMS



**FOR YOUR GRAMMY® CONSIDERATION**

# NAV

★★★★★ NOT MANY ARTISTS CAN GO STRAIGHT FROM RETIREMENT TO THE MOUNTAINTOP OF MUSIC, BUT (UNUSUALLY) WHAT NAV ACCOMPLISHED IN HIS DEBUT ALBUM IS UNPRECEDENTED. **billboard**

★★★★★ NAV IS THE BIGGEST MOMENT OF HIS CAREER TO DATE. "HE'S DELIVERED HIS CAREER TO THE NEXT LEVEL." **noisey**

★★★★★ "NAV GRABBED THE THRONE" **Forbes** ★★★★★ MORE INDUSTRY EXPERIENCE AND CONFIDENCE TO BECOME MAINSTREAM TO THE PUBLIC, NAV'S STORY IS THE MOST ★★★★★

"IT'S AN ALBUM THAT WILL DEFINE THE FUTURE OF RAP CULTURE." **noisey** ★★★★★ NEVER BEFORE. A

**#1 BILLBOARD 200 ALBUMS DEBUT  
1 BILLION GLOBAL STREAMS**



**FOR YOUR GRAMMY® CONSIDERATION**

# JONAS BROTHERS

★★★★★ "...the Renaissance of 2019 was far more than just one good single."  
(Happiness Begins) ★★★★★ "The Jonas Brothers were always built to  
be brought back." ★★★★★ "Living up to its good-  
cheer-promising concept, the album is just imagining how  
good the music can be in the pop realm." ★★★★★ "The album is inarguably  
their best work to date." ★★★★★ "Album Ever"

ELITE ★★★★★ "The album is inarguably their best work to date." ★★★★★ "Album Ever"  
... "TIME  
★★★★★ "The album is inarguably their best work to date." ★★★★★ "Album Ever"  
bigger than ever." ★★★★★ "The album is inarguably their best work to date." ★★★★★ "Album Ever"

★★★★★ "The album is inarguably their best work to date." ★★★★★ "Album Ever"  
Jonas Brothers ★★★★★ "The album is inarguably their best work to date." ★★★★★ "Album Ever"  
billboard ★★★★★ "The album is inarguably their best work to date." ★★★★★ "Album Ever"

★★★★★ "The album is inarguably their best work to date." ★★★★★ "Album Ever"  
Rolling Stone ★★★★★ "The album is inarguably their best work to date." ★★★★★ "Album Ever"

**#1 BILLBOARD 200 ALBUMS DEBUT  
FIRST GROUP TO DEBUT #1 BILLBOARD HOT 100 THIS CENTURY**



**FOR YOUR GRAMMY® CONSIDERATION**

# JAMES BLAKE

★★★★★ "Assume Form marks a sharp spiritual turn towards letting others in, a lush, hip-hop infused love and the trials of vulnerability..." **nyt mag** ★★★★★

...of a song, resisting any traditionally identifiable center, and an... melancholy, bliss and despair comes undone."

...musician's musician — and... as ever and his

★★★★★ ...provided listeners... the young artist... Blake

★★★★★ "Happy in Love" **noise**... remarkable achievement by one of

...of his greatest... 'Assume Form' sets a high artistic bar for... letting others in, a lush

Assume Form... and... y... ★★

**#1 BILLBOARD TOP DANCE/ELECTRONIC ALBUMS DEBUT**  
**2018 GRAMMY® AWARD WINNER**





FOR YOUR GRAMMY® CONSIDERATION

# LIL TECCA

★★★★★ THE NEW HIGHLIGHT MAY WELL BE “SHOTS,”  
LESS THAN TWO MINUTES OF **CHEST-THUMPING** OVER  
A **SIZZLING DANCE BEAT** **billboard** ★★★★★

“LIL TECCA IS HAVING A GREAT TIME WITH HIS PROJECT,  
**ING HIS PROWESS** PROJECT,  
TECCA’S LATEST OFFERING IS A GREAT FEATURE,  
SHOWCASING HIS **TAL** PROJECT  
TECCA METACRITICALLY PITS TYPEBEAST  
G SHORT  
-AND-COMER.”

TYPEBEAST ★★★★★  
ARTISTS

#1 TOP R&B/HIP-HOP ALBUMS DEBUT  
150 MILLION STREAMS FIRST WEEK

FOR YOUR GRAMMY® CONSIDERATION

# METRO BOOMIN

★★★★★ "...BUILDS ON AND CREATES A BIGGER VERSION OF THE DARK, HARD-HITTING PRODUCTION THAT TURNED HIM INTO RAP'S DEFINITIVE PRODUCER." **Pitchfork** ★★★★★ "NEW PROJECT SERVES AS A CURATED EXTENSION OF THE SUPER-PRODUCER'S MUSICAL STYLING THAT HAS INFORMED THE CURRENT LANDSCAPE OF HIP HOP." **HYPEBEAST** ★★★★★ "...WITHOUT SAYING A WORD, METRO BOOMIN'S VOICE HAS A PRESENCE." **DJBCOTH** ★★★★★ "METRO BOOMIN BECAME THE KEY IN UNLEASHING THE CREATIVITY IN SOME OF THE MOST IMPORTANT ARTISTS OF HIS GENERATION." **Pitchfork** ★★★★★ "WITH THE POWER TO TRANSFORM ANY SOUNDBITE INTO A FULL-DISPLAY, METRO BOOMIN IS GEARED FOR HIS NEXT CREATIVE PHASE OF HIS CAREER." **hnhh HOINI WHIPHOP** ★★★★★ "AT 25 YEARS OLD, METRO BOOMIN IS KEEP GOING, CONTINUING TO DEFEAT THE ODDS AND PROVE THAT HE'S GOT IT." **Pitchfork** ★★★★★ "A COLLECTION OF SONGS THAT DISRUPT THE STATUS QUO AND BRING ABOUT CHANGE." **DJBCOTH** "THIS YEAR, BUT HE'S HERE TO STAY." **THE HIP HOP** ★★★★★ "...BUT YOU FEELING LIKE YOU'VE BEEN HERE FOREVER." **THE HIP HOP**

#1 BILLBOARD 200 ALBUMS DEBUT  
2 BILLION GLOBAL STREAMS



FOR YOUR GRAMMY® CONSIDERATION

# GRETA VAN FLEET

★★★★★ "IT'S THE BEST ROCK AND ROLL I'VE HEARD IN 20 F\*\*KING YEARS. THESE GUYS ARE SO TALENTED, THEY TAKE MY BREATHAWAY."

- SIR ELTON JOHN ★★★★★ "THE BAND TO WATCH." **GO** ★★★★★

"THEIR SUCCESS IS OPENING UP DOORS FOR A LOT OF OTHER KIDS"

- SLASH "THE BAND FOR..." - RYAN REYNOLDS "TO"

★★★ "AT, R"

W... E

"... FU... ★

M... LL, ES

THE NY S

N... OV... RO

#1 BILLBOARD TOP ALBUM SALES DEBUT

2018 GRAMMY® AWARD WINNER

LAVA. republic records

republic records

republic records

republic records

republic records

republic records

republic records

republic records

republic records

FOR YOUR GRAMMY® CONSIDERATION

# OF MONSTERS AND MEN

★★★★★ ““ALLIGATOR,” A CHURNING GUITAR-HEAVY ANTHEM”  
*RollingStone* ★★★★★ ““OF MONSTERS AND MEN IS A REALLY  
TERRIFIC BAND...THIS RECORD FEVER DREAM IS TERRIFIC.” [npr](#)

★★★★★ “ETHEREAL MUSIC” *Entertainment* ★★★★★ “WE WOULDN'T  
ASK FOR A BETTER COMEBACK” *WOODZINE* ★★★★★ “ALLIGATOR,”  
IS A BANGER” *pas* ★★★★★ OF THE MOST SUCCESSFUL  
AND RISING NEW INTERNATIONAL BANDS OF THE LAST



#1 BILLBOARD TOP ROCK ALBUMS DEBUT  
#1 AAA RADIO CHART



FOR YOUR GRAMMY® CONSIDERATION

# SPIDER-MAN

INTO THE SPIDER-VERSE

★★★★★ "THE 'SPIDER-MAN: INTO THE SPIDER-VERSE' SOUNDTRACK IS EXACTLY WHAT BLACK PEOPLE SHOULD BE" **UPROXX**

★★★★★ "...ONE OF THE BEST HIP-POP-ORIENTED FILM SOUNDTRACKS EVER" **WILLIAMS UPROXX**

★★★★★ "5 STAR BEST MOVIES OF THE YEAR" **RollingStone**

★★★★★ "THE 'SPIDER-VERSE' HAS BEEN THE MOST ANTICIPATED RELEASE THIS FALL" **TO THE SPIDER**

CAST, WITH SONGS BY **JADE NE, NICKI MINAJ,**

**JADEN SMITH, AND** "FUNKY, DREAMY" **HE IS A PERPETUAL**

**BALLAD..." billboard** "EVERYTHING THE MAN" **TOUCHES TURNS TO GOLD**

"10 SECONDS BUT IT SOUNDS LIKE A **VERY WELL BE THE MAN'S** **NEXT HIT."**★★★★★ "AFTER SUCH A SHORT SECTION OF

IT, WE'RE PRACTICALLY **BEGUN TO HEAR MORE."** **hnhh**★★★★★

**#1 BILLBOARD HOT 100: "SUNFLOWER"  
5 BILLION GLOBAL STREAMS**



FOR YOUR GRAMMY® CONSIDERATION  
ANDREA BOCELLI



**#1 ALBUM**  
BILLBOARD  
200



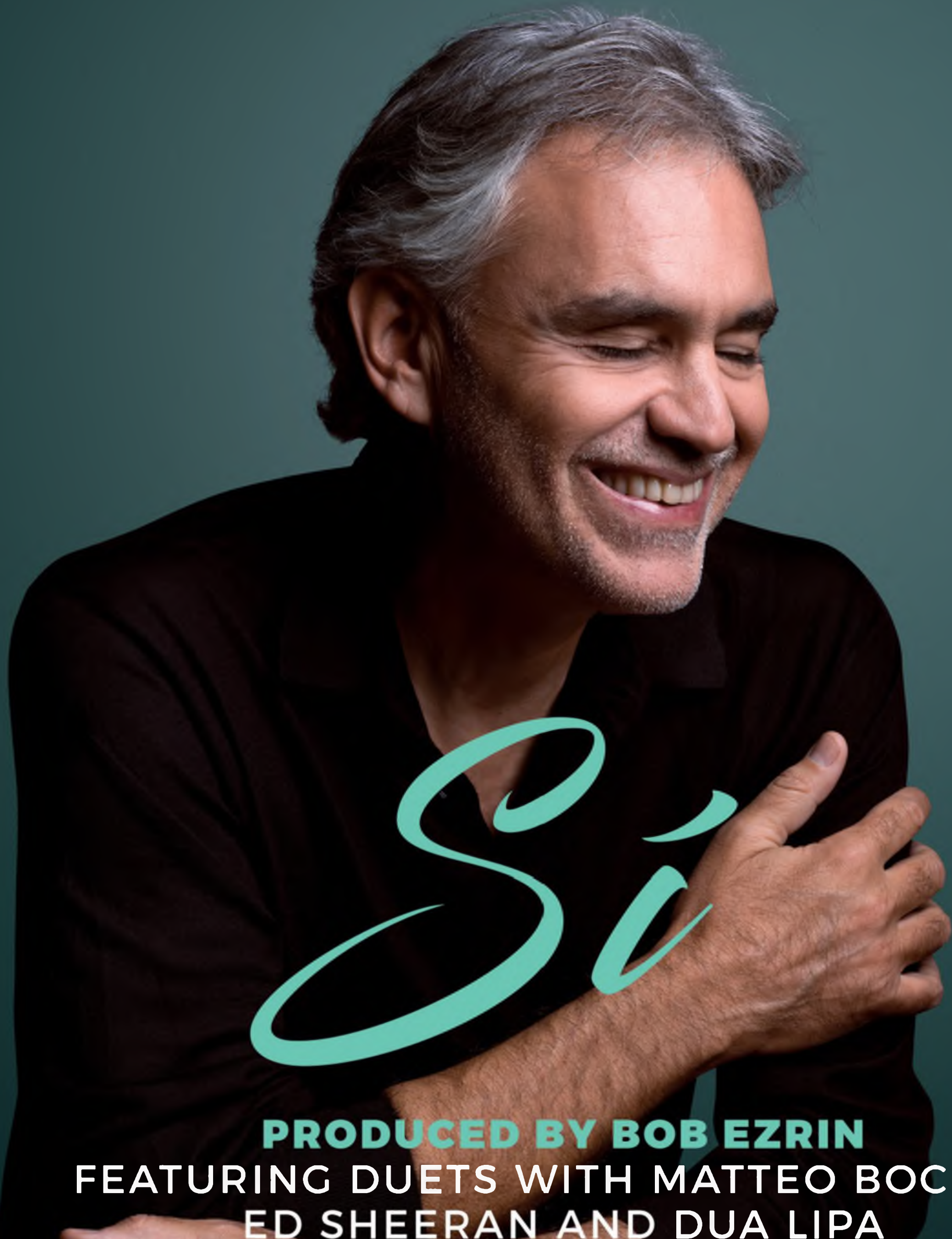
**#1 ALBUM**  
OFFICIAL UK  
ALBUMS CHART



**WORLDWIDE**  
SOLD OUT  
TOUR



**FIRST ALBUM**  
OF NEW MATERIAL  
IN 14 YEARS



**PRODUCED BY BOB EZRIN**

FEATURING DUETS WITH MATTEO BOCELLI,  
ED SHEERAN AND DUA LIPA

FOR YOUR GRAMMY<sup>®</sup>  
CONSIDERATION

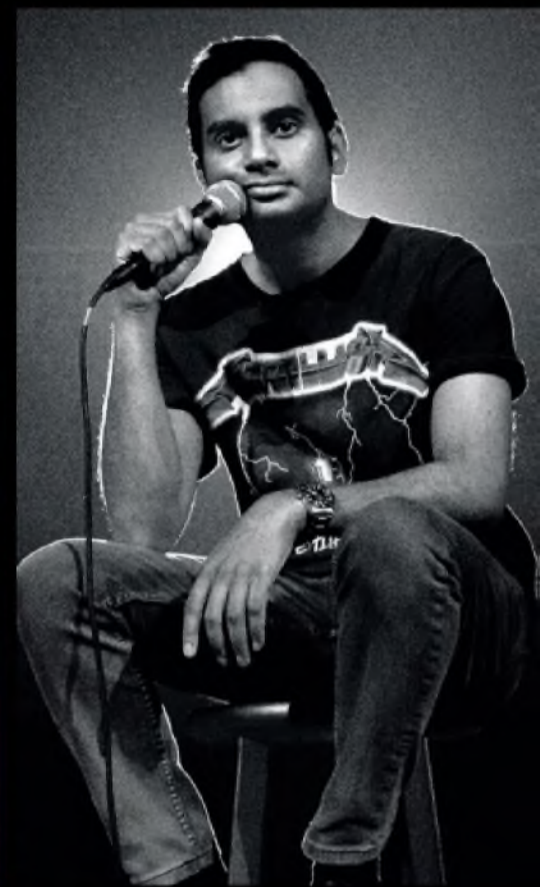


Arranged and Conducted by Andrew Cottee

*Once In A While*

**SETH MacFARLANE**





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FOR YOUR GRAMMY®  
CONSIDERATION

# BEST COMEDY ALBUM

*Adam Sandler*  
100% FRESH

**KEVIN HART**  
IRRESPONSIBLE

CHAPPELLE  
sticks & stones

ELLEN DEGENERES  
*RELATABLE*

THE LONELY ISLAND PRESENTS  
THE UNAUTHORIZED  
**BASH BROTHERS**  
EXPERIENCE

**AMY  
SCHUMER**  
GROWING

**AZIZ ANSARI**  
RIGHT NOW

**GABRIEL  
"ELUFUY"  
IGLESIAS**  
ONE SHOW FITS ALL

**WANDA SYKES:**  
NOT NORMAL



# billboard Hot 100



Capaldi

## Lewis Capaldi Lands First Top 10

**L**EWIS CAPALDI COLLECTS HIS FIRST BILLBOARD HOT 100 TOP 10 as “Someone You Loved” lifts 11-9. The ballad rises with 79 million airplay audience impressions (up 11%), according to Nielsen Music; 22.3 million U.S. streams (up 9%); and 17,000 sold (up 2%).

The ballad by the 22-year-old Scottish singer-songwriter topped the Official U.K. Singles chart for seven weeks in March and April, while two proper videos for the song have helped its profile, including a clip that premiered at the end of August.

Meanwhile, Post Malone infuses the Hot 100’s top 10 with four songs from his new album, *Hollywood’s Bleeding*, which launches atop the Billboard 200 (see page 186). He becomes just the sixth act ever to tally at least four simultaneous Hot 100 top 10s, joining 50 Cent, The Beatles, Drake, Lil Wayne and T-Pain.

Notably, the Hot 100’s highest debut — Post Malone’s “Take What You Want,” featuring Ozzy Osbourne and Travis Scott, at No. 8 (see story, page 96) — returns rock icon Osbourne to the top tier after a record break: 30 years and three months since his lone prior top 10, “Close My Eyes Forever” (with Lita Ford), a No. 8 hit in June 1989.

—GARY TRUST

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	CERTIFICATION	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1</b> TRUTH HURTS RICKY REED, TELE. (E. B. FREDERIC, M. JEFFERSON, S. CHEUNG, JESSE SAINT JOHN)	▲	Lizzo NICE LIFE/ ATLANTIC	1	19
2	2	2	SENORITA ANDREW WATT, BENNY BLANCO, S. MENDES, K. C. CABELLO, A. WOTMAN, B. J. LEVIN, A. TAMPOSI, C. E. AITCHISON, J. PATTERSON, M. A. HOIBERG	▲	Shawn Mendes & Camila Cabello SYCO/ISLAND/ Epic/REPUBLIC	1	12
12	10	3	GOODBYES B. D. LEE, L. BELL (A. R. POST, J. L. WILLIAMS, B. J. LEE, L. BELL, B. WALSH, V. L. BLAVATNIK, J. L. FOUTZ)		Post Malone Feat. Young Thug REPUBLIC	3	10
-	7	4	<b>AIR</b> CIRCLES POST MALONE, FRANK DUKES, L. BELL (L. BELL, A. R. POST, A. FEENEY, B. WALSH, K. GUNESBERK)		Post Malone REPUBLIC	4	2
3	3	5	BAD GUY F. B. O'CONNELL (B. E. O'CONNELL, F. B. O'CONNELL)		Billie Eilish DARKROOM/ INTERSCOPE	1	24
6	4	6	RANSOM N. MIRA, T. TAYLOR (T. J. A. SHARPE, N. MIRA, T. TAYLOR)		Lil Tecca GALACTIC/REPUBLIC	4	15
7	6	7	NO GUIDANCE VINYLZ, J. LOUIS 40, T. WALTON (C. M. BROWN, A. GRAHAM, A. HERNANDEZ, N. J. SHEBIB, J. HUIZAR, T. WALTON, N. CHARLES, T. J. BRYANT, M. PLEBRUN)	▲	Chris Brown Feat. Drake CBE/RCA	6	14
<b>HOT SHOT DEBUT</b>		8	TAKE WHAT YOU WANT L. BELL, ANDREW WATT (A. R. POST, J. OSBOURNE, TRAVIS SCOTT, L. BELL, A. WOTMAN, B. WALSH)		Post Malone Feat. Ozzy Osbourne & Travis Scott REPUBLIC	8	1
13	11	9	SOMEONE YOU LOVED T. M. S. (L. CAPALDI, ROMANS, B. KOHN, P. KELLEHER, T. BARNES)	▲	Lewis Capaldi VERTIGO/CAPITOL	9	18
17	14	10	SUNFLOWER 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	47



FOR YOUR GRAMMY® CONSIDERATION  
BEST MUSIC FILM



# HOMECOMING

A FILM BY BEYONCÉ



# SPRINGSTEEN ON BROADWAY

N

FOR YOUR GRAMMY® CONSIDERATION

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**BEST MUSIC FILM**



FOR YOUR GRAMMY® CONSIDERATION

# BEST MUSIC FILM

## BEST SONG WRITTEN FOR VISUAL MEDIA

'Letter To My Godfather'

Written by PHARRELL WILLIAMS and CHAD HUGO

Performed by PHARRELL WILLIAMS



The Clarence Avant Story

# THE BLACK GODFATHER



FOR YOUR GRAMMY® CONSIDERATION  
**BEST MUSIC FILM**



**ROLLING  
THUNDER  
REVUE**

A BOB DYLAN STORY  
BY MARTIN SCORSESE

**N**

FOR YOUR GRAMMY® CONSIDERATION

# BEST MUSIC FILM



TRAVIS  
SCOTT

LOOK MOM  
I CAN FLY





# SOUND

**NOVEMBER 4**

A LIVE EVENT CELEBRATING THE MUSIC OF

**ANIMA**

**ATLANTICS**

**I LOST MY BODY**

**THE  
IRISHMAN**

**ROLLING  
THUNDER  
REVUE**  
A BOB DYLAN STORY  
BY MARTIN SCORSESE

**SPRINGSTEEN  
ON BROADWAY**

# DOC CHECK!

A NETFLIX FILM & SERIES MUSIC SHOWCASE

PRESENTED BY

**billboard**  
& **THE HOLLYWOOD REPORTER**

NETFLIX WITH PANELS, PERFORMANCES AND CONVERSATIONS

**THE BLACK GODFATHER**

**DOLEMITE IS MY NAME**

**HOMECOMING**  
A FILM BY BEYONCÉ

**Klaus**

**Marriage Story**

**the Politician**

**3 STRANGER THINGS**

**THE TWO POPES**

**WHEN THEY SEE US**



2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
52	41	51	<b>GOOD AS HELL</b> RICKY REED (E. B. FREDERIC, M. JEFFERSON)	Lizzo NICE LIFE/ATLANTIC	41	3
NEW		52	<b>MYSELF</b> L. BELL, FRANK DUKES, E. HAYNIE (A. R. POST, J. TILLMAN, L. BELL, A. FEENY, E. HAYNIE)	Post Malone REPUBLIC	52	1
NEW		53	<b>I KNOW</b> L. BELL (A. R. POST, L. BELL, B. WALSH)	Post Malone REPUBLIC	53	1
68	50	54	<b>I DON'T KNOW ABOUT YOU</b> J. MOI (A. GORLEY, M. W. HARDY, H. PHELPS, J. RODGERS)	Chris Lane BIG LOUD	50	10
59	42	55	<b>ONE THING RIGHT</b> MARSHMELLO (MARSHMELLO, K. BROWN, J. FRASURE, M. MCGINN)	Marshmello & Kane Brown JOYTIME COLLECTIVE/RCA NASHVILLE/RCA	42	12
NEW		56	<b>LIAR</b> ANDREW WATT, THE MONSTERS & STRANGERZ (K. C. CABELLO, A. WOTMAN, A. TAMPOSI, J. D. BELLION, S. JOHNSON, J. K. JOHNSON, L. RICHELIEU, J. ENBERG, J. BERGGREN, M. BERGGREN, J. BERGGREN)	Camila Cabello SYCO/EPIC	56	1
58	49	57	<b>CHINA</b> ANUEL AA, DADDY YANKEE, KAROL G, OZUNA & J BALVIN TAINY (E. GAZMEY, SANTIAGO, J. C. OZUNA ROSADO, V. SAAVEDRA, KAROL REAL HAS TA G. R. L. AYALA RODRIGUEZ, J. A. OSORIO BALVIN, M. E. MASIS FERNANDEZ)	REAL HAS TA LA MUERTE	43	8
NEW		58	<b>INTERNET</b> DJ DAHI, BLOODPOP, L. BELL (A. R. POST, K. D. WEST, D. NATCHE, L. BELL)	Post Malone REPUBLIC	58	1
73	57	59	<b>LIVING</b> R. COPPERMAN, JON RANDALL (R. COPPERMAN, J. M. NITE, A. GORLEY, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	57	7
NEW		60	<b>SHAMELESS</b> ANDREW WATT, THE MONSTERS & STRANGERZ (K. C. CABELLO, A. WOTMAN, A. TAMPOSI, J. D. BELLION, S. JOHNSON, J. K. JOHNSON)	Camila Cabello SYCO/EPIC	60	1
66	51	61	<b>MOTIVATION</b> ILYA (A. GRANDE), I. SALMANZADEH, S. KOTECHA, MAX MARTIN, N. K. HAMILTON)	Normani KEEP COOL/RCA	33	4
54	52	62	<b>BAD BAD BAD</b> WHEEZY, NILS (NOT LISTED)	Young Thug YOUNG STONER LIFE/ATLANTIC/300	32	4
60	53	63	<b>OTRO TRAGO</b> DIMELO FLOW (C. I. MORALES WILLIAMS, D. E. CASTRO HERNANDEZ, J. VASQUEZ VALDES, J. J. MENDEZ, N. RIVERA CAMINERO, J. C. OZUNA ROSADO, E. GAZMEY SANTIAGO, V. SAAVEDRA, J. D. MEDINA VELEZ)	Sech, Darell, Nicky Jam, Ozuna & Anuel AA RICH	34	14
72	60	64	<b>TIME</b> T. PROFITT, N.F. (N. FEUERSTEIN, T. PROFITT)	NF NF REAL MUSIC/CAROLINE	60	8
71	55	65	<b>LALALA</b> Y2K (A. STARACE, A. GUMUCHIAN)	Y2K & bbno\$ BBNO/Y2K/COLUMBIA	55	11
53	48	66	<b>THE ONES THAT DIDN'T MAKE IT BACK HOME</b> J. S. S. TOVER, S. BORCHETTA (J. MOORE, P. DIGIOVANNI, C. MCGILL, J. S. S. TOVER)	Justin Moore VALORY	46	13
48	47	67	<b>ALL TO MYSELF</b> D. SMYERS, S. HENDRICKS (D. SMYERS, S. MOONEY, N. GALYON, J. REYNOLDS)	Dan + Shay WARNER MUSIC NASHVILLE/WAR	31	19
NEW		68	<b>SELF CONTROL</b> NOT LISTED (NOT LISTED)	YoungBoy Never Broke Again NEVER BROKE AGAIN/ATLANTIC	68	1
83	70	69	<b>BALLIN'</b> MUSTARD, GYLT TRYPP (D. I. MCFARLANE, S. R. KHAN ZAMAN KHAN, R. W. MOORE, JR., D. JONES)	Mustard Feat. Roddy Ricch 10 SUMMERS/ INTERSCOPE	69	8
-	77	70	<b>HEAT</b> BUDDAHBLESS (C. M. BROWN, T. B. DOUGLAS, SR., A. L. SMALL, K. THOMAS, M. PITTS, L. S. ROGERS, S. G. KITCHENS)	Chris Brown Feat. Gunna CBE/RCA	70	2
74	65	71	<b>PRAYED FOR YOU</b> A. BOWERS, M. STELL (M. STELL, A. BOWERS, A. CRUZ)	Matt Stell WIDE OPEN/RECORDS/GOOD COMPANY/ARIS TA NASHVILLE	65	6
69	63	72	<b>CALLAITA</b> TAINY, F. SALDANA, TUNES (B. A. MARTINEZ OCASIO, F. G. ORTIZ TORRES)	Bad Bunny & Tainy RIMAS	52	14
64	67	73	<b>SLIDE AWAY</b> A. WYATT, MIKE WILL MADE-IT (M. CYRUS, A. WYATT, M. L. WILLIAMS, A. MIETTINEN)	Miley Cyrus RCA	47	4
76	66	74	<b>SOUTHBOUND</b> D. GARCIA, C. UNDERWOOD (C. UNDERWOOD, D. A. GARCIA, J. MILLER)	Carrie Underwood CAPITOL NASHVILLE	66	9
56	56	75	<b>REARVIEW TOWN</b> M. KNOX (N. THRASHER, B. PINSON, K. LOVELACE)	Jason Aldean MACON/BROKEN BOW	40	16
61	58	76	<b>QUEEN OF MEAN</b> A. ARMATO, TIM JAMES (A. ARMATO, T. A. STURGES, A. SCHMALHÖLZ, TIM JAMES)	Sarah Jeffery WALT DISNEY	49	6
81	75	77	<b>LOVE YOU TOO LATE</b> M. R. CARTER (C. SWINDELL, M. R. CARTER, B. KINNEY)	Cole Swindell WARNER MUSIC NASHVILLE/WMN	74	6
99	64	78	<b>DID IT AGAIN</b> N. MIRA, T. TAYLOR, E. TROU (N. MIRA, T. TAYLOR, T. J. A. SHARPE, E. LATROU)	Lil Tecca GALACTIC/REPUBLIC	64	4
86	79	79	<b>NO ME CONOCE</b> MASIS, M. DE LA CRUZ REYNOSO (J. M. NIEVES CORTEZ, J. A. OSORIO BALVIN, B. A. MARTINEZ OCASIO, M. B. MASIS FERNANDEZ, M. DE LA CRUZ REYNOSO, NYERA)	Jhay Cortez, J Balvin & Bad Bunny UNIVERSAL MUSIC LATINO/UMLE	71	10
70	68	80	<b>F.N</b> MB13 BEATZ (LIL TJAY, M. A. BELL, A. ROMANDV)	Lil Tjay COLUMBIA	68	5



## 56 & 60

### CAMILA CABELLO

"Liar" and "Shameless"

Cabello's two new singles — expected to usher in her forthcoming sophomore album — enter the Hot 100 as "Liar" launches with 12.3 million in airplay audience, 8.9 million U.S. streams and 11,000 sold, according to Nielsen Music, and "Shameless" starts with 9.5 million clicks, 7.5 million in radio reach and 12,000 sold. Cabello first simultaneously debuted two chart entries on Aug. 26, 2017, when "OMG" (featuring Quavo) bowed at No. 81 and "Havana" (featuring Young Thug) began at No. 99 before becoming her first No. 1. —G.T.

CABELLO: JOHN SHEARER/GETTY IMAGES; GRANDE: KEVIN MAZUR/GETTY IMAGES; BALLERINI: ANDREW H. WALKER/SHUTTERSTOCK

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
91	82	81	<b>ONE MAN BAND</b> S. MCANALLY (M. RAMSEY, T. ROSEN, B. TURS, J. OSBORNE)	Old Dominion RCA NASHVILLE	81	3
NEW		82	<b>HOMECOMING QUEEN?</b> J. ROBBINS (K. BALLERINI, J. ROBBINS, N. GALYON)	Kelsea Ballerini BLACK RIVER	82	1
80	72	83	<b>HATE ME</b> J. EVIGAN, THE MONSTERS & STRANGERZ (J. G. EVIGAN, E. J. GOULDING, B. T. HAZZARD, J. K. JOHNSON, S. JOHNSON, M. LOMAX, A. WOTMAN, J. A. HIGGINS)	Ellie Goulding & Juice WRLD POLYDOR/ INTERSCOPE	72	8
85	78	84	<b>PRESS</b> NOT LISTED (NOT LISTED)	Cardi B THE KSR GROUP/ATLANTIC	16	15
-	90	85	<b>GOOD VIBES</b> Z. CROWELL, C. JANSON (C. JANSON, Z. CROWELL, A. GORLEY)	Chris Janson WARNER MUSIC NASHVILLE/WAR	85	2
98	86	86	<b>BABY SITTER</b> GO GRIZZLY, MARI BEATZ (J. L. KIRK, K. CEPHUS, J. A. MASSEY, GO GRIZZLY)	DaBaby Feat. Offset SOUTHCOAST/ INTERSCOPE	86	5
NEW		87	<b>223'S</b> ROCCO DID IT AGAIN!, 9LOKKNINE (R. VALDES, J. D. SMITH, J. M. DEMONS)	YNW Melly & 9Lokknine YNW MELLY/300	87	1
100	97	88	<b>BUY MY OWN DRINKS</b> D. HUFF (H. MULHOLLAND, J. WAYNE, N. COOKE, H. LINDSEY, J. KEAR)	Runaway June WHEELHOUSE	88	5
88	85	89	<b>TIP OF MY TONGUE</b> R. COPPERMAN, K. CHESNEY (K. CHESNEY, R. COPPERMAN, E. C. SHEERAN)	Kenny Chesney BLUE CHAIR/WARNER MUSIC NASHVILLE/WEA	77	9
65	62	90	<b>EASIER</b> ANDREW WATT, L. BELL, C. PUTH (L. HEMMINGS, C. HOOD, A. IRWIN, M. CLIFFORD, A. WOTMAN, A. TAMPOSI, L. BELL, R. B. TEDDER, C. PUTH)	5 Seconds Of Summer 5 SECONDS OF SUMMER/ INTERSCOPE	48	16
RE-ENTRY		91	<b>EVERY LITTLE THING</b> C. BROWN (R. DICKERSON, P. WELLING, C. BROWN)	Russell Dickerson TRIPLE TIGERS	91	2
RE-ENTRY		92	<b>EVEN THOUGH I'M LEAVING</b> S. MOFFATT (L. COMBS, W. B. DURRETTE, R. FULCHER)	Luke Combs RIVER HOUSE/ COLUMBIA NASHVILLE	62	2
93	78	93	<b>RIGHT BACK</b> STARDATE, SOBRIE, RILEY, CHARLIE, HANDSOME, D. KOSAK, K. D. ROBINSON, M. S. ERKSEN, T. E. HERMANSEN, CHARLIE, HANDSOME, M. ORILEY, D. KOSAK, R. JERKINS, B. G. RUSSELL, J. SKINNER, J. T. E. J. EDWARDS, J. THOMAS, M. WILLIAMS, A. BOOGIE WIT D)	Khalid Feat. A Boogie Wit da Hoodie RIGHT HAND/ RCA	73	7
-	91	94	<b>WHAT HAPPENS IN A SMALL TOWN</b> D. HUFF (B. GILBERT, R. AKINS, B. BERRYHILL, J. DUNNE)	Brantley Gilbert + Lindsay Ell VALORY	85	5
95	81	95	<b>BAGUETTES IN THE FACE</b> MUSTARD (D. I. MCFARLANE, L. SANDERS, N. S. GORAN, A. BOOGIE WIT DA HOODIE, J. T. CARTER)	Mustard Feat. NAV, Playboi Carti & A Boogie Wit da Hoodie 10 SUMMERS/ INTERSCOPE	81	6
23	61	96	<b>THE MAN</b> J. LITTLE, T. SWIFT (T. SWIFT, J. LITTLE)	Taylor Swift REPUBLIC	23	3
78	83	97	<b>IT'S YOU</b> POP, HAPPY PEREZ, SAM WISH (A. GATIE, A. ALLAHVERDI, A. WANSEL, N. PEREZ, S. WISHKOSKI, N. A. SCHIAVONE)	Ali Gatie LISN/WARNER	70	13
84	87	98	<b>GO LOKO</b> MUSTARD, GYLT TRYPP (K. D. R. JACKSON, D. I. MCFARLANE, S. R. KHAN ZAMAN KHAN, M. R. NGUYEN STEVENSON, J. RESTO QUINONES)	YG, Tyga & Jon Z 4HUNNID/CTE/ DEF JAM	49	19
RE-ENTRY		99	<b>PLAYING GAMES</b> LONDON ON DA TRACK (S. WALKER, L. T. HOLMES, A. ROBINSON, K. R. BAILEY, C. GRIFFIN)	Summer Walker LVRN/ INTERSCOPE	87	2
-	59	100	<b>DOIN' TIME</b> ANDREW WATT, HAPPY PEREZ (B. J. NOWELL, R. RUBIN, A. K. HOROVITZ, A. NYAUCH, R. GOODMAN, I. GERSHWIN, D. HEYWARD, D. HAYWARD, G. GERSHWIN)	Lana Del Rey POLYDOR/ INTERSCOPE	59	2



## 25

### ARIANA GRANDE & SOCIAL HOUSE

"Boyfriend"

The song becomes Grande's 15th top 10 on the Mainstream Top 40 airplay chart, tying her with Britney Spears for the 10th-most. Rihanna leads all acts, with 30.



## 82

### KELSEA BALLERINI

"homecoming queen?"

Debuting with 5 million U.S. streams, 4.2 million airplay audience impressions and 14,000 sold, the ballad earns Ballerini her highest start on Hot Country Songs (No. 15).

SALES, AIRPLAY & STREAMING DATA: NIELSEN MUSIC; IMPRESSIONS AS MEASURED BY NIELSEN MUSIC; SALES DATA AS COMPILED BY NIELSEN MUSIC; TRACKING 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. SEE CHARTS. LEGEND: BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2019 NIELSEN MUSIC, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

FOR YOUR GRAMMY® CONSIDERATION

*ANATOMY*  
*of ANGELS*



*Jon Batiste*

LIVE AT THE VILLAGE VANGUARD





A Boogie Wit Da Hoodie



ARIZONA



Ally Brooke



Adia Victoria



Bazzi



Ben Platt



Briston Maroney



Burna Boy



Broods



CARDI B



COLDPLAY



Cash Money AP



Charli XCX



Death Cab for Cutie



Don Toliver



Ed Sheeran



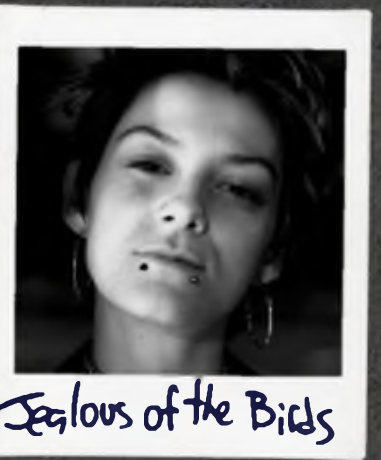
Fight The Fury



Gucci Mane



Halestorm



Jealous of the Birds



Kodak Black



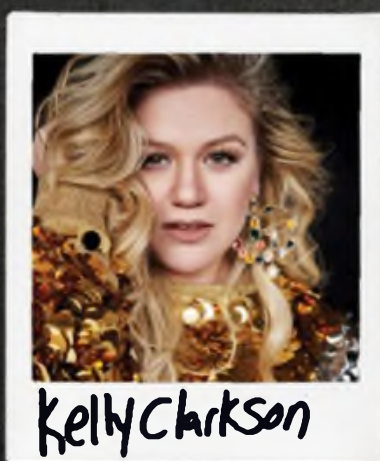
Jess Glynne



KEHLANI



Kyle



Kelly Clarkson



Lil Uzi Vert



LIZZO



Lil Skies



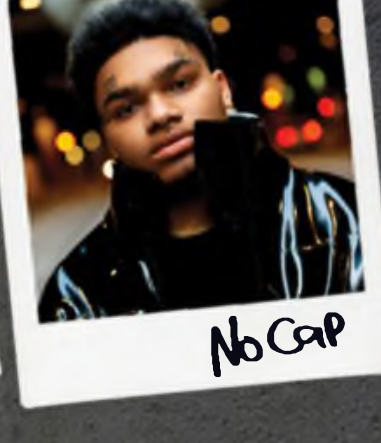
Ledger



Matt Maeson



MARINA



NoCap





Max Frost



Meek Mill



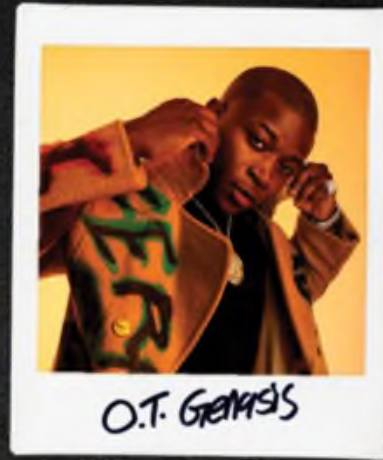
Missy Elliott



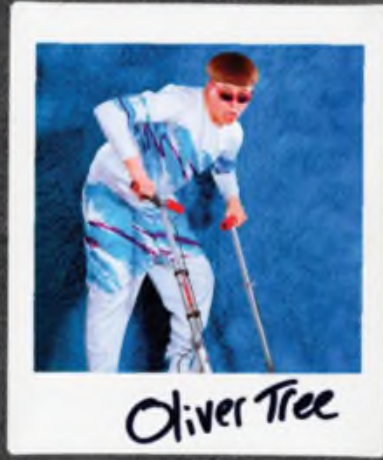
Nipsey Hussle



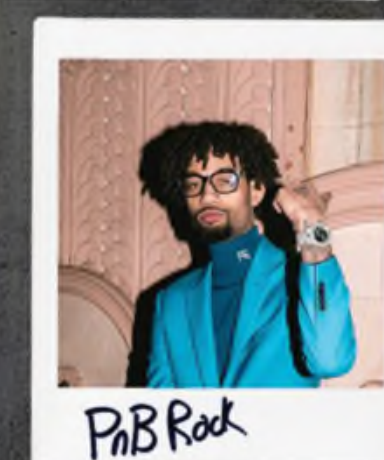
Neebto breathe



O.T. Genasis



Oliver Tree



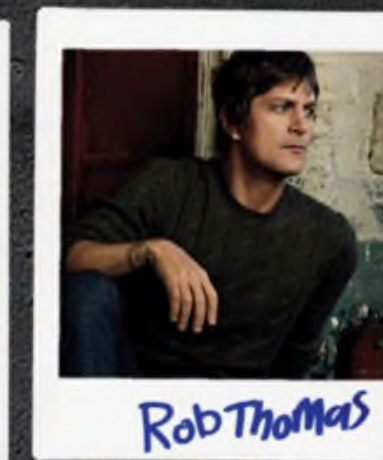
PnB Rock



Quavo Rondo



Rico Nasty + Kenny Beats



Rob Thomas



Rival Sons



Robby Rich



Sebastian Mikael



Stormzy



SHINEDOWN



Skillet



TANK



Tayla Park



Trey Songz



Ty Dolla \$ign



Wallows



Weezer



Why Don't We



Wilder Woods



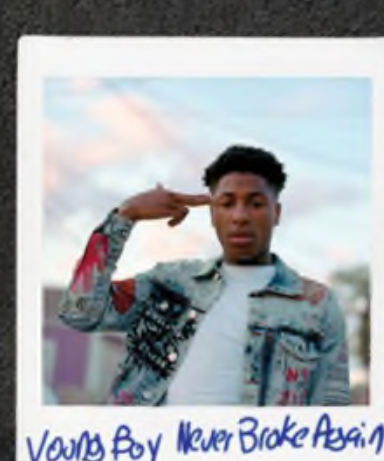
Wiz Khalifa



YBN Cordae



Young Thug



Young Boy Never Broke Again

# OUR YEAR 2019'



# THE TRUTH LIZZO CUZ I LOVE YOU

THE BEST OF 2019 PROCLAIMED BY

**Newsweek** *RollingStone* **VANTYFAIR** *VARIETY* **VULTURE**

“Cuz I Love You’ is further evidence that [Lizzo] is the full package

**STEREOGUM**

“Lizzo is the musical artist you need to hear right now”

**CNN**

“Cuz I Love You’ is finally here and it’s full of the kind of fearless swagger, unapologetic pride, and boundless joy that’s won over so many fans”

**npr**

“Power blues-soul singing and jubilant, swinging rapping”

**The New York Times**

“Lizzo gave the the world an extraordinary gift”

**The Washington Post**



“Her debut’s sexy, smart, scuffed-up R&b establishes Lizzo as an immediate star”

**VARIETY**

“Lizzo just raised the bar”

**FADER**

**FEATURING THE EXTRAORDINARY SINGLES**

---

**TRUTH HURTS**

**RIAA CERTIFIED 3X PLATINUM**

**#1 BILLBOARD HOT 100**

---

**JEROME | TEMPO (FEATURING MISSY ELLIOTT)**



**NICE  LIFE**



# ED SHEERAN



## NO. 6 COLLABORATIONS PROJECT

#1 on the **billboard 200**  
over 700 Million Album streams

“...a star-studded mixtape with the effortlessly charming Sheeran at the center of every song” **billboard**

“...[No. 6 Collaborations Project] lets him show off his tremendous range...G-Funk, grime, trap, R&B, tropical hip-hop, ballads, hair metal...what knits it together is an impossibly high level of songwriting and an undeniable joy.” **AP** Associated Press

“[“I Don’t Care”] is quite possibly the best pop song to come from stadium selling stars in recent years.” **PAPER**

““Blow” sounds like the ultimate rock record of 2019” **MTV**

“[“Beautiful People” is] sure to blow up the Hot 100....Sheeran and Khalid’s falsettos blend into some seriously stunning harmonies.”

**UPROXX**

**FEATURING THE SINGLES**

“I DON’T CARE”  
w/ Justin Bieber

“BEAUTIFUL PEOPLE”  
feat. Khalid

“BLOW”  
w/ Chris Stapleton  
& Bruno Mars



# CHAMPIONSHIPS

## MEEK MILL

"MEEK MILL'S 'CHAMPIONSHIPS' PLACES HIM UP THERE WITH THE GREATS" - *ROLLING STONE*

"MEEK MILL IS THE CLOSEST THING THAT RAP'S CURRENT GENERATION HAS TO A SUPERHERO..." - *FADER*

AFTER A CAREER MARKED TOO OFTEN BY BOTCHED OPPORTUNITIES AND WASTED POTENTIAL, MEEK MILL HAS FINALLY RISEN TO THE MOMENT." - *PITCHFORK*

**RIAA CERTIFIED PLATINUM**

DEBUTED AT **#1** ON THE BILLBOARD 200 CHART AND **#1** ON TOP RAP ALBUMS CHART  
OVER **2 BILLION** ALBUM STREAMS

**6 RIAA CERTIFIED TRACKS**

GOING BAD FT. DRAKE	<b>3X PLATINUM</b>
DANGEROUS FT. PNB ROCK AND JEREMIH	<b>PLATINUM</b>
24/7 FT. ELLA MAI	<b>GOLD</b>
WHAT'S FREE FT. JAY-Z AND RICK ROSS	<b>GOLD</b>
ON ME FT. CARDI B	<b>GOLD</b>
UPTOWN VIBES FT. FABOLOUS AND ANUEL AA	<b>GOLD</b>

**GOING BAD FT. DRAKE**

REACHED **#1** AT MAINSTREAM R&B/HIP-HOP AND RHYTHMIC RADIO  
MUSIC VIDEO GARNERED OVER **83 MILLION** VIEWS

**24/7 FT. ELLA MAI**

**TOP 10** AT MAINSTREAM R&B/HIP-HOP AND RHYTHMIC RADIO

Co-founded the **REFORM Alliance** in 2018 with the mission to drastically reduce the number of people who are unjustly under the control of the criminal justice system.



*A Boogie  
With  
da  
Hoodie*

*Rap  
Album  
of the  
Year*

***“THIS MAN REPRESENTS THE  
FUTURE OF HIP-HOP, AND YOU  
CAN CERTAINLY EXPECT HIM  
TO KEEP INNOVATING THE  
CULTURE IN YEARS TO COME”***

**RESPECT.**

## HOODIE SZN

STREAMED OVER 2 BILLION TIMES

**3 WEEKS AT #1**

ON BILLBOARD 200 CHART

4 RIAA CERTIFIED TRACKS

LOOK BACK AT IT  
& SWERVIN



STARTENDER



ANGELS & DEMONS



# GUCCI MANE

## EVIL GENIUS

1 BILLION STREAMS

*The Atlanta trap legend completes his transformation into shimmering superstar with this taut and breathtakingly honest record...*

-NME

*"Evil Genius" finds Guwop at the top of his game...*

-XXL

*..a pioneer of the genre, he's earned the title of "genius" enough to flex it here.*

-UPROXX

"WAKE UP  
IN THE SKY"

WITH BRUNO MARS  
& KODAK BLACK

3X CERTIFIED PLATINUM

*...a throwback to  
R&B acts of yore.*

-Rolling Stone

*One of his most considered and  
carefully curated projects...*

-Pitchfork



**“One of the most promising young lyricists in hip-hop”** - The New York Times

# YBN CORDAE

**“Forging a Bold New Path in Rap”**

- Highsnobiety

**“Cordae will be the force to bridge a generational gap in hip-hop”**

- HotNewHipHop

**“Uniquely equipped to bridge rap’s stylistic divide”**

- Pigeons & Planes

**“One of music’s most promising rising stars”**

- Wall Street Journal

**Best New Artist**

**Album Of The Year**

(The Lost Boy)

**Best Rap Album**

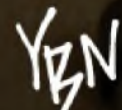
(The Lost Boy)

**Record Of The Year**

(“Bad Idea” feat. Chance the Rapper)

**Song Of The Year**

(“Bad Idea” feat. Chance the Rapper)



GRAMMY® · EMMY® · TONY® AWARD WINNER



# Ben Platt

*Sing to me instead*

ALBUM DEBUTED #1 ON ITUNES  
RADIO CITY MUSIC HALL SOLD OUT IN ONE HOUR  
NETFLIX CONCERT SPECIAL OF ALBUM JUST ANNOUNCED  
STARRING IN NETFLIX SERIES, *THE POLITICIAN*, PREMIERING SEPTEMBER 27

---

*"A CONSUMMATE  
LIVE PERFORMER WHO  
EMBRACES VULNERABILITY...  
UNADULTERATED EMOTION."*

— **billboard**

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*"... EARNEST VOCALS  
AND ACHINGLY SPECIFIC LYRICS  
THAT ARE REMINISCENT OF PLATT'S  
MUSICAL HEROES CAROLE KING  
AND JAMES TAYLOR..."*

—  **USA  
TODAY**

---

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*"SING TO ME INSTEAD IS  
A POP RECORD WITH A SINGER-  
SONGWRITER SENSIBILITY,  
INSPIRED BY THE LIKES OF JONI  
MITCHELL AND JAMES TAYLOR,  
BLENDED WITH THE SOULFUL  
STYLING OF STEVIE WONDER AND  
RAY CHARLES."*

— **Entertainment**

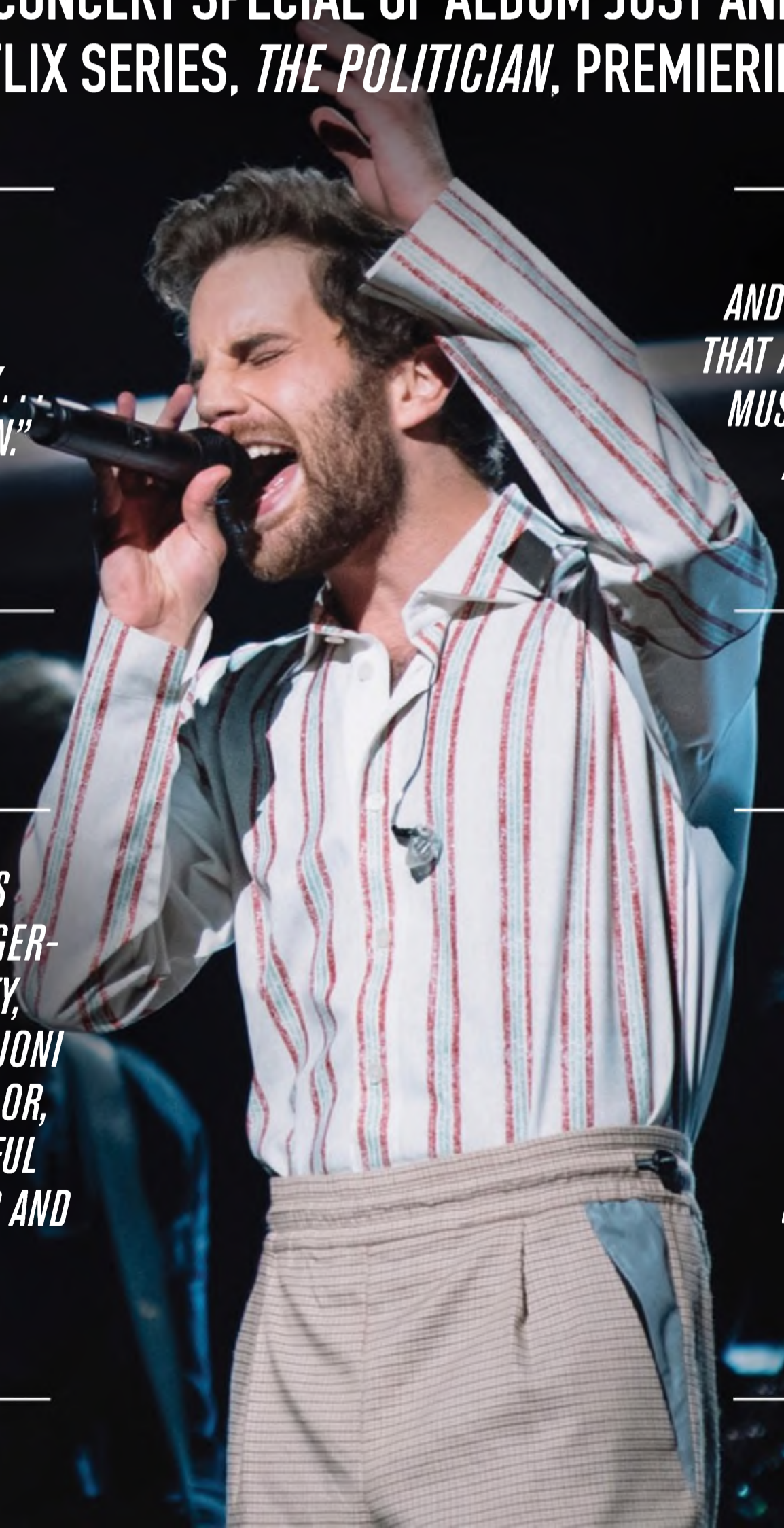
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*"THE 25 YEAR OLD HAS  
A SOULFUL VOICE AND  
PROVES TO BE  
A CONSUMMATE  
STORYTELLER...  
LAYING HIS EMOTIONS  
BARE WITH REFRESHING  
CANDOR."*

— **THEHUFFPOST**

---



# FOR YOUR GRAMMY® CONSIDERATION



**CASH CASH**



**CLEAN BANDIT**



**CLOONEE**



**DOG BLOOD**



**ELDERBROOK**



**FERRECK DAWN,  
ROBOSONIC,  
NIKKI AMBERS**



**KREAM**



**ROBIN SCHULZ**



**RUDIMENTAL**



**SLUSHII,  
SOFIA REYES**



**THE KNOCKS**



**GALANTIS**



**WHETHAN**

Alexander Cardinale ft. Christina Perri  
Anderson East  
Angel Du\$t  
BarlowLN  
Basement  
Brandi Carlile  
Brynn Cartelli  
Christina Perri  
Coheed & Cambria  
Dinosaur Pile-Up  
FEVER 333  
Fitz And The Tantrums  
flor  
Foy Vance  
grandson  
Hamzaa  
Joyous Wolf  
JXN  
Korn  
Lights  
Mat Kerekes  
Matt Corby  
MisterWives  
Motionless In White  
Noelle Scaggs  
nothing,nowhere. x Travis Barker  
ONE OK ROCK  
Panic! At The Disco  
Rainbow Kitten Surprise  
Slash ft. Myles Kennedy and the Conspirators  
Slipknot  
Sturgill Simpson  
SWMRS  
The Band CAMINO  
The Front Bottoms & Manchester Orchestra  
The Highwomen  
Tones and I  
Trivium  
Turnstile  
Twenty One Pilots  
White Reaper  
WhoHurtYou  
YONAKA  
Young The Giant



**GRAMMY AWARDS®**

**FOR YOUR  
CONSIDERATION**

**BLACK CEMENT**  
RECORDS



**FUELED BY RAMEN**



**ROADRUNNER**  
RECORDS



# Contents

SEPT. 21, 2019 • VOLUME 131 / NO. 22

## FEATURES

# 120

### THE X FACTOR

He has the biggest Hot 100 hit of all time and could soon win Grammy gold, but **Lil Nas X** is determined to stay weird — and refuses to be categorized.

#### ON THE COVER

Lil Nas X photographed by Miller Mobley on Aug. 30 at Jamaica Bay Riding Academy in New York. Go behind the scenes of the cover shoot at [billboard.com/videos](http://billboard.com/videos).

THE FANS HAVE VOTED.

# TWENTY ØNE PILOTS PILOTS

NOW, FOR YOUR GRAMMY® CONSIDERATION



TWENTY ØNE PILOTS  
**TRENCH**

ALBUM OF THE YEAR  
BEST POP VOCAL ALBUM  
BEST RECORDING PACKAGE

TWENTY ØNE PILOTS  
**CHLORINE**

RECORD OF THE YEAR  
SONG OF THE YEAR  
BEST POP DUO/IGROUP PERFORMANCE  
BEST MUSIC VIDEO



A DIVISION OF  
THE ELEKTRA  
MUSIC GROUP

FOR YOUR GRAMMY® CONSIDERATION

*katy perry*

ONE OF ONLY FIVE ARTISTS IN HISTORY TO HAVE TOPPED 100 MILLION  
CERTIFIED UNITS WITH THEIR DIGITAL SINGLES - AND THE FIRST-EVER  
CAPITOL RECORDS RECORDING ARTIST TO JOIN THE ELITE  
RIAA 100 MILLION CERTIFIED SONGS CLUB

*Never Really Over*

500 MILLION COMBINED STREAMS

BIGGEST STREAMING AND VIDEO LAUNCH OF HER CAREER

TOP 10 ADULT TOP 40 AIRPLAY

“KATY IS IN A FRUITFUL CREATIVE STRETCH THAT’S RESULTING  
IN SOME OF THE BEST MUSIC OF HER CAREER” -USA TODAY

“KATY PERRY IS BACK & BETTER THAN EVER” -PAPER

“KATY PERRY RETURNS WITH SUMMERTIME SMASH” -FORBES

“KATYCATS TIME TO PURR. KATY PERRY IS BACK” -BILLBOARD



HOLLYWOOD, CALIFORNIA

FOR YOUR GRAMMY® CONSIDERATION

# SAM SMITH

OVER 22 MILLION ADJUSTED ALBUMS SOLD WORLDWIDE

WINNER OF FOUR GRAMMY AWARDS®, AN OSCAR,  
A GOLDEN GLOBE AND THREE BRIT AWARDS

PRAISE FROM THE NEW YORK TIMES, NPR, ROLLING STONE,  
OUT, VOGUE, THE FADER, VICE AND MANY MORE

## DANCING WITH A STRANGER

CERTIFIED PLATINUM + OVER A BILLION STREAMS

“DANCING WITH A STRANGER’ IS A SONG YOU NEED TO KNOW,  
JOY IS BASICALLY OOZING OUT OF EVERY BEAT, NOTE AND  
PERFECTLY HARMONIZED LINE” - ROLLING STONE

## HOW DO YOU SLEEP

OVER 100 MILLION STREAMS + VIDEO VIEWS

“HOW DO YOU SLEEP?” IS A SLICK PRODUCTION OVER  
A SNAPPY BEAT WITH SMITH'S TRADEMARK VOCALS FRONT  
AND CENTER...IT'S SEXY AND FUN AND SLIGHTLY DANGEROUS” - BILLBOARD

“SAM SMITH'S GRAND RETURN IS HERE WITH HIS NEW,  
FUTURISTIC VIDEO FOR "HOW DO YOU SLEEP?"  
...A BRILLIANT VISUAL THAT REAFFIRMS SMITH'S  
PLACE AS ONE OF POP'S BIGGEST VOICES” - MTV NEWS

“SAM SMITH MAY BE BEST KNOWN AS A  
TEAR-JERKING BALLADEER, BUT HE'S TAKING  
A DIFFERENT APPROACH ON HIS LATEST  
SINGLE, OFFERING UP SUMMERY BEATS  
AND SLINKY DANCE MOVES” - HUFFINGTON POST



HOLLYWOOD, CALIFORNIA

# Contents

SEPT. 21, 2019 • VOLUME 131 / NO. 22

## FEATURES

# 130

### THE GOSPEL TRUTH

Two years after its release, **Lizzo's** "Truth Hurts" is topping the Hot 100 and generating Grammy buzz — but it took much more than a series of happy accidents to get her there.

#### ON THE COVER

Lizzo photographed by Heather Hazzan on Aug. 27 at the Brooklyn Botanic Garden in Brooklyn. Go behind the scenes of the cover shoot at [billboard.com/videos](http://billboard.com/videos).

This page: Hanifa top, NY Vintage necklace.

FOR YOUR GRAMMY® CONSIDERATION

# LEWIS CAPALDI

2.5 BILLION GLOBAL STREAMS

250 MILLION VIDEO VIEWS

BESTSELLING SONG & NEW ALBUM OF 2019 IN THE UK

BRITS CRITICS CHOICE AWARD NOMINEE

## SOMEONE YOU LOVED

OVER ONE BILLION GLOBAL STREAMS

TOP 15 ON BILLBOARD HOT 100

US CERTIFIED PLATINUM

#1 UK SINGLE FOR 7 CONSECUTIVE WEEKS

“LEWIS CAPALDI HAS THE KIND OF DEEP, TEXTURED VOICE THAT YOU COULD LISTEN TO FOR HOURS. HE FINDS EXPRESSIVE ROUGH EDGES, THEN SMOOTHS THEM OUT INTO THE SWEETEST OF NOTES... CAPALDI'S TALENT IS TUGGING AT HEARTSTRINGS - OR RATHER, PULLING AT THEM WITH ALL HIS VOCAL MIGHT”

-TIME

“A MINUS”

“(LEWIS CAPALDI) DEPLOYS HIS BIG OPEN WHITE-SOUL VOICE WITH AN ORIGINALITY SO BUILT IN... A FEAT OF UNCOMMON EMOTIONAL INTELLIGENCE”

-ROBERT CHRISTGAU FOR NOISEY

“CAPALDI IS ESTABLISHING HIMSELF AS A STATESIDE FORCE”

-STEREOGUM

“LEWIS CAPALDI IS AN ARTIST 'YOU SHOULD KNOW'. HE HAS CAPTIVATED LISTENERS WITH HIS SOULFUL VOICE”

-BILLBOARD



HOLLYWOOD, CALIFORNIA

FOR YOUR GRAMMY® CONSIDERATION

Maggie Rogers

OVER 500 MILLION STREAMS

#1 BILLBOARD TOP ALBUM SALES

“A LASER FOCUSED STATEMENT WITH NARY A WASTED LYRIC OR SYNTH LINE”

★★★★

-ROLLING STONE

“LIKE HER HEROES, MAGGIE ROGERS IS WRITING  
(AND PRODUCING AND PERFORMING) HER OWN STORY”

-VOGUE

“MAGGIE ROGERS IS AN ARTIST OF HER TIME”

-THE NEW YORKER

“‘HEARD IT IN A PAST LIFE’ (IS) SMART SPARKLING POP”

-NPR

“‘HEARD IT IN A PAST LIFE’ IS A  
COLLECTION OF BUOYANT  
ELECTRONIC POP SONGS...”

-THE NEW YORK TIMES

“‘HEARD IT IN A PAST LIFE’ IS  
ASTONISHINGLY GOOD”

-ASSOCIATED PRESS



HOLLYWOOD, CALIFORNIA

FOR YOUR GRAMMY® CONSIDERATION

**MF**

#1 ALBUM DEBUT ON BILLBOARD 200

OVER 600,000 GLOBAL TRACK EQUIVALENTS ON SINGLE **TIME**

TOP 20 AND RISING AT RHYTHMIC & MAINSTREAM TOP 40 RADIO

TOP 10 SHAZAM

**WHEN I GROW UP** OFFICIAL VIDEO APPROACHING 50 MILLION VIEWS

TRENDED AT #1 ON YOUTUBE

“AN OBJECTIVELY STRONG RAPPER WHO MAKES WORK WITH A MORAL VALENCE- JUST LIKE CORDAE, JUST LIKE CHANCE, JUST LIKE LAMAR OR LOGIC OR J. COLE” -NY TIMES

“THE RAPPER HAS BEEN BUILDING HIS PORTFOLIO FOR THE LAST FEW YEARS AND TODAY, HE’S SEEN AS ONE OF THE FRONTRUNNERS OF HIS WAVE” -HOTNEWHIPHOP



CAROLINE



HOLLYWOOD, CALIFORNIA



# Contents

SEPT. 21, 2019 • VOLUME 131 / NO. 22

## FEATURES

### 140

#### GRAMMY PREVIEW 2020

The inaugural year of expanded categories brought much-needed recognition to hip-hop stars and critical faves. Will **Ariana**, **Camila** and **Taylor** return to reign this time around? Plus: A look at how music executives campaign for Grammy recognition, why some songwriting legends are still waiting for a win and more.

### 152

#### SOUND MIND

After a six-year absence, Vampire Weekend's **Ezra Koenig** is as engaged with the industry as ever, reflecting on the importance of staying "on your own trip" and the ambitious double album that could return his band to the Grammy winners' circle.



Ezra Koenig photographed on  
Sept. 12 in Los Angeles.

FOR YOUR GRAMMY® CONSIDERATION

# TORI KELLY

Inspired by  
True Events

2 TIME GRAMMY® AWARD WINNER

“DESTINED TO BE ONE OF  
THE BEST ALBUMS OF 2019”

- IDOLATOR

MTV SAYS

KELLY “RADIATES WITH  
SOFTNESS AND SINCERITY”

VIBE PRAISES HER

“SOARING VOCALS”

IDOLATOR OBSERVES,  
“TORI’S LATEST IS RAW,  
UNFILTERED AND BURSTING  
WITH SOUL”



HOLLYWOOD, CALIFORNIA

FOR YOUR GRAMMY® CONSIDERATION

*Banks*

EARNs CRITICAL ACCLAIM WITH III, THE HIGHEST-CHARTING ALBUM OF HER CAREER

OVER 1 BILLION TOTAL CAREER STREAMS

60 MILLION GLOBAL STREAMS

DEBUTED AT NO. 3 ON BILLBOARD'S TOP ALBUM SALES CHART

III RECEIVES 4 STARS FROM ROLLING STONE AND NME

“R&B EXPERIMENTALIST BANKS PERFECTS HER EDGY, AFFECTING STYLE”

-TIME MAGAZINE

“BANKS BEST ALBUM TO DATE”

-PITCHFORK

★★★★

-OBSERVER



FOR YOUR GRAMMY® CONSIDERATION



# ØFFSET

**FATHER OF 4**  
OVER 1.250 BILLION STREAMS TO DATE  
RIAA GOLD-CERTIFIED ALBUM  
TOP 25 RAP + TOP 50  
OVERALL ALBUM OF 2019

**"CLOUT"**  
#3 MAINSTREAM  
R&B/HIP-HOP RADIO SINGLE  
#1 YOUTUBE TRENDING VIDEO  
WITH 250M+ VIEWS  
RIAA PLATINUM-CERTIFIED SINGLE

**"RED ROOM"**  
RIAA GOLD-CERTIFIED SINGLE

**"RAW AND PERSONAL"**  
- ROLLING STONE

"OFFSET IS BETTING ON A BREAKOUT MOMENT BECAUSE HE HAS ADDED AN ELEMENT SEEN ONLY IN FLASHES THROUGHOUT THE EXPANSIVE MIGOS OEUVERE: INTROSPECTION ... HIS VOICE SOFTENED BY VULNERABILITY AND HIS VERSES EDGING AWAY FROM RAPID-FIRE TRAP IMAGERY TOWARD SOMETHING MORE LIKE STORYTELLING."  
- THE NEW YORK TIMES

"THE RAPPER'S JOURNEY IS THE PENULTIMATE COME-UP – FROM TRAP STAR TO ONE OF POP CULTURE'S MOST REVERED ICONS"  
- HYPEBEAST



# Contents

SEPT. 21, 2019 • VOLUME 131 / NO. 22

## **BILLBOARD HOT 100**

**13**

Songs from **Post Malone**'s new album, *Hollywood's Bleeding*, infuse the Hot 100 as the set launches on the Billboard 200.

## **THE MARKET**

**72**

A decade into running musician-backed nonprofit Global Citizen, **Hugh Evans** previews this year's star-studded festival — and his ambitious plan to eradicate extreme poverty by 2030.

**76**

The Recording Academy's first-ever female chief executive, **Deborah Dugan**, discusses her plans for the academy in her first interview as boss.

## **THE SCENE**

**82**

**Rihanna**'s Diamond Ball

## **THE SOUND**

**93**

With  **Scooter Braun** managing and pop superproducers in tow, **Zac Brown Band**'s leader is eyeing another reinvention.

**96**

**Avril Lavigne** explains why her first tour in five years is "raw and exposed."

## **THE PLAYERS**

**159**

Ahead of the Clio Awards' diamond anniversary, director **Michael Kauffman** talks new priorities this year and the ever-vital role of music in advertising.

## **MY BILLBOARD MOMENT**

**232**

RCA Records vp A&R **Derrick Aroh** reflects on signing **Childish Gambino** (aka Donald Glover), who scored his first Hot 100 No. 1 in 2018 with "This Is America."

Zac Brown  
photographed on  
Sept. 6 at BB&T Pavilion  
in Camden, N.J.

# FOR YOUR GRAMMY® CONSIDERATION

**"LIL BABY IS DESTINED FOR RAP GREATNESS"  
-NOISEY**

**"DRIP TOO HARD" IS THE PINNACLE OF BABY AND  
GUNNA'S CHEMISTRY AND THE HEART OF DRIP HARDER."  
-BILLBOARD**

**"LIL BABY STANDS OUT  
RAPPERS**

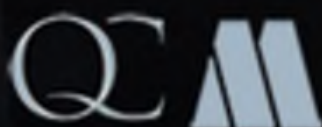
**ONE OF THE BEST  
OUT RIGHT NOW.'  
-ROLLING STONE**



**OVER 9 BILLION  
GLOBAL STREAMS  
3 TOP 100 ALBUMS IN 2019**

**'DRIP HARDER'  
OVER 3 BILLION  
STREAMS TO DATE  
PLATINUM-CERTIFIED  
ALBUM**

**LIL  
BABY**



**"DRIP TOO HARD"  
5X PLATINUM-CERTIFIED SINGLE  
TOP 10 STREAMED SINGLE OF 2019  
#1 MAINSTREAM R&B/HIP-HOP  
RADIO SINGLE & TOP 5  
AT RHYTHMIC RADIO**

**"CLOSE FRIENDS"  
PLATINUM-CERTIFIED SINGLE  
REACHED #1 AT MAINSTREAM  
R&B/HIP-HOP & RHYTHMIC RADIO  
OVER 100+ MILLION VIDEO  
VIEWS ON YOUTUBE**



## A Letter From The Editor



In early April, *Billboard* moved Lil Nas X's breakout hit "Old Town Road" to the R&B/hip-hop chart from the country chart and found itself in the middle of a debate over how the music business should classify the genre-defying hit.

Within weeks, the performer and his fans quickly settled the matter

of where the song really belonged: atop the Billboard Hot 100, where it reigned for a record-breaking 19 weeks. The song has defined a year in music when the old assumptions about where artists fit in have burst, and mavericks like Lil Nas X and Lizzo — our other cover star this issue — have become exciting new superstars, as well as top contenders for best new artist and other major Grammy Awards in 2020.

Artists like Lizzo and Lil Nas X and their teams aren't just challenging genre conventions — they're rewriting the rules of a business that's changing, and growing, as fast as it ever has — and *Billboard* is more committed than ever to helping our industry readers stay ahead of the curve.

Our new front section, The Market, will report and analyze the changes sweeping through every aspect of the industry — from recorded music to touring — both in the United States and around the world. (We're adding more global reporting to highlight news and trends in key foreign markets that could shape the business' future.) As record labels double down on

artist development, The Sound will showcase the creators at the center of the music economy, both the newcomers gaining traction on our charts and the veterans reinventing themselves. The Scene is devoted to the showcases and festivals that drive the business and the events that bring industry executives together to support some of the world's most urgent causes. The Players will celebrate the talent behind the scenes — both individuals and companies — that music couldn't reach its audience without.

Even as genre boundaries fray, the kind of data-driven insight that *Billboard* has always provided is more important to the business than ever. As we double down on this core part of our mission — launching a suite of new premium experiences this week for digital subscribers — we're giving our charts in the magazine a makeover, too, with more color and space to make them easier to digest. (Sign up for Billboard Pro online to access insight reports, multimedia deep dives into hot topics and conference calls with music industry insiders and experts. Print-only subscribers can call customer support at 800-684-1873 to upgrade to Billboard Pro; current digital and all-access subscribers can click to claim their Pro account at no additional charge by visiting <https://www.billboard.com/offer>.)

We hope that the refreshed design of *Billboard* reflects the immediacy and vitality of today's music business. We also hope you'll let us know what you think, and continue to share your opinions and observations about the changes transforming the landscape — whatever chart you might be climbing.

Hannah Karp  
EDITORIAL DIRECTOR

FOR YOUR GRAMMY® CONSIDERATION



BJ THE CHICAGO KID

VOICE OF THE AMERICAN SOUL.

4X GRAMMY® NOMINEE

OVER 450 MILLION US STREAMS TO DATE

"BJ THE CHICAGO KID'S 1123  
MAGNIFIES THE SOUL OF THE  
BLACK EXPERIENCE"  
- NOISEY

"OVERALL 1123 RESEMBLES A  
POSSIBILITY FOR THE ARTIST TO  
SCORE AT THE UPCOMING  
AWARDS CEREMONY"  
- HYPEBEAST

"LIKE ALL OF NEO SOUL'S GREATS, BJ SEAMLESSLY  
BLURS R&B'S PAST AND PRESENT, BUT 1123 TENDS  
TO SIDESTEP THE MORE OBVIOUS TROPES,  
BOTH MODERN AND RETRO."  
- PITCHFORK

"THE MOODY SWAY OF THE  
PRODUCTION, WITH TRUMPET AND  
CHILDREN'S VOICES IN THE MIX, HARKS  
BACK TO MARVIN GAYE"  
- NEW YORK TIMES







**FOR YOUR GRAMMY® CONSIDERATION**



# CITY GIRLS

**'GIRL CODE'**  
OVER 1 BILLION STREAMS  
TO DATE

**"ACT UP"**  
PLATINUM-CERTIFIED SINGLE  
#2 MAINSTREAM R&B/HIP-HOP RADIO SINGLE  
#1 RHYTHMIC RADIO SINGLE  
OVER 200+ MILLION VIDEO VIEWS ON YOUTUBE

**"TWERK"**  
PLATINUM-CERTIFIED SINGLE  
#2 MAINSTREAM  
R&B/HIP-HOP RADIO SINGLE  
TOP 100 VIEWED VIDEO OF 2019

NEWLY SIGNED TO QUALITY CONTROL MUSIC, CITY GIRLS BEGAN TAKING OVER THE AIRWAVES LAST YEAR WITH THE DUO'S DEBUT SINGLE, "FUCK DAT NI\*\*A," A RAUNCHY, IN-YOUR-FACE SONG FOR THE INDEPENDENT WOMEN OF THE WORLD.

-XXL

JT AND YUNG MIAMI HAVE BEEN CARVING A PATH IN THE MALE-DOMINATED HIP-HOP REALM WITH HARD-HITTING TRACKS.

-COMPLEX



SONG WRITTEN FOR VISUAL MEDIA

FOR YOUR GRAMMY® CONSIDERATION

BEYONCÉ  
SPIRIT  
FROM  
DISNEY'S *THE LION KING*



CO-WRITTEN AND CO-PRODUCED BY BEYONCÉ

#1 BOX OFFICE DEBUT IN THE U.S.

"Striking...vibrant..." - ROLLING STONE

"As expected, unbelievably beautiful" - FADER

"Brehtaking..." - ENTERTAINMENT TONIGHT

COLUMBIA  
PARKWOOD  
ENTERTAINMENT

FOR YOUR GRAMMY® CONSIDERATION

BEYONCÉ  
**HOMECOMING**  
THE LIVE ALBUM



**THE FULL LIVE AUDIO FROM BEYONCÉ'S GROUNDBREAKING  
2018 COACHELLA PERFORMANCE**

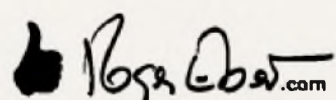
"...her 2018 Coachella headlining set was nothing short of awe-inspiring." - ROLLING STONE

"One of the greatest live albums ever." - LOS ANGELES TIMES

"A cultural touchstone and, quite possibly, the live album of a generation." - HIP HOP DX

"Triumphant [and] awe-inspiring." - ROLLING STONE

One of the greatest concert films of all time



The Washington Post

Hollywood  
REPORTER



The  
Guardian

CHICAGO  
SUN-TIMES

ALBUM OF THE YEAR

PARKWOOD  
ENTERTAINMENT  
COLUMBIA

COLUMBIA ALBUM OF THE YEAR

COLUMBIA

FOR YOUR GRAMMY® CONSIDERATION

# TYLER, THE CREATOR

## IGOR



#1 ON BILLBOARD 200

FIRST SOLO RAPPER TO HAVE A #1 ALBUM COMPLETELY  
PRODUCED AND ARRANGED BY HIMSELF

"EARFQUAKE" HIT #1 ON SPOTIFY AND APPLE MUSIC

"The album of his life." - LOS ANGELES TIMES | "A meticulously crafted LP." - ROLLING STONE

"Masterful!" - CONSEQUENCE OF SOUND | "A leading contender for album of the year." - GQ

"IGOR is the album [Tyler] has been ramping up to for a decade." - FADER

BEST ALBUMS OF THE YEAR

ROLLING STONE, USA TODAY, NPR, PITCHFORK, ESQUIRE, BILLBOARD, COMPLEX, VULTURE, NME, PASTE

FOR YOUR GRAMMY® CONSIDERATION

# ROSALIA

BEST NEW ARTIST

COLUMBIA

#1 DEBUT ON BILLBOARD'S LATIN POP ALBUMS CHART  
IN THE U.S. FOR EL MAL QUERER

OVER 1.2 BILLION GLOBAL COMBINED VIDEO VIEWS

GLOBAL COLLABORATIONS WITH J BALVIN, OZUNA, JAMES BLAKE

Graces the cover of Fader Summer Issue, Vogue Spain and Vogue Mexico.

"Transforming what it means to be a pop star as she reaches global stardom." - FADER

"Sounds like the future of global pop music." - TIME

ALBUM OF THE YEAR

FOR YOUR GRAMMY® CONSIDERATION

# BTS

## MAP OF THE SOUL : PERSONA

"BTS, the new kings of pop." – LOS ANGELES TIMES

"...*Map of the Soul: Persona* channels listeners through an exploration of BTS' philosophy towards love, individuality their fans, and their career." – BILLBOARD

"The release marked the band's third consecutive number one debut on the Billboard 200 chart in only 11 months, making BTS the only group to achieve that since The Beatles in 1995-1996." – ROLLING STONE



**#1 DEBUT BILLBOARD 200 ALBUMS CHART**

ALBUM INCLUDES COLLABORATIONS WITH HALSEY & ED SHEERAN

**FIRST GROUP SINCE THE BEATLES (IN 1995-1996)  
TO EARN THREE #1s ON THE BILLBOARD 200 IN LESS THAN A YEAR**

**SINGLE "BOY WITH LUV" FEAT. HALSEY RIAA CERTIFIED PLATINUM  
OVER 853M GLOBAL STREAMS**

**YOUTUBE GLOBAL RECORD: MOST VIDEO VIEWS IN 24 HOURS  
"BOY WITH LUV" FEAT. HALSEY**

**#1 TOP-GROSSING TOUR OF MAY 2019  
BILLBOARD BOXSCORE**

**SOLD OUT 6 NIGHTS OF U.S. STADIUM SHOWS  
300,000 TICKETS SOLD**

**Big Hit**  
Entertainment

**COLUMBIA**

FOR YOUR GRAMMY® CONSIDERATION

# LIL NAS X

## OLD TOWN ROAD

BEST NEW ARTIST

COLUMBIA

**"OLD TOWN ROAD" HOLDS THE RECORD FOR LONGEST  
RUNNING #1 SONG ON BILLBOARD HOT 100 (19 WEEKS)**

**OVER 3 BILLION GLOBAL STREAMS AND 700 MILLION  
COMBINED VIDEO VIEWS**

**"A clear contender for best new artist at the 2020 GRAMMY® Awards, Lil Nas X has quickly gone pro."  
- LOS ANGELES TIMES**

**"For the history of music, artists like Lil Nas were the exception.  
Now, by definition, Lil Nas is the rule." - TIME**

**"Lil Nas X's triumphant journey...is one of the most important music stories of 2019." - VICE**

**"'Old Town Road' might be the biggest debut single of all time, the year's most popular tune,  
a history-making smash, the mass phenomenon of 2019."  
- ROLLING STONE**



FOR YOUR GRAMMY® CONSIDERATION

# VAMPIRE WEEKEND

## FATHER OF THE BRIDE



**ALBUM #1 ON BILLBOARD 200**

**"HARMONY HALL" #1 ON TRIPLE A RADIO FOR 7 WEEKS**

**PERFORMED IN FRONT OF 600K FANS IN 2019**

"They have a long history of setting trends rather than chasing them." - BILLBOARD

"It draws from giants and stands every inch as tall... like its ancestors,  
*Father Of The Bride* is built for the ages." - STEREOGUM

"Another masterpiece that proves the talent and lasting power of the NYC-hailing band." - ESQUIRE

"A sheer delight in craft and sound." - ROLLING STONE

ALBUM OF THE YEAR

COLUMBIA

FOR YOUR GRAMMY® CONSIDERATION

# HOZIER

## WASTELAND, BABY!

BEST ROCK ALBUM

RUBYWORKS

COLUMBIA

DEBUTED AT #1 ON BILLBOARD 200  
3 TOP 5 SINGLES ON TRIPLE A RADIO CHART  
OVER 200,000 U.S. TICKETS SOLD IN 2019

"A talent to rival Jeff Buckley." - THE TELEGRAPH

"It's assured, unrushed, complex, soulful and passionate, with his specific Irish stew of R&B, rock, gospel and folk." - THE ASSOCIATED PRESS

"Splendid collection of music that will inspire one to smile and dance."  
- CONSEQUENCE OF SOUND

"He's got a gorgeous voice. An instrument that communicates passion, adventure and wisdom."  
- PITCHFORK

FOR YOUR GRAMMY® CONSIDERATION

# BRUCE SPRINGSTEEN

## WESTERN STARS

BEST AMERICANA ALBUM

COLUMBIA

**"SOME OF SPRINGSTEEN'S MOST BEGUILING WORK EVER."**

- ROLLING STONE

**"HIS BEST NEW WORK IN A DECADE."**

- ESQUIRE

**"NOTHING SHORT OF A LATE-PERIOD MASTERPIECE."**

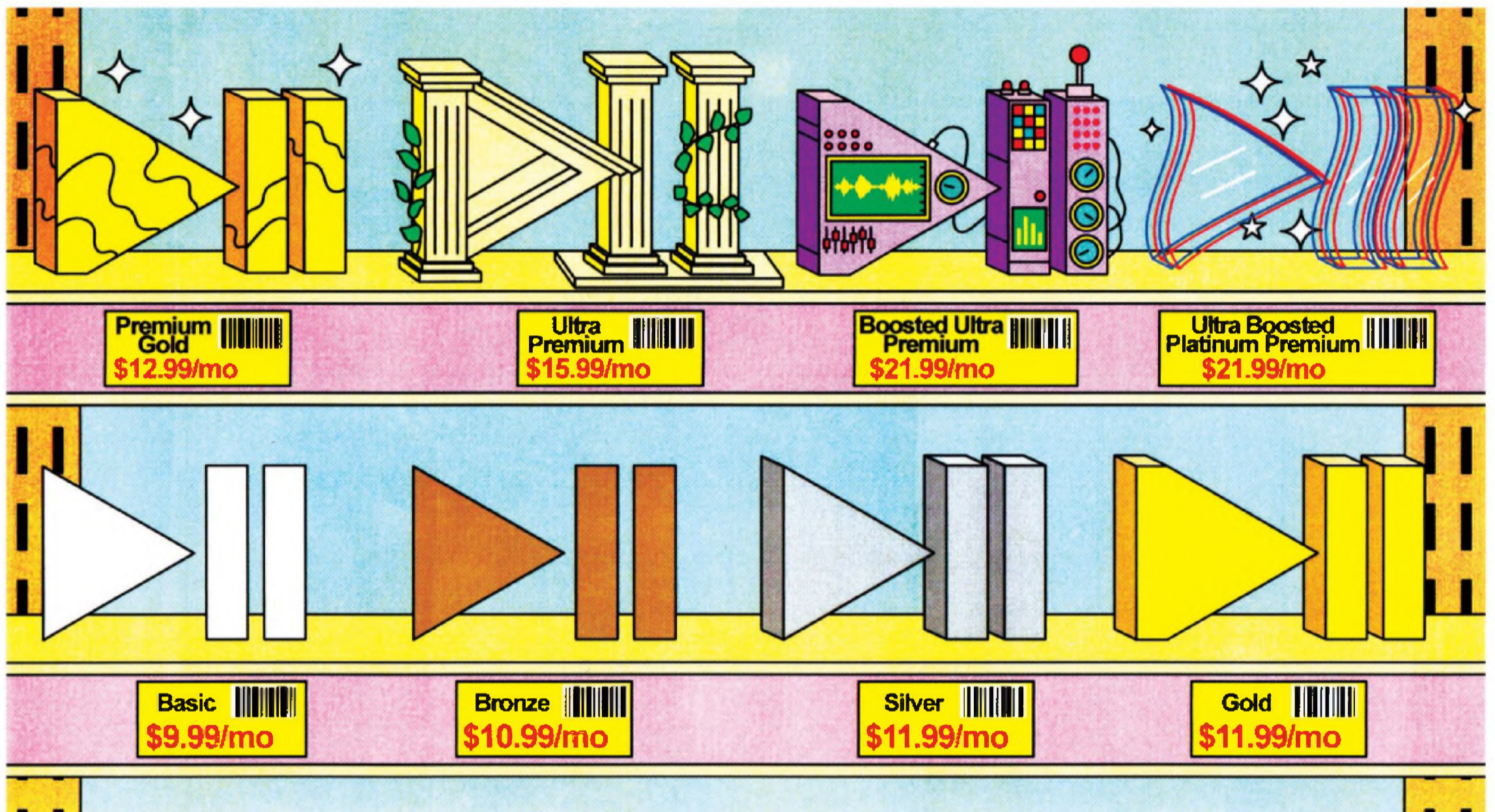
- THE INDEPENDENT

**"'WESTERN STARS' IS A WONDERFUL THING."**

- NME

# The Market

PG. 72 POST-MMA ADVOCACY ✕ PG. 74 GLOBAL CITIZEN TURNS 10 ✕ PG. 76 DUGAN'S FIRST INTERVIEW



## The Pricing Paradox

For over a decade, standard music subscription prices have remained static as services chased growth over profit — but now, that's starting to change. The question is: Which way will they go?

BY GLENN PEOPLES

**W**HAT HAPPENS WHEN AN unstoppable force meets an immovable object? The music subscription business is about to find out, as the force of competition ratchets up the pressure on long-rigid streaming prices. The standard \$9.99 monthly charge in the United States — other countries differ — hasn't budged in over a decade.

But now prices are starting to move. Amazon's new Amazon Music HD, launched Sept. 17, will test consumers' acceptance of higher prices. Costing Prime members \$12.99 and nonmembers \$14.99, the new tier provides audio ranging from CD quality to lossless, audiophile-level clarity. Experts say even standard tiers — with less than CD-quality audio — could command higher monthly fees for extra features. About half of music streamers age 21-45 surveyed by MusicWatch said they would pay \$15 for an enhanced subscription service, says managing partner Russ Crupnick. The higher-priced version could have features such as recording-studio-quality

audio, early access to music, live streams and artist-curated playlists, he says.

As paid subscription growth slows, prices could finally start to swing both higher and lower. Nielsen Music data shows that paid subscriber growth is leveling off and that growth in the number of streams — not the outright number of streams — dropped in the first half of 2019 from the same period last year. It makes sense: The most popular services have acquired the early adopters; Crupnick puts the market at 60 million accounts, out of 120 million potential subscribers; the RIAA estimates 61 million current subscriptions in the United States. One digital music executive believes competition over the untapped market could be creating downward pressure on the \$9.99 price: "If Apple and Spotify are starting to feel like their growth is slowing, and Amazon is gobbling up share, streaming becomes about price, promotion and retention."

Some experts believe higher prices wouldn't necessarily turn away subscribers. Crupnick says subscription services could raise their standard

pricing \$1 or \$2 above \$9.99 "with minimal disruption." Pricing consultant Rafi Mohammed agrees. Mohammed encourages his clients to employ a three-tiered approach he simply calls "good, better, best" pricing: The good version of a product has a regular price; the better option is priced higher but provides more value; the best price adds even more value. This tiered approach lets buyers choose their best price without cannibalizing sales. If you're willing to pay \$15 but only pay \$10, the seller is losing an opportunity to make an additional \$5. A service that provides high-definition audio, for example, can separate the \$10 and \$15 customers. "There's something psychological about having more than one option," says Mohammed. "If you give them choice, they're open to the higher price."

Steady prices generate declining returns for streaming services: A standard \$9.99 price in 2011, the year Spotify launched stateside, is worth about \$11.40 today when adjusted for inflation, while streaming companies face increases in salaries, rent and administrative costs. Without price hikes,

• RIHANNA signed a publishing deal with Sony/ATV, reuniting with chairman/CEO JON PLATT. • MEGAN THEE STALLION signed a management deal with Roc Nation.

amassing new subscribers remains essential for growth. Netflix's price hikes have outpaced inflation without sacrificing growth; though increases get complaints from customers, Netflix has grown global subscriptions to 140 million compared with Spotify's 108 million.

Even though labels have softly pushed for more revenue per user, according to sources, today's streaming services are priced for customer acquisition. At Spotify, Apple Music, YouTube Music, Napster and SoundCloud, the single, standalone, unbundled subscription account costs the same \$9.99 per month. Ever the low-price leader, Amazon's basic service costs \$7.99. A \$5 student price is standard, while the \$15 family plan can host up to six accounts and result in an average revenue of \$2.50.

Instead, streaming services compete mostly on features they don't charge extra for. Last year, Spotify CFO Barry McCarthy admitted as much by saying "the company will invest in growth at the expense of operating profit." Since its 2011 U.S. launch, Spotify's baseline price hasn't changed even though the product has undergone radical improvements in features, editorial and user interface. Among the bigger successes is Spotify's Discover Weekly playlist, launched in 2016. This year, Spotify has a potential win with a pre-save feature that adds a song or album to a user's catalog upon its release. For its part, Apple has turned Beats 1 into a popular, global live radio station in an on-demand era.

The cellphone business could act as a road map once the music business runs out of potential subscribers. In its formative years, cell companies raced for growth and market share rather than profit. Through mergers and

acquisitions, they grew and made costs more manageable. When the market started to saturate, they segmented markets to improve retention — a key industry metric, because keeping a customer is far more expensive than gaining one. By the mid-2000s, cellular customers could choose between family plans, low-cost prepaid calling and a range of data limits. Later, mobile plans would be packaged with broadband, cable and satellite TV services. In April, Verizon began offering supplements to existing family plans that allow parents control over if and how their children may use various aspects of their smartphones.

**120M**

**POTENTIAL MUSIC STREAMING SUBSCRIBERS, ACCORDING TO MUSICWATCH**

Prices need not drop to drive subscriber growth. "If a price drops to \$5.99 you'd be disappointed" in incremental subscribers, says Crupnick, whose research shows subscribers value features over price. Other than Amazon, Tidal is the only mainstream subscription service to offer both a standard plan and a higher-priced option for HD audio. France-based Qobuz targets more affluent audiophiles with \$15 and \$20 options. High-res audio files carry higher storage and bandwidth costs, but prospective Qobuz customers will pay extra — textbook marketing. A survey of free and paid Spotify users prior to its April 2018 initial public offering found the 26-35 and 36-45 age groups were willing to pay about \$9 per month. Although fewer in number, the 46-55 and over-55 demos would pay \$12.55 and \$13.05, respectively. "Labels welcomed us as proof there could be a subscription audio service that costs more," says Dan Mackta, managing director of Qobuz USA. "They'd like us to succeed to prove this business doesn't have to be a race to the bottom." **Q**



## Ric Ocasek 1944-2019

BY ALAN LIGHT

**T**HE MUSIC THAT RIC OCASEK MADE AS THE SINGER, guitarist and primary songwriter with The Cars is generally filed under new wave, but it was really a category unto itself. The band, which has sold 15 million copies of its catalog in the United States, according to Nielsen Music, was futuristic yet traditional, visionary yet widely appealing, forged from elements of punk, pop, glam, art and straight-up FM radio rock — even rockabilly. When Ocasek died Sept. 15 at age 75, the outpouring of grief from artists across the musical spectrum — Tim McGraw to Ice-T, Alice Cooper to Beck — was a reminder of the band's rare and universal appeal.

The Killers frontman Brandon Flowers noted when he inducted The Cars into the Rock & Roll Hall of Fame in 2018 that they "existed in the highly coveted sweet spot where credibility and acclaim meets huge commercial success." The group scored 13 top 40 hits in nine years and landed five top 10 albums on the Billboard 200 while injecting a healthy dose of weirdness into the mainstream, bringing synthesizers, ironic detachment and surreal imagery to the heart of classic rock.

Born Richard Ocasek in Baltimore, the musician and his family moved to Cleveland when he was 16. There he met future Cars bassist Benjamin Orr in 1965; they played in various bands together before relocating to Boston in the early 1970s. After struggling as a folk-rock group called Milkwood, they gradually added keyboardist Greg Hawkes and guitarist Elliot Easton, then finalized The Cars' lineup with drummer David Robinson in 1976.

Their demo tape reached the national charts before they were even signed, purely on the basis of local airplay on Boston's WBCN and WCOZ. The Cars' self-titled 1978 introductory set is widely considered one of the finest debut albums of all time, a pure distillation of their vision that sold over 6 million copies.

The success of *The Cars* and 1979's *Candy-O* were equaled a few years later when the band's arty sensibility and postmodern visual style proved a perfect match for the early days of MTV. The video for "You Might Think," from the four-times platinum *Heartbeat City*, won video of the year at the first Video Music Awards in 1984 over Michael Jackson's "Thriller."

After The Cars broke up in 1988, Ocasek released seven underrated solo albums; the single "Emotion in Motion" was a No. 1 Mainstream Rock hit in 1986. Even at the height of the band's popularity, he produced albums and sessions for numerous alternative acts, including Bad Brains, Guided by Voices, Hole, Suicide and No Doubt. In 2003, he took an A&R job with Elektra Records, but stayed less than a year.

As a producer, his longest creative relationship was with Weezer, for which he produced the Blue and Green Albums and 2014's *Everything Will Be Alright in the End*. "Ric was so kind to us and never faltered or changed a thing, either personally or professionally, in the three different decades we worked with him," the band said in a statement.

Ocasek was married three times and had six sons. In 2018, Paulina Porizkova, his wife since 1989, announced that the couple had amicably separated a year earlier.

Ocasek exuded icy rock star cool, yet was an unexpectedly approachable figure at the showings of his visual art that occupied much of his final years. "Success to me," he once said, "is being able to write songs and like them when I finish them." **Q**

### MARKET WATCH

**22.4B**

0.6%

**TOTAL ON-DEMAND STREAMS WEEK OVER WEEK**

Number of audio and video on-demand streams for the week ending Sept. 12.

**13.13M**

1.0%

**ALBUM CONSUMPTION UNITS WEEK OVER WEEK**

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending Sept. 12.

**775.3B**

32.2%

**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.

● JAKE OWEN signed a worldwide publishing deal with Warner Chappell Music. ● Sony Music Nashville promoted TAYLOR LINDSEY, who signed MAREN MORRIS, to senior vp A&R.



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YEARS



## Next Up For The MMA: A Budget

THE MECHANICAL LICENSING COLLECTIVE SUBMITTED ESTIMATES FOR BUILDING AND OPERATING ITS SYSTEM

BY ED CHRISTMAN

**W**HEN THE MUSIC MODERNIZATION Act was signed into law in October 2018, it mandated the creation of a Mechanical Licensing Collective, which is to be up and running by Jan. 1, 2021. On Sept. 13, the MLC — which must be able to administer the new U.S. blanket licensing system for mechanical rights created by the MMA — filed a proposal to the Copyright Royalty Board estimating it will need \$37.25 million to build its infrastructure and then have a first-year operating budget of \$29 million.

Those assessments are part of a proposal outlining the structure of the collective and the funding required to carry out the statutory demands of the MMA. That legislation mandates that digital services fund the operation, and that the CRB assess how much it will cost.

“The CRB submission is the result of months of research on the most efficient and effective way to run this new collective that will serve the needs of both songwriters and their music publishers as well as the digital music services from Day One,” the MLC said in a statement. “The MLC’s operating budget and staff must be capable of comprehensively meeting and executing the extensive requirements and responsibilities of the Collective under the law less than 15 months from now.”

The funding requested by the MLC is in line with the amounts it included in its proposal to the U.S. Copyright Office when the MLC group was competing to be chosen to set up the collective. Back then, the group said it anticipated startup costs between \$26 million and \$48 million, with an annual operating cost of \$25 million to \$40 million. The budget is also in line with the \$30 million projected by the Congressional Budget Office to ensure the then-pending legislation would be fully funded.

When the MLC is functioning, “we have a mandate to not just administer the mechanical licensing process, but to improve it, make it more transparent and to better serve songwriters and publishers of all sizes and around the world,” MLC board chairman Alisa Coleman said in a statement. “We have outlined what is necessary to achieve these goals and advance the industry, and to fulfill Congress’ mandate to end the status quo where undisclosed millions of dollars owed to music creators are not paid.”

## ‘Spray Me With Your Hose’? As Men Pen Most Latin Hits, Women Struggle On Charts

Latina pop stars are everywhere — except behind the boards

BY LEILA COBO

**B**EATRIZ LUENGO WAS IN A writing session for a major female artist when another writer volunteered a lyric for the chorus that went, “I want you to spray me with your hose all night.” Luengo bristled: Her label, Sony Latin, had brought her in to provide a female perspective in the songwriting process. “If we’re going to talk sex, let’s talk sex that’s good for both sides,” says Luengo, 36. “Music has influence. I don’t want to tell young girls that ‘getting sprayed’ is the new sexy.”

The Latin Grammy-nominated artist and songwriter, who has penned hits for Ricky Martin and CNCO, is one of just a handful of Latina songwriters working on charting Latin hits. That scarcity goes to the core of a long-standing issue in the genre: With fewer women writing, it’s harder for them to get on the charts than men.

Sony Latin is trying to change this dynamic by bringing in established writers like Luengo to better accommodate young Latina singers, one of many efforts the music industry has made in the last two years. Latin labels are actively pushing new female acts like Lali and Paloma Mami (Sony), Greeicy and Mariah (Universal), and Cazzu (Rimas) — a major shift in focus. Univision’s Premios lo Nuestro and Telemundo’s Latin American Music

Awards both had all female hosts for their most recent editions for the first time in their histories, and Spotify and Apple Music actively promote female artists on their platforms.

And there has been a tangible effect. In 2015 and 2016, the percentage of titles with women on *Billboard*’s Hot Latin Songs chart hovered around 8%. Once the push to promote Latina talent kicked up in 2017, the dial began to shift. In 2018, there were 36 such songs on the chart, approaching 15%.

Yet the number has slipped again this year, and among those tracks that have reached the top 10, just four songs include women, down from 10 in 2018. Of those four, the two that made it to No. 1 — Shakira’s “Chantaje” (featuring Maluma) and “Dame Tu Cosita” by Pitbull, El Chombo and Karol G — featured men. On Country Airplay, which also has come under scrutiny for a lack of diversity, women were featured on 21% of the songs between January 2018 and July 2019, according to a SongData study.

Part of the issue is that the dominant sub-genres on the Latin charts are reggaeton and urban, which historically favor male singers. Becky G, Karol G and Natti Natasha, who crossed over from pop to urban music, are exceptions, but they are outliers in that they write most of their own songs. The majority of urban music is written for male artists from a male perspective because virtually all of the Latin producers, engineers, DJs and songwriters creating the material are men. “The lack of women in the creative space [is worrisome],” says Nir Seroussi, executive vp at Interscope Geffen A&M. “There isn’t one female producer I know.”

In June, Spotify launched the Casa de Música — Escuta as Minas initiative, a recording studio in São Paulo. “The goal was to create a safe space and environment in an all-female-led studio,” says Mia Nygren, Spotify’s managing director for Latin America. Casa de Música is part of a Listen to Women initiative Spotify debuted in Brazil in 2018.

Erika Ender, who co-wrote “Despacito,” is excited to see more female colleagues in writing sessions. But, she says, “my personal perception is it’s still not being reflected in the charts. Perhaps it’s a matter of time.”



From left: Natti Natasha, Karol G and Anitta.

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# Move Over, Mozart

Contemporary opera composers are giving the masters a run for their Grammys

BY OUSSAMA ZAHR



**VER THE PAST 13 YEARS, FIVE OF** the Grammy Awards for best opera recording have gone to pieces written since 2000. By the standards of an awards ceremony known for honoring

the new, this might not sound like a big deal. For the previous 45 years, however, since the category was created, new operas were completely shut out in favor of established masterpieces by Mozart, Verdi and Wagner. So what's going on?

"Despite the general press that comes out about classical music, opera has been a real growth area for new works," says composer Mason Bates, whose opera *The (R)evolution of Steve Jobs* won the category in 2019. "You have this explosion, especially in the American opera scene, of new works. I think that people have started to realize that opera's a phenomenal medium for talking about any topic."

That's good news for the best opera recording category. "At the Met, part of my efforts to stimulate opera audiences is to feature more contemporary music than ever before," says Peter Gelb, GM of the Metropolitan Opera in New York and the former president of Sony Classical. The Met's recordings of John Adams' *Doctor Atomic* and Thomas Adès' *The Tempest*, both of which



Bates (third from right) and the Grammy winners for *The (R)evolution of Steve Jobs* in February.

premiered in the mid-2000s, snatched trophies in 2012 and 2014, respectively, while Gelb is hoping for a nomination this year for the company's DVD of Adès' cataclysmic *The Exterminating Angel*.

He also points to the decimation of the CD market: New operas stand out in a narrowed field. "The difference in sales from the time I arrived at Sony to the time I left Sony was dramatic," says Gelb, who departed a few years after the one-two punch of Napster and the iTunes Store gutted physical retail in the early 2000s. "A new recording of *Aida* in the early 1990s might sell half a million or 300,000 copies. By the time I left we weren't even releasing them."

Those studio sets cost up to \$1 million to produce, says Gelb, so today's label executives are more inclined to release live recordings provided by institutions like the Met. That means that the opera companies are the de facto producers, and the recordings reflect their taste: They pick the opera and cover the cost of the orchestra, cast, conductor and staging. "And even then it takes a certain amount of

coaxing" to get a label to distribute it, says Gelb.

It's a far cry from the 1960s, when the best opera recording category was created. Superstars like Leontyne Price, who won four times in the category's first decade, could clean up at the Grammys with lavishly produced studio albums of *Madama Butterfly* and *Carmen*.

This past year Bates' new opera about Apple's visionary founder bested the Met's recording of Richard Strauss' 1911 composition *Der Rosenkavalier*, which starred Renée Fleming — one of the most beautiful voices in the world — in a signature role. The mezzo-soprano Sasha Cooke, who has won for both *Doctor Atomic* and *Steve Jobs*, thinks new works generate their own kind of enthusiasm.

"Interest in the old pieces will always be there, but opera has to maintain the role it had in its inception, as a commentary on social happenings," says Cooke. "*Steve Jobs* was revolutionary — I've never seen an opera house turn into a rock concert. There could have been a mosh pit. They sold out every show." **E**

# The Next Copyright Fight

AFTER THE PASSAGE OF THE MUSIC MODERNIZATION ACT, THE RECORDING ACADEMY TURNS TO NEW PROBLEMS

BY ROB LEDONNE

**JASON MRAZ WAS OVERSEAS** crafting his 2005 album, *Mr. A-Z*, when he saw the performance rights royalty statement for his songs played on terrestrial radio. "I noticed I was receiving a different royalty that I didn't receive back in the United States," he says. "In Europe, even the drummer on a song is going to receive it because there's a consideration and care for the artists who make music great. Other countries seem to acknowledge this, and the U.S. does not."

The United States is one of just a few countries, including Sudan, North Korea and Rwanda, where songs can be played on the radio without compensation. It's

one of the main issues for The Recording Academy's sixth annual District Advocacy Day on Oct. 2; Mraz is the event's first-ever ambassador. The day brings together some 2,000 members of the music community with congressional leaders to discuss a range of topics important to the music business.

"Ideally, this year we'd have Congress realize that everyone should be paid fair market value, whether they are a performer, songwriter, producer or engineer, on any platform," says Daryl Friedman, The Recording Academy's chief government, industry and member relations officer. "We'd love to see the radio industry and Congress agree that it's

an injustice that doesn't take place in any other developed country in the world."

This year, the music industry is returning to Capitol Hill with a major accomplishment under its belt thanks to the passage of the Music Modernization Act, which was signed into law in October 2018. The first major reform of copyright law in a generation, it showed how the various sectors of the music business could unite to push legislation. "The message we're sending is, 'Advocacy works,'" says Friedman, who notes that the event has grown from just 200 participants in its first year. "Your voice is amplified when you're with 2,000 other academy members."

Now, attention is shifting to not only fighting for a performance rights royalty, which has been a battle since the era of Frank Sinatra, but the passage of the CASE Act, which would create a sort of small-claims court system for copyright

infringement. Friedman says it's designed to help "some of the smaller players or songwriters or independent artists who don't have the means to sue every infringer. They can use it as a vehicle to control their copyright if it's being abused."

Also on the table this year are the ASCAP and BMI antitrust consent decrees that constrain the way the collecting societies can negotiate with businesses that use music, which is currently being reviewed by the Department of Justice. "We want Congress to understand the importance of what's going on at the Department of Justice," says Friedman. "Hopefully we'll come up with a solution that helps songwriters get their fair market value, as well."

For artists like Mraz, the goal is to fight for what's fair. "It's up to us to voice our concerns," he says. "Copyright is a right, and that's what we're showing up to make improvements on." **E**

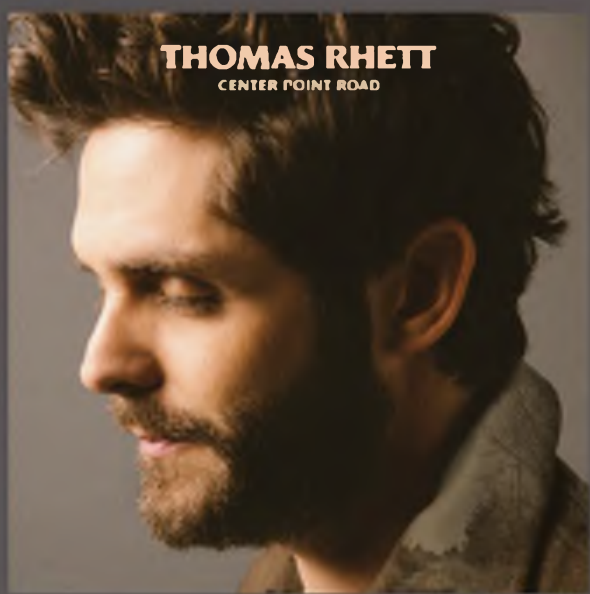


Friedman



Mraz

• RANDY TRAVIS was chosen to receive the Founders Award at the ASCAP Country Music Awards on Nov. 11. • Springsteen on Broadway and HBO's *Leaving Neverland* won Creative Emmy Awards.



# THOMAS RHETT

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## ENERGY DIRECTOR

88rising is a “new face of music” from an Asian perspective, says CEO Sean Miyashiro, who founded the label, management firm and creative agency in 2015. Its Head in the Clouds festival in L.A., dubbed “Asian Coachella,” returned for its second year in August to a crowd of 22,000, with sets by Japan’s Joji, China’s Higher Brothers and Indonesia’s Rich Brian and Niki. Miyashiro’s next priority is tapping an energy director — a hybrid of creative director and marketing manager — to work with his acts. “We don’t want any derivatives,” he says, but a manager for the company’s creative output who can just “geek out.”

### REQUIREMENTS

The job entails a focus on artist collaborations and partnerships; effectively, shaping an artist’s brand. A fluency in Asian music culture and the ability to parse data and trends in that market is key. “We’re not even thinking about the Asianness of the music, but understanding our place as Asians in music and how can we embrace that to break through,” explains Miyashiro.

### THE HARD PART

Being a niche startup brings challenges, one being that each new endeavor is an uphill battle, says Miyashiro. “The why, how and who’s involved — the taste level — has to be tremendously high,” he says. “I liken it to the way Kanye [West] used to think about everything when he would roll shit out, from a visual perspective to how it makes people feel.”

### THE BOSS

Managing 88rising’s energy requires both a strategic creative vision and a fiscal shrewdness. “Everybody knows I’m hardest on creatives,” says Miyashiro. “There isn’t one person at 88rising that doesn’t feel inspired. That’s what drives me: when you make something and you see people react. It’s priceless.” —NICK WILLIAMS

Usher at Global Citizen 2015 Earth Day in Washington, D.C.



GOOD WORKS

## Global Citizen’s Trillion-Dollar Ticket

The music-friendly organization unveils its plan to end extreme poverty by 2030

BY TATIANA CIRISANO

**H**UGH EVANS KNEW HE WANTED to spend his life fighting poverty after spending just one night in a Philippines slum on a humanitarian trip he took as a teenager. “What more motivation do you need, knowing there are people starving on the planet?” he says.

On Sept. 26, Evans will unveil Global Goal Live: The Possible Dream, a 12-month campaign to kick-start fundraising — in part by targeting Fortune 500 companies — that will culminate in a 10-hour global media event across five continents on Sept. 26, 2020.

The goal: ending extreme poverty — which the World Bank defines as living on less than \$1.90 per day — by reaching \$3.5 trillion in financial pledges by 2030. That’s the amount of money it will take to reach the estimated 736 million afflicted people.

The brain trust behind the mission dates back to 2006, when Evans was helping organize a music festival in his native Australia for the multinational Make Poverty History Coalition and he met Universal Music Group executive vp Michele Anthony at the event. “I immediately offered to help recruit artists, managers and agents,” says Anthony. “It’s activism for a new generation.”

After receiving various grants in 2008, Evans co-founded the Global Poverty Project, later renamed Global Citizen, a nonprofit organization that aims to eradicate global poverty through live events. The idea is to leverage fan engagement — and artist star power — to pressure governments and corporations to take action from the top down. A decade on, Global Citizen concerts have pulled in close to \$40 billion in charitable commitments from around the world.

The first Global Citizen Festival in 2012 came together at the last minute, says Evans, thanks to two people: media mogul Sumner Redstone, who wrote him a check “on the spot” for \$1 million, and Neil Young, who agreed to headline with just a month’s notice — for free. The organization has expanded from its flagship event in New York’s

Central Park with additional festivals in cities like Montréal and Hamburg, Germany. Acts from Beyoncé to Coldplay to Cardi B have headlined, all using the stage as a fundraising platform for causes that directly or indirectly reduce poverty.

Last year, for example, Janet Jackson denounced gender inequality during her set, and later, Comcast/NBCUniversal pledged \$5 million for a gender-equality campaign. Shawn Mendes called for greater access to education, and then the Dutch government pledged \$116.8 million to the Global Partnership for Education. When John Legend addressed New York Gov. Andrew Cuomo, asking him to take legislative action against racial injustice, Cuomo announced plans to reform the state’s cash bail system.

Along with Anthony, the New York-based organization’s board of directors now includes Roc Nation co-founder/CEO Jay Brown, Live Nation Entertainment COO for U.S. concerts Mark Campana and Pearl Jam manager Kelly Curtis. Atlantic Records released the first-ever Global Citizen EP in November 2018, and Coldplay frontman Chris Martin will produce and curate its international events.

Global Citizen also premiered *Activate*, a six-part National Geographic docuseries about humanitarian projects by such entertainers as Usher and Common who are working to end New York’s cash bail system. “It’s important that artists use their power to help those in need,” says Usher.

Fans also play a major role. For tickets, people must participate in the initiative by tweeting at lawmakers to tackle climate change or signing a petition to support the Global Fund to fight AIDS. According to Global Citizen, 60,000 people are expected to attend its festival in Central Park on Sept. 28, which will be headlined by Queen with Adam Lambert, Pharrell Williams and Alicia Keys.

“It’s not like there’s a lack of money; it’s that there isn’t a sense of urgency to give,” says Evans. “Just raising awareness is a waste of time.”



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*Sheryl Crow*





Electric Daisy Carnival in São Paulo in 2015.

## South America's Burst Bubble

As economic woes keep top international DJs away, Brazil and Argentina are developing their own “monster acts”

BY CHARLES NEWBERY

**BUENOS AIRES, ARGENTINA** — In 2001, Creamfields booked Paul Oakenfold and several other DJs to play its first electronic dance music festival outside of England. The location they chose was Buenos Aires.

At the time, Argentina was suffering its worst economic crisis on record and the electronic music scene had yet to fully emerge from the discos. But the bet paid off, in part because of the hard times. Attendance at Creamfields surged from 18,000 at the inaugural event to 80,000 people in 2010, encouraging Moonpark, South Fest, Time Warp and Ultra to enter the market. In 2012, Live Nation snapped up Creamfields' parent company amid a buying spree that also included acquiring HARD Events and forming a creative partnership with Insomniac, which puts on Electric Daisy Carnival.

“There was a big change in society during the economic crisis,” says Mario Morocco, an Argentine production manager for the first six Creamfields. “They wanted something new, and they found it in electronic music.”

“Those early days were absolutely fantastic,” recalls Oakenfold. It

got so big, says Richie Hawtin, the British-Canadian DJ, that for several years there were events every weekend with high ticket prices in both Argentina and Brazil. “It was a stop on everybody’s calendar,” he says.

Now, South America’s biggest music markets are once again suffering economic problems — but this time, organizers are struggling to afford top talent and turn a profit. International artists are instead opting to perform for higher fees in Asia, Europe and the United States. “I go every year, but the days of high pay are gone,” says Oakenfold. “It’s now more for the love of the scene.”

While most music genres have been affected, EDM is struggling the most,



Hawtin

in large part because DJ-producers like Calvin Harris became pop stars commanding high-six-figure paychecks for some shows. EDM festivals have become massive and expensive spectacles, and the global electronic music industry has grown from \$4.5 billion in 2013 to \$7.2 billion in 2019, according to the International Music Summit business report.

The currency fluctuations in Argentina and Brazil have made it “impossible” to plan an EDM festival in the two countries, says Matt Teper, vp business development at Insomniac. The Argentine peso has lost over 180% of its value against the dollar since a financial crisis struck in April 2018. Brazil’s currency has lost about half its value versus the dollar compared with five years ago. The swings could force promoters to pay a 25% premium to artists, whose fees are based in dollars or euros, says Teper.

“Bands have more opportunities now to tour anywhere in the world than they have ever had,” says Huston Powell of C3 Presents, which produces Lollapalooza festivals in Argentina, Brazil and Chile. “If they can’t get the

money, they’ll choose not to come.”

A decade ago, fueled by an economic boom in Brazil and Argentina, promoters were able to afford top international talent. The scene began heating up around 2005, when Fatboy Slim played to 40,000 people on a beach five hours from Buenos Aires. Two years later, Tiësto spun at a free show in Rio de Janeiro that drew over 200,000.

By 2015, Insomniac had mounted the first-ever Electric Daisy Carnival in São Paulo for more than 80,000 people over two days, which grossed \$2.8 million, according to Billboard Boxscore.

Insomniac has yet to bring EDC back to the region, and most of the other big EDM festivals have put Argentina and Brazil on hold. The top EDM talent that do make it down are playing multigenre festivals like Lollapalooza — which grossed \$14.7 million in Brazil this April, according to Billboard Boxscore — as well as built-in plays like Rio Music Carnival, says Teper.

A capacity restriction in Buenos Aires has complicated matters. Five drug-related deaths at the Time Warp Festival in 2016 sparked a clampdown that has made it difficult for festivals to run the economies-of-scale model that many organizers rely on to make a profit. “Festivals can’t pay top talent prices, bring in world-class production and charge low ticket prices unless they are going for volume,” says Teper.

Lately, those restrictions are showing signs of easing. But EDM has lost its momentum, with fans turning to other genres. Underground DJs like Hawtin, Marco Carola and Solomun still pull in crowds, says Ian Ruzal-Bron, senior director of business development at Insomniac. “Tickets to underground shows are less expensive, and the production less rigorous, than an EDM show,” he says.

And local underground artists have developed: In Brazil, DJs Alok and Vintage Culture have become “monster acts,” says Powell, and festivals are booking homegrown talent.

The big festival companies aren’t giving up. Insomniac is having conversations with “multiple people” about bringing more events to Argentina and Brazil in the future, says Ruzal-Bron. When the economies rebound, he believes it won’t be hard to attract top talent again. “The fan bases in these countries are so energetic and passionate,” he says, “artists who aren’t connecting in these markets are missing out on lifelong fans.”

Additional reporting by Dave Brooks.



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FROM THE DESK OF

# DEBORAH DUGAN

President/CEO  
The Recording Academy

BY MELINDA NEWMAN

PHOTOGRAPHED BY  
AMANDA FRIEDMAN



**T**HE DAY AFTER DEBORAH DUGAN moved from New York to Los Angeles with her three children, 91-year-old mother and their dog, Sandy, to become The Recording Academy's first female chief executive, Southern California experienced a 6.4-magnitude earthquake, followed two days later by a 7.1-magnitude quake. "I knew I was going to shake things up," she says with a laugh.

Six weeks after her Aug. 1 start date, Dugan deliberately has not made any seismic changes to the organization that Neil Portnow led for the past 17 years. Instead, she's doing a lot of listening in a near-constant flow of meetings with new Recording Academy board chair Harvey Mason Jr., her staff, artists and managers, plus trying "to figure out the phone system" at The Recording Academy's Santa Monica, Calif., offices.

Dugan arrives with a résumé that includes the skills she'll need to lead the operations of the 22,000-member Recording Academy, which includes overseeing the Grammy Awards, MusiCares and various advocacy initiatives, as well as serving on the boards of the Grammy Museum Foundation

and The Latin Recording Academy. The Long Island native is a former Wall Street mergers and acquisitions attorney who worked as executive vp of EMI Records Group/Angel Records in the 1990s before becoming president of Disney Publishing Worldwide. She most recently served as CEO of (RED), the AIDS nonprofit that U2's Bono and activist Bobby Shriver co-founded in 2006. Dugan is also co-chair of the storytelling nonprofit The Moth.

She inherits a Recording Academy that grew under Portnow, both in membership and financially, but also has been accused of being a "boys club" sorely lacking in gender and racial diversity, especially when it comes to Grammy voters, and has to deal with a ratings decline that has affected awards shows across the board.

In her first interview as president/CEO, Dugan lays out her plans for the 62-year-old organization, with culture change on the agenda. "It's our task to ensure that membership is diverse, representative of the creative music community, all genres, genders, voices," she says. "And that that group can become activists for their rights. If we give them the tools to do that, it's going to change the world for the better."

"I'm taking the time to listen and to be very sure," says Dugan, photographed Sept. 11 at The Recording Academy in Santa Monica, Calif.

**You had been leading (RED) for almost a decade. What about this position appealed to you?**

I was approached by a recruiter, and at first, I thought, "Do I really want to disrupt my life?" I was very happy as CEO of (RED) [and] with my loft in the West Village. I've been 35 years in New York City. I have three kids in school and wasn't looking to make a move. This is probably the only other job I would have taken. I love music. I look for places where I could make maximum impact, and I knew that I could do that at The Recording Academy.

**You have had a tremendously diverse career. What has prepared you for this opportunity?**

My whole leadership style is about unheard voices and storytelling. A lot of that came from disrupting philanthropy with (RED). But there,

• Atlas Music Publishing entered a joint venture with **QUINCY JONES** and his Quincy Jones Productions. • Sony/ATV extended its global publishing deal with **BOI-1DA**.

it was also innovative marketing that would change the AIDS fight, so I was privileged to work with Apple and Amazon and Beats by Dre and Salesforce. I look at innovative partnerships that can take us where we need to go. Certainly at EMI it was all about music and marketing, and the lawyering, it was deals and advocacy. So I do feel like I'm prepared. I look at it being a not-for-profit peer-to-peer and service organization, and I want that feeling to come across in everything that we do.

**When your role was announced, Bono issued a statement saying he was looking forward to you "cracking the ceiling." How will you do that? Has he given you any advice?**

I haven't spoken to him since I started, but he knows my spirit and I think he's smiling that I've taken this position. One of the first things that I've focused on is the diversity and inclusion task force that began prior to my arrival. I'm excited as the first female CEO to have that as part of my mission.

**You have had to jump right into Grammy season. What can you tell us about the Jan. 26 Grammys, which will be Ken Ehrlich's last as executive producer after 40 years before Ben Winston takes over?**

My background is dealing with highly creative people, and I feel like I'm great at coming up with ideas and having the best of those go to market, especially representing the music community. I did have Bono as a boss for eight years. (*Laughs.*) Those conversations [with Ehrlich and Winston] are just highly creative — one of us topping the other with suggestions and ideas. Really, this is a celebration of Ken. He already has left a great legacy, but I think he looks at this show as a culmination of the best of his talents. Everybody's working to make it the best show.

**Last year, The Recording Academy expanded the Big Four categories from five to eight nominees. Are you looking to expand others?**

Absolutely, because we are continually examining and improving the process. So those questions are evolving and top of mind at every meeting as we approach the Grammy season. I can't point to a specific change at this moment, but I would say that it's a constant process of improving the way we do the Grammys.

**Is the organization's staff as diverse as you would like it to be?**

The staff actually does represent society in quite an accurate way. There's 59% female, 41% male. A good mix of Asian, black, Hispanic, white. Are there enough females in leadership positions is what I'm looking into. The senior staff does have six women, seven men, but are they in the right seats on the bus?


**On Aug. 12, a judge ruled that the employment agreement that former MusiCares and Grammy Foundation vp Dana Tomarken signed was unconscionable and that the academy cannot force arbitration upon her. (She sued the academy for wrongful termination in February.) Do you have any thoughts on the suit or the judge's ruling?**

I'm not going to opine on that because I've just walked in the door and it's so sensitive to everybody involved. But I do have a lawyer's background and I plan on looking into it, and I'll have to get back to you on that one.

**The Recording Academy operates 12 chapters across the country, each with its own board. Is that setup the best way to continue?**

I'm with open eyes asking a million questions with a lot of focus, saying, "Is this the best it can be?" My initial take is it's quite a glorious thing. Do I wish that it were simpler? Do I wish that it could be the most streamlined, and am I the person to do that? Yes, I think so. But I wouldn't walk in the door and change anything that has been represented by 62 years of excellence. In a year's time, I might be saying something different, but for now, I'm very much in awe of the potential of this organization.

**What does the academy look like a year from now?**

I'm trying to think about our vision, our rallying cry, our way of working and very clear strategic objectives. I would be doing a disservice if, 20 days in, I landed on what that looks like a year from now. But I do believe it's representing the artists' community in the most relevant way. It's advocating on their behalf. It is having a diverse and inclusive role and being a model for the industry. I look for us to be taking the lead in all of the positive change to bring out the best of humanity through music. I know that sounds really grandiose, but I think that that's what The Recording Academy should be. 

1. "I do my best to be mindful and use various tools like the Headspace app to help keep me grounded," says Dugan. "Early in my career, a mentor gave me this Buddhist Tara to ground me in compassion and wisdom." 2. "I stole this wooden drawing figure from my son. It's a daily reminder to think creatively. It's always asking me, 'What have you done that's innovative today?'" 3. "When I was unpacking from my move to Los Angeles, I grabbed a bunch of vinyl from my stash and brought it into the office," she says. "I think better with music playing."



● "Two Tickets to Paradise" and "Take Me Home Tonight" rock singer **EDDIE MONEY** died at 70. ● Singer-songwriter and cult icon **DANIEL JOHNSTON** died at 58.



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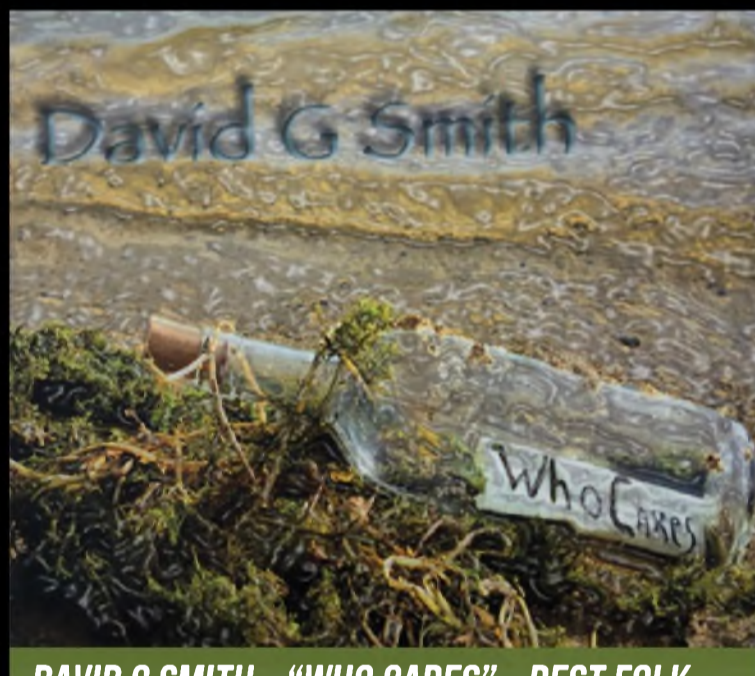
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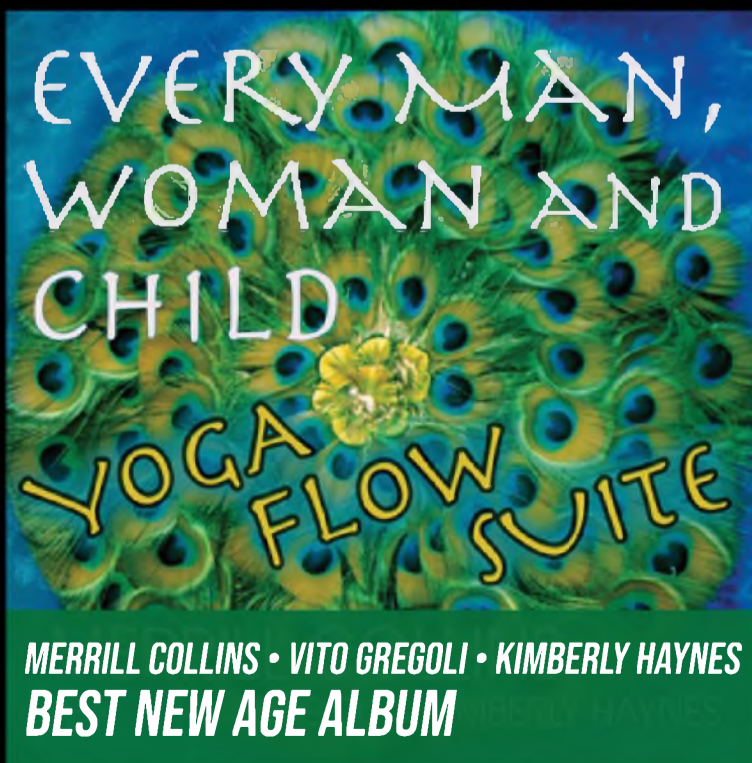
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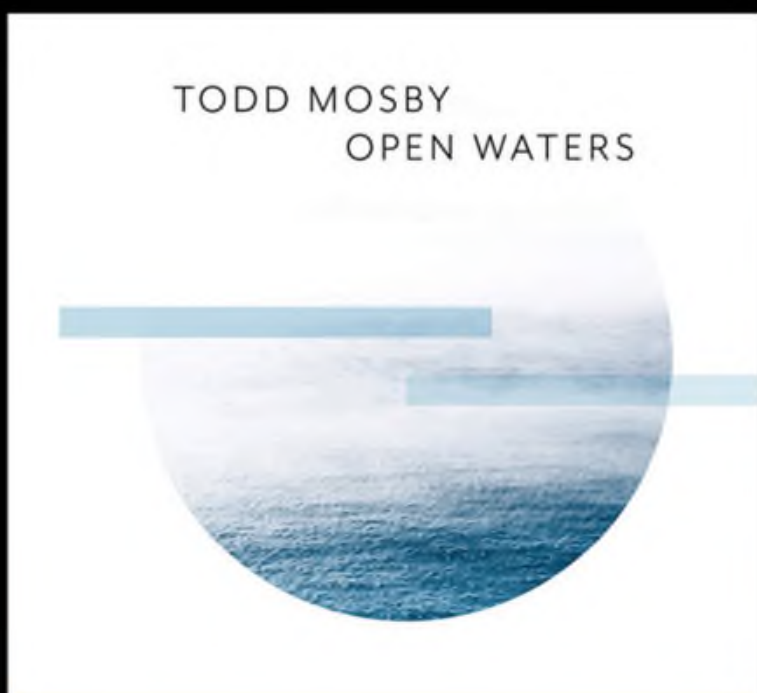
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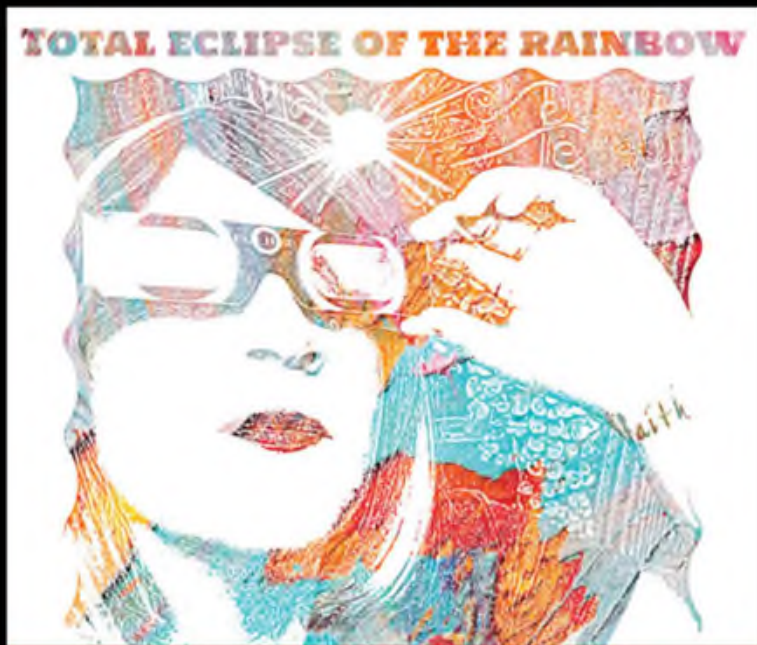
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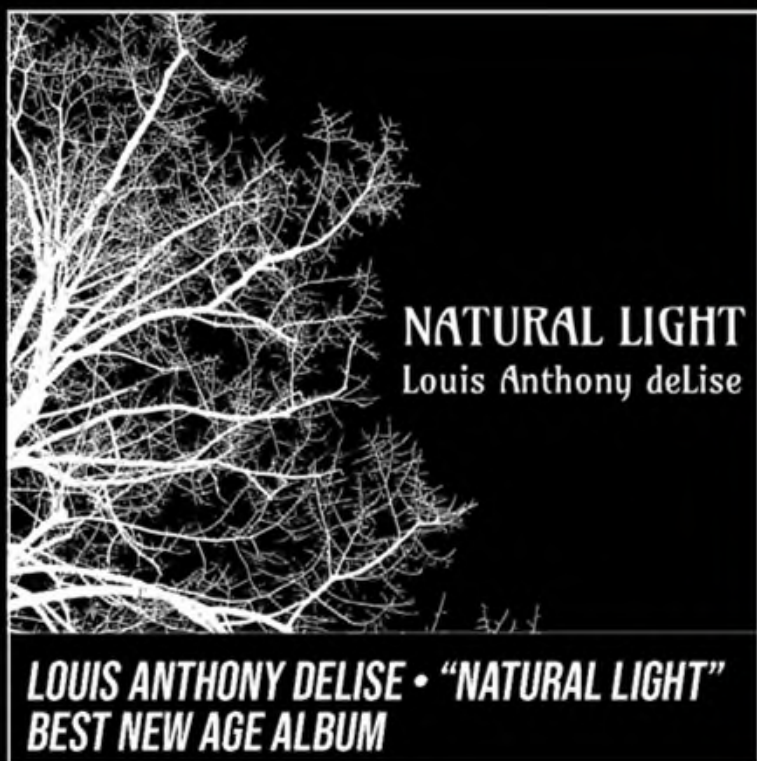
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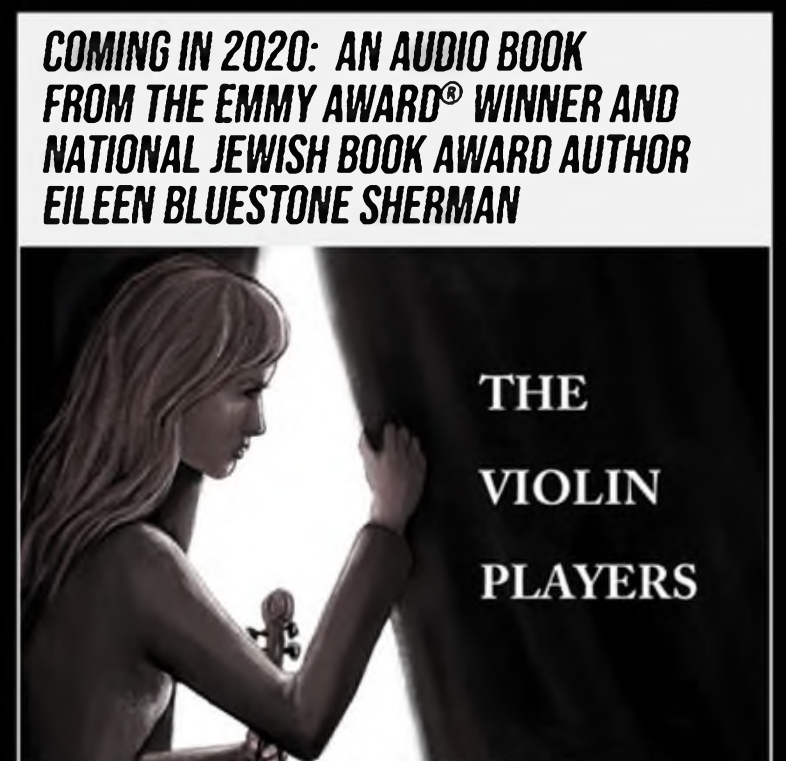
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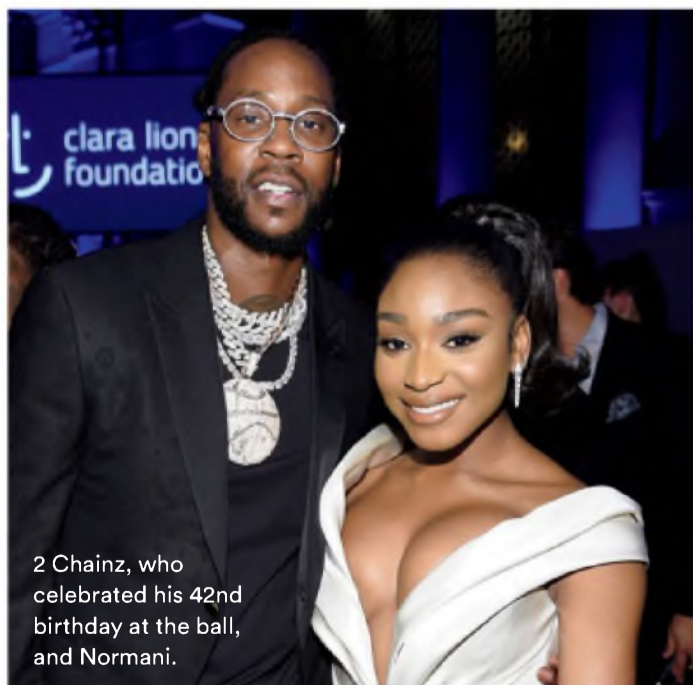


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# The Scene



2 Chainz, who celebrated his 42nd birthday at the ball, and Normani.



▲ Meek Mill attended the ball on a night off from his *Legendary Nights* tour with Future.



YG and Kehlani, who said on the red carpet that she's "finding little ways every single day to give back."

# RIHANNA'S DIAMOND BALL

NEW YORK, SEPT. 12

Rihanna's fifth annual Diamond Ball, which benefited her Clara Lionel Foundation, brought a welcome sense of calm and intimacy to New York Fashion Week — where just days prior, the superstar had presented her Savage x Fenty runway show. Seth Meyers hosted this year's gala at Cipriani Wall Street, with performances from the likes of DJ Khaled and Pharrell Williams. During the latter's set, Rihanna surprised everyone by performing her verse off their 2017 collaboration "Lemon" (pictured left) to a crowd that included Normani, 2 Chainz, G-Eazy, Karlie Kloss and Cardi B. Since its start in 2012, the foundation has raised over \$13 million for education, health and emergency response programs around the world. On the red carpet, Rihanna stood up for fellow women of color in leadership, saying, "We are impeccable, we're special, and the world is going to have to deal with that."

—BIANCA GRACIE



▲ DJ Khaled and his wife, Nicole Tuck Khaled, are expecting their second child. "I'm just being honest everything was incredible!" Khaled wrote about the ball on Instagram.



▲ Diamond Ball performer Fat Joe and Cardi B, who teamed up with Anuel AA to release a new single, "YES," on Sept 6.



Offset, who attended with longtime partner Cardi B.

Megan Thee Stallion, who dashed over to the Diamond Ball stage following a performance on *The Tonight Show Starring Jimmy Fallon* the same evening.



▲ A\$AP Rocky, who returned to the United States in August after a suspended jail sentence in Sweden.





▲ Patti LaBelle and music mogul Clive Davis visited the SiriusXM studios in New York on Sept. 13.



▲ Zane Lowe (second from left) interviewed (from left) Billie Joe Armstrong, Rivers Cuomo and Pete Wentz about their joint tour at Beats 1 in Los Angeles on Sept. 11.



Former Sony/ATV Music Publishing chairman/CEO Martin Bandier spoke at the Music Finance Forum in L.A. on Sept. 12.



▲ Jade Bird and Glassnote founder Daniel Glass spoke on a panel about artist development at the AMERICANAFEST Conference in Nashville on Sept. 11.



# REVOLT

ATLANTA, SEPT. 12-14

## PANELISTS

PHYLICIA FANT  
@PURPLYPHY27

TAMIKA MALLORY  
@KADHALLORY

SHARI BRYANT  
@SHARI\_BRYANT

▲ From left: Roc Nation's Shari Bryant, activist Tamika Mallory, Universal Music Group's LaTrice Burnett, Columbia Records' Phylicia Fant and radio personality Angie Martinez spoke about female leadership at the REVOLT Summit x AT&T on Sept. 14.



**DREAM TEAM** REVOLT chairman Sean "Diddy" Combs and Dia Simms, president of the rapper's Combs Enterprises, at the summit on Sept. 14. "This weekend will give birth to so many future legends that will come back home and teach," Combs later wrote on Instagram.



▲ American-Nigerian rapper Jidenna (left) and YouTube director of urban music Tuma Basa spoke about Africa's influence on hip-hop culture on Sept. 12.



▲ From left: Interscope's Caroline Diaz, New Orleans rapper Neno Calvin and Epic Records' Ericka J. Coulter on Sept. 13.



Singer-songwriter and producer Dallas Austin on Sept. 14.

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Painter Hoa Hong (left) unveiled her Brooklyn mural of the late Notorious B.I.G. with the rapper's mother, Voletta Wallace, on Sept. 13.



**ZEDD STARTS HIS ORBIT** Zedd kicked off his Orbit Tour at Seattle's WaMu Theater on Sept. 13, which he'll follow with shows in San Francisco, Houston, Atlanta and more before crossing the Atlantic for the tour's European leg. "Insanely excited to show you this brand new tour!!!!" the producer-DJ tweeted when he announced the trek in May.



▲ Bonnie Raitt and John Prine performed a duet at the Americana Honors & Awards in Nashville on Sept. 11, where Prine's *The Tree of Forgiveness* won album of the year.



▲ Kathleen Hanna of Bikini Kill headlined Riot Fest on Sept. 15, marking the band's first Chicago show since the '90s.



▲ The Congressional Black Caucus Foundation honored Maxwell and ballerina Misty Copeland in Washington, D.C., on Sept. 11.



▲ H.E.R. headlined her own Lights On Festival in Concord, Calif., on Sept. 14, where Jhené Aiko, Daniel Caesar, Summer Walker and others also took the stage.



Charlie Puth played the keytar during his Sept. 14 performance at Music Midtown in Atlanta.



▲ Camila Cabello (center) and her mother, Sinuhe Estrabao, at Save the Children's Centennial Gala: Changing the World for Children in New York on Sept. 12, where Cabello received the Voice Award for her work with the nonprofit.

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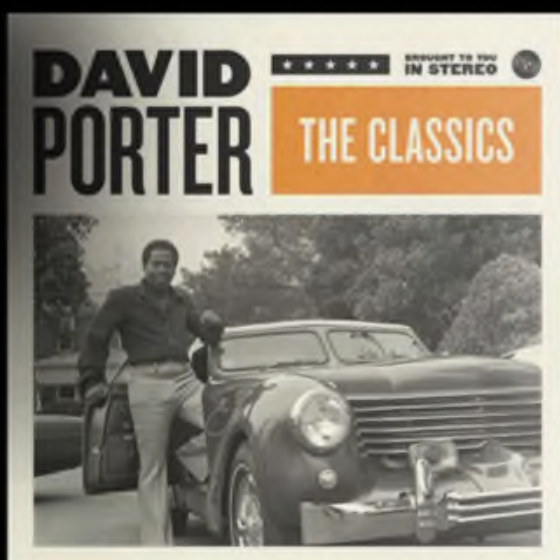
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Best Recording Package

### PHAT BLUNT ft. George Clinton

Best Rock Performance  
Best Rock Song

### PHAT BLUNT ft. George Clinton Best Music Video



Directed by  
Gabriel "Video God" Hart  
Produced by  
Constance Hauman

"Phat Blunt" sparks up a phat track  
that bridges generations and genres.  
— MERRYJANE.com

Miss Velvet's enigmatic voice is not just a  
thrilling reflection of the madness of the  
seventies... it is a powerful showcase of her  
vocal range. — Musictalkers

"Feed The Wolf" is a production that  
just oozes class all the way, incredible  
production value and precision  
songwriting. — Get Ready to ROCK!



FOR YOUR CONSIDERATION

# Constance Hauman

## ~ High Tides ~

Ten tracks of artistic ethereal pop songs rooted in something real... emotions.

High Tides

~ Alternative Music Album + Recording Package ~

Love Burns

~ Pop Solo Performance ~

Les Chemins de L'Amour

~ Arrangement, Instruments And Vocals ~

Everlong

~ Arrangement, Instruments And Vocals ~



What they're saying about High Tides...

*Constance Hauman proves once again that she lives comfortably in multiple genres – and brilliantly demonstrates her mastery of them.*  
— SCHWAEBISCHE

*A multi-layered and artistically appealing invitation to all listeners who fancy something musically new.* — BUCH UND TON

*A sophisticated songstress serves up spare lyrics in luminous vocals.* — BEYOND CRITICISM

*A truly impressive work of art consisting of popular and classically inspired music that floods the listeners consciousness.*  
— MUSIC REVIEWS.DE

*An album this beautiful deserves hours by the fireplace, with a fine glass of wine in your hand and your headphones slipped over your ears.* — METAL GLORY

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# SPEECHLESS

DAN + SHAY



**#1 COUNTRY AIRPLAY (4 WEEKS)**

**CHARTED TOP 5 ADULT TOP 40 + TOP 20 MAINSTREAM TOP 40**

**3 MILLION+ TRACK EQUIVALENTS**

**600 MILLION GLOBAL STREAMS**

**50+ WEEKS TOP 10 ON SHAZAM COUNTRY**

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WINNER ACM AWARDS: VOCAL DUO

WINNER CMT AWARDS: DUO MUSIC VIDEO ("SPEECHLESS")

WINNER TEEN CHOICE AWARDS: CHOICE COUNTRY SONG ("SPEECHLESS")



WARNER MUSIC  
NASHVILLE

# The Sound

PG. 96 AVRIL LAVIGNE \* PG. 100 DIPLO'S MAD DECENT \* PG. 102 LIAM GALLAGHER

## THANK YOU, NEXT

ZAC BROWN BAND HAS BEEN  
ONE OF THE MOST SUCCESSFUL  
COUNTRY GROUPS OF THE DECADE.  
NOW, WITH SCOOTER BRAUN MANAGING  
AND POP SUPERPRODUCERS IN  
TOW, THE GROUP'S LEADER IS EYEING  
ANOTHER REINVENTION

BY TAYLOR WEATHERBY  
PHOTOGRAPHED BY MATTHEW SALACUSE

Zac Brown photographed  
Sept. 6 at BB&T Pavilion  
in Camden, N.J.

**Z**AC BROWN BAND IS accustomed to change, opting to license its albums through various label partners instead of having a permanent home. In March 2018, the Southern rock

group signed a new management deal with Scooter Braun's SB Projects; this February, it signed a new global licensing agreement with BMG; and in March, the group signed a contract with WME. (The act was previously signed to Creative Artists Agency.)

The one constant? Zac Brown has always had control over every aspect of his career. "By owning our touring, publishing and merchandise, if something doesn't happen right, I know exactly who to call," says the frontman, 41. Brown was never interested in signing a multi-album contract because, he says, the band's musical approach is always changing: "You're talking nine or 10 years," he says. "[Think about] how much life can change." (Now a father of five, Brown had his personal life shaken up in October 2018 when he and his wife, Shelly, announced they were separating.)

The Atlanta native formed Zac Brown Band in 2002; originally a threesome, with two members who are no longer in the band, the act grew through the years, and so did Brown's business ventures. His Southern Ground label rebranded late last year to Zac Brown Collective, a multiplatform parent company that includes his Zac's Place restaurant, Z. Alexander Brown wine brand, ZBC apparel and Southern Reel film production company.

Zac Brown Band's 2008 major-label debut, *The Foundation*, established it as a country act with acoustic-driven melodies — and its breakout hit, "Chicken Fried," solidified its place within the genre. The group has landed 13 No. 1s on *Billboard's* Country Airplay chart, but Brown insists his music doesn't fall under just one genre classification, which is most apparent on *The Owl*, the band's new album out Sept. 20.

Signing per-album licensing agreements with different labels has allowed Zac Brown Band to take risks musically without fear of getting dropped. Last November, the group teased *The Owl's* more daring sound with the electro-country lead single "Someone I Used to Know." The song peaked at No. 34 on Country Airplay and No. 27 on Hot Country Songs, only the second time an official Zac Brown Band single didn't crack the top 20 of either chart since the band's debut. Brown still sees the format as a partner, but admits he boxed himself in on the 2017 country-leaning album *Welcome Home*. Brown counts himself a fan of artists ranging from Jason Isbell to Kygo, and as such, *The Owl* is more indicative of his wide-ranging musical interests,

**"By owning our touring, publishing and merchandise, if something doesn't happen right, I know exactly who to call."**

—ZAC BROWN

with a superstar roster of producers including Max Martin, Ryan Tedder, Benny Blanco, Skrillex, Andrew Watt and Jason "Poo Bear" Boyd.

Before working with Braun, Brown says that none of those names would've been possible gets. The pair's relationship dates back to the early 2000s, when Braun caught Brown performing at a local Atlanta venue; they reconnected at the 2010 Grammys, when the band won best new artist and Justin Bieber presented for the first time.

"[Brown] called me a little over a year ago and said, 'I'm doing things a little differently now — would you mind coming along and helping me?'" recalls Braun. "I'm a fan first, so when Zac told me he wanted to work with certain producers and really venture out of his comfort zone, that was uncomfortable for me at first. But he's a great artist, and he's going to push the boundaries."

Despite *The Owl's* most ambitious tracks — including the thumping "God Given," which boasts hip-hop-inspired lyrics like "Gucci bag/Stacks on stacks/Diamonds fill up the champagne glass" — Zac Brown Band hasn't completely ditched its country roots. There's the Brandi Carlile-featuring "Finish What We Started," and an ode to the men and women of the armed forces ("Warrior"). On the band's current tour, Brown brings out a military member during the bridge of "Chicken Fried." "This is the greatest country in the world," says Brown onstage. "I don't give a shit what the media says."

Zac Brown Band is a well-oiled tour machine, having hit the road every year since its first headlining trek in 2012. The group recently broke its own record for most tickets sold by a single act at Boston's Fenway Park. Even if the partnership with SB Projects and its BMG deal prove to be short-lived, Brown is confident in his capabilities as an artist — and a businessman who isn't afraid to say no.

"Ten years ago, I was willing to do everything," he says. Now, "I don't want to spend my life running around kissing people's asses to try to be successful. That doesn't define success to me anymore — we want to have an impact." **B**



Zac Brown Band onstage at the Summerfest Music Festival in Milwaukee on June 30.

## ROAD TO RICHES



Chanon

**Target** In 2009, Zac Brown Band's then day-to-day manager, Lynn Oliver, was scrambling to find the act a point person for its upcoming eight-week tour. So she enlisted her neighbor Paul Chanon, 47, who has stayed with the group ever since, helping it grow into a touring force that has grossed \$183.4 million throughout its career, according to figures reported to *Billboard* Boxscore.

### How did you become Zac Brown Band's permanent touring manager?

In June 2009 I was self-employed, booking and producing concerts, festivals and corporate events. I had booked Zac Brown Band previously; the most I ever paid for them was \$500. But as I went to county festivals as their tour manager, I kept hearing promoters say they had the biggest crowds — this was just after "Chicken Fried" hit No. 1 [on the Country Airplay chart]. I told Zac there was no way I was going to walk away from what he had going on.

### How important is touring to an act like Zac Brown Band?

It's everything. Radio, streaming and digital are critical to keep the touring strong, but touring is where the money comes from.

### How has the group's touring structure changed?

When I started with ZBB, we were 12 people and a driver in an airport shuttle they custom-made themselves with captain's chairs and bunks. Now that the band is a household name, we have the luxury of working when we want to. When we left our longtime management company, ROAR, a couple of years ago, I took over the management side of booking responsibilities. I have three kids and am at every show — we book our schedule around time with family as much as we can. —T.W.

**"LOVE MARKS A NEW START FOR BUBLÉ  
WHILE REMINDING THE LISTENER HE'S  
STILL A FORCE TO BE RECKONED WITH"  
-BILLBOARD**



**MICHAEL BUBLÉ**  
**FOR YOUR CONSIDERATION**

**WARNER RECORDS**  
FROM DTLA WITH LOVE.



CHECKING IN WITH...

# Avril Lavigne

The pop veteran explains why her first tour in five years is “raw and exposed”

BY LYNDSEY HAVENS

**A**VRIL LAVIGNE WAITED five years to return to the road — and when she did, the preparation process was a scramble. She needed new guitars and straps, as well as a refresher on the bridges of hits like “My Happy Ending” and “When You’re Gone.”

“It’s funny,” says Lavigne, 34. “I’m relearning, but it’s total muscle memory. I’m like, ‘Wait, it goes like this, right?’ Then without even trying I’m like, ‘It’s right here.’” (Even so, she always has a teleprompter onstage, “just in case.”)

Since the pop mainstay, who has sold 12.5 million albums in the United States, according to Nielsen Music, wrapped her Avril Lavigne Tour in Japan five years ago, she largely stepped out of the spotlight as she battled Lyme disease. For a long time, Lavigne (who at one point was bedridden) wasn’t sure if she would ever release another album or be physically able to tour again. Now that she has recovered, Lavigne says her 15-date trek that runs through Oct. 11 — in support of her long-awaited album, *Head Above Water*, which hit No. 13 on the Billboard 200 in February — is her most intimate yet.

“I was wondering what I was going to be doing, and unsure if I could work or not — and songs just flowed,” recalls Lavigne. “After everything I went through, I refell in love with music all over again.”

The tour will largely pull from material off the intense, emotive *Head Above Water*, and its visuals are inspired by the album’s title track and the single “I Fell in Love With the Devil,” playing on the contrasting themes of water and fire. Yet Lavigne assures the tour will also be nostalgic, for both the audience and herself.

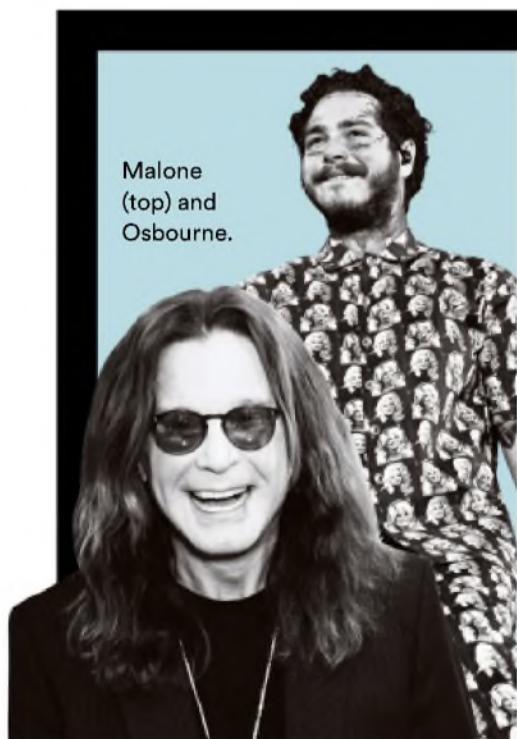
“The singles from the last 17 years all hold memories,” she says. “‘Sk8er Boi’ is a moment, ‘Girlfriend’ is a moment — and I get to go back with [my fans] and enjoy that.”

She says “Devil” will almost certainly be her big encore and a “really special moment” complete with a red dress and lots of fire. Elsewhere, fans can expect wardrobe changes inspired by her music videos, and familiar imagery to appear in her visuals, like the “Sk8er Boi” star from debut album *Let Go* or the “Girlfriend” skull and crossbones from *The Best Damn Thing*.

As for her choice to play 3,000- to 5,000-capacity theaters, Lavigne says that an up-close-and-personal atmosphere made more sense for a more serious project. “It’s vulnerable and raw and exposed, whereas in the past it was loud guitars and fist-pumping,” she says. “You’ll still feel that from me, but with everything I went through, it’s like, ‘OK, I’m here. I’m alive.’ I’m gliding back into it. I’m just so grateful to God that I’m still able to actually work and have a life.”



Lavigne photographed by David Needleman in 2018.



Malone (top) and Osbourne.

BEHIND THE HIT

## POST MALONE IN THE LAND OF OZ

One of the biggest hip-hop releases of the year has also resulted in the unexpected return of a hard-rock legend to the pop charts: “Take What You Want,” the rollicking new Post Malone track featuring Ozzy Osbourne and Travis Scott, scores a No. 8 debut on the Sept. 21 Billboard

Hot 100 (see page 13), leading to Osbourne’s first appearance on the tally since his 2007 single “I Don’t Wanna Stop.”

“Post has been a huge Ozzy fan since he was a kid,” says Louis Bell, who co-produced the song with Andrew Watt. “This was definitely a dream come true for him.” Watt, who recently notched a No. 1 with Shawn Mendes and Camila Cabello’s “Señorita,” invited Osbourne to his Los Angeles studio during the summer to create the song. The Black Sab-

bath leader wrote part of Post Malone’s melody, while Watt handled its wailing guitar solo.

“I recorded Ozzy on the track, laid the guitar solo that night and got Chad Smith from the [Red Hot] Chili Peppers over to play the drums on it,” recalls Watt. “Then I was FaceTiming with Post while we were in the studio, and Ozzy’s like, ‘Who the fuck is this? Are you talking with the bloody Post Man?’ And everyone’s laughing their asses off.”

With the chart debut of

“Take What You Want,” Osbourne has now scored at least one Hot 100 hit in four consecutive decades. And although he has been sidelined for much of 2019 as he recovers from pneumonia and a subsequent injury from falling, the 70-year-old may soon be rallying — and rejoining Watt in the studio. The new song “is a really good taste of Ozzy in 2019,” says Watt, “and you’re going to get a lot more coming out that’s going to blow people’s faces off.”

—JOSH GLICKSMAN

**"GRAMMY 2020 ALBUM OF THE YEAR  
CONTENDER" -BILLBOARD**

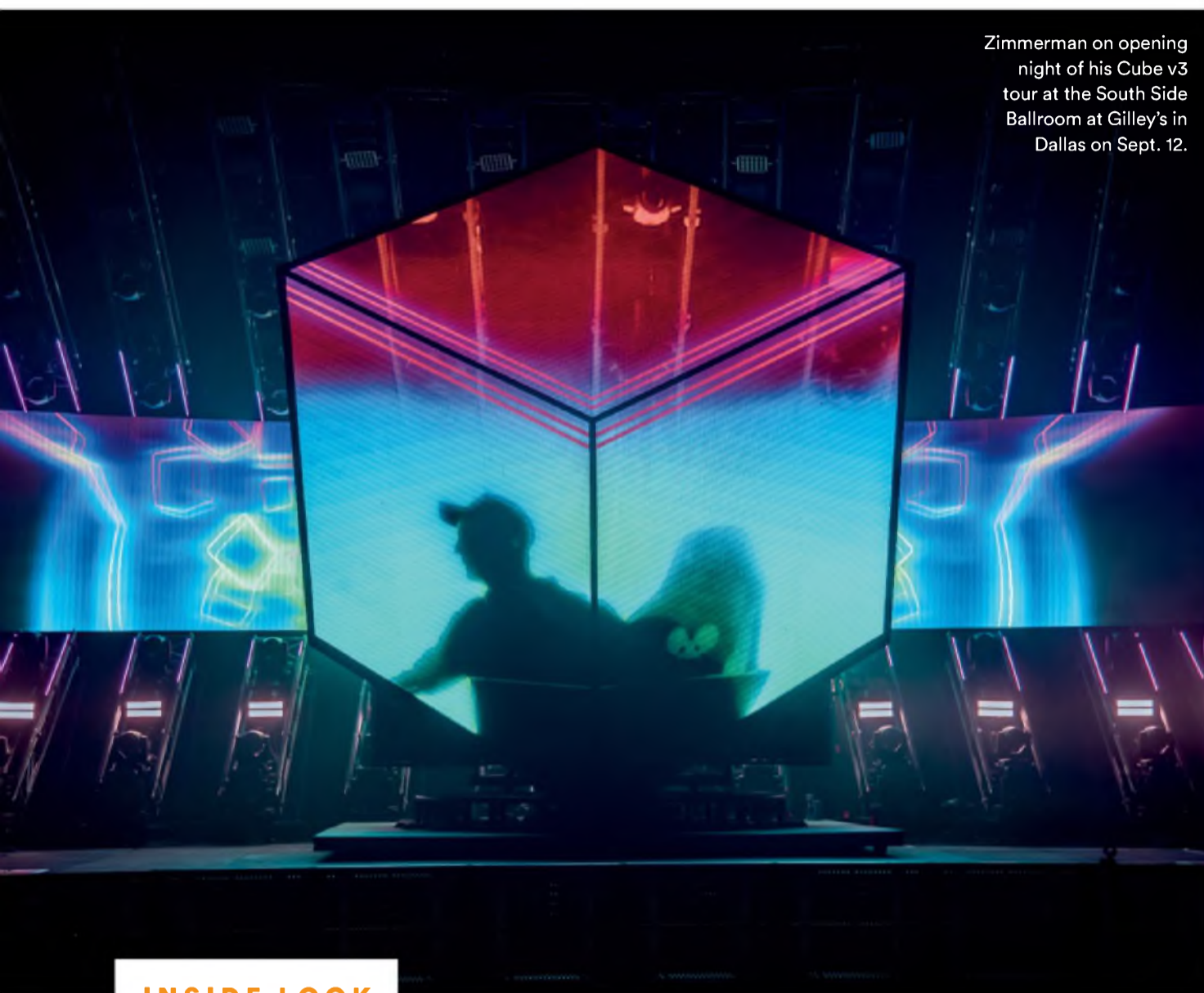
**GARY CLARK JR.**



**FOR YOUR CONSIDERATION**



**FROM DTLA WITH LOVE.**



Zimmerman on opening night of his Cube v3 tour at the South Side Ballroom at Gilley's in Dallas on Sept. 12.

**INSIDE LOOK**

# Tech 'N' Stuff

Deadmau5 just unveiled his most impressive live show ever — and he coded it all himself

BY KATIE BAIN

**O**N THE EVE OF THE FIRST show of his current tour, which started Sept. 12, Joel Zimmerman was holed up in a Dallas hotel room — writing code. Using a custom version of the visual development platform Derivative TouchDesigner, the man known as the massively successful electronic music producer deadmau5 was putting the final flourishes on an audiovisual spectacle eight months and thousands of hours in the making.

Called Cube v3, the production is Zimmerman's most technologically advanced to date. Zimmerman talks in coder-speak — IDE tools, GPU systems, data-handling digitalization suites — while discussing his show, for which he and his team used TouchDesigner (a Canadian company partially chosen due to its proximity to the artist's house outside Toronto) to write the millions of lines of code that together form the Cube. Now complete, the Cube — a massive, rotating structure from which he performs — flashes images such as Bosch's

"The Garden of Earthly Delights" and deadmau5's signature "mau5head" logo to the tune of hits like "Faxing Berlin," "Raise Your Weapon" and "Ghosts N Stuff."

The majority of electronic artists use playback technology for their visuals, displaying premade imagery in tandem with a locked set list. With the Cube v3, Zimmerman can cue up visuals in real time, leaving space for spontaneity during sets and ensuring that no two shows on the tour, which runs across North America through February 2020, are the same.

"The show has developed in such a way that we literally start the server up with all the TouchDesigner applications, hit F1, minimize it and then we never look at it again," says Zimmerman, who partnered with Chris Schroeder Productions and technical designer Collyns Stenzel (who has worked on festivals like Life in Color and Spring Awakening). The applications read the information sent through sonic cues (like track names and notes) and respond commensurately. "I wouldn't call it AI," he continues, "but there's definitely some intelligence in the system that says, 'Joel is doing this, so I'm going to fade to black and go ahead and do that.'"

And while he's excited to share his new live show with fans, Zimmerman says that the most gratifying part of the process thus far has been blowing the minds of the developers whose tech he used to make the show. "Guys who've invented a lot of the IDE tools I'm using are coming up and saying, 'Holy shit, I've never seen anyone use what I made for something like this.'" **D**

**VERSUS**

## Not-So-Lonely Boys

**DAN AUERBACH AND PATRICK CARNEY HAVE BEEN** making music as The Black Keys for nearly two decades. But after the release of their 2014 album, *Turn Blue*, they did something they had never done before: take a prolonged break. This June, the rockers returned with their fuzzed-out, self-produced ninth LP, "*Let's Rock*" (Danger Mouse produced their last four albums), released on Auerbach's Easy Eye Sound and Warner Music's Nonesuch. Auerbach, 40, and Carney, 39, have grown up together — and are closer than ever following the band's hiatus. Now, as they hit the road with Modest Mouse, they reveal just how well they know each other, from their eating to bathroom habits. —LYNDESEY HAVENS



DAN AUERBACH



PATRICK CARNEY

**FAVORITE MUSICAL DUO**

"The Everly Brothers."



"Are you supposed to say Lennon and McCartney or Jagger and Richards? I'm going to say T. Rex."



**TOUR ESSENTIAL**

"Pho. Every major city in America has a good pho spot, seriously."



"The MLB app. I can watch the Cleveland Indians from anywhere, which is a game-changer."

**FAVORITE BLACK KEYS SONG TO PERFORM**

"It's always fun to play 'Lonely Boy.' Everybody always dukes out."

"'She's Long Gone' — I just love the riffs to that song so much."

**FAVORITE DANGER MOUSE TRACK**

"'Who's Gonna Save My Soul.' Him and Cee Lo [Green] did that [as Gnarl Barkley]. That song blew me away when he played it."



"I think it's clearly [Gnarl Barkley's] 'Crazy,' but there are so many good ones."

**BANDMATE'S WEIRDEST QUIRK**

"He only sits down to pee. Oh yeah, we got to go with that."



"It used to be that he only ate wonton soup for lunch. It was so fucking weird."

**HIGHEST RECENT HIGH**



"I don't know; I was pretty high last night."

"For my dad's 70th birthday, I went home to Cleveland and took my family to an Indians game. We went on the field and met the star players."

**BAD BUNNY**

**BEBE REXHA**

**'BEETLEJUICE' CAST RECORDING**

**BRYCE VINE**

**DAVID GUETTA**

**DISTURBED**

**DUA LIPA**

**FOALS**

**GOO GOO DOLLS**

**HOBO JOHNSON**

**IDK**

**JENNY LEWIS**

**LIAM GALLAGHER**

**LUKAS GRAHAM**

**MAJID JORDAN**

**MASTODON**

**MUSE**

**SAWEETIE**

**TEGAN AND SARA**

**'THE CHER SHOW' CAST RECORDING**

**THE HEAD AND THE HEART**

**THE REGRETTES**

**WALE**

**YFN LUCCI**

**FOR YOUR CONSIDERATION**



**WARNER  
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FROM DTLA WITH LOVE.





**SIGNED**

**Tiwa Savage**

**LABEL** MOTOWN RECORDS

After releasing her 2013 debut album, *Once Upon a Time*, on Nigeria's Mavin Records and 323 Entertainment, Lagos native Tiwa Savage established herself as an influential voice in Afrobeats — her fans have even crowned her as queen of the genre.

Now, thanks to a global recording agreement with Universal Music Group, she's eyeing a U.S. crossover. Savage, who signed to Mavin in 2012, left to join UMG in May. Two months later, she signed a recording contract with Motown Records, a move orchestrated by Capitol Music Group executive vp Ethiopia Habtemariam.

Despite singing and writing songs professionally for a decade, the 39-year-old says, "I see myself as a new artist again who's hustling. That's my mentality. I don't walk into a room expecting anyone to know who I am. I'm just here to get a seat at the table."

Habtemariam insists that Savage has "already gained the respect of so many creators around the world," and now sees her job as supporting her already-strong brand stateside. "People are excited to learn about their heritage, so there's a hunger for music from the African continent to exist here in the U.S.," says Habtemariam. "[Afrobeats] is really breaking in a big way, and it's beautiful to see it happening in real time."

So far this year, Savage was featured alongside fellow Nigerian star Mr. Eazi on Beyoncé's *The Lion King: The Gift* soundtrack album and released "49-99," her debut single for Motown and first taste from her as-yet-untitled third album.

"The good thing about Afrobeats artists is that most of us have 10 million followers already," says Savage. "We just need that engine to push our music to territories that normally wouldn't have access to it."

—BIANCA GRACIE



Devro (left) and Groggins.



Diplo

**LABEL LOOK**  
**Mad Decent**

On Sept. 22, Diplo and Mad Decent Records will take over Brooklyn Mirage to toast their new house music imprint, Higher Ground. Unlike the label's long-running EDM/hip-hop block parties, the showcase will strive for clubbiest sounds to reflect the sublabel's focus, with U.K. producer Paul Woolford and Brooklyn duo Walker & Royce (who will release the imprint's debut single) receiving top billing. "We respect house music so much," says Paul Devro, who has led Mad Decent's A&R since its 2006 formation. "We didn't want to do it if we couldn't do it right." —MEGAN BUERGER

**BACKSTORY**

Since Mad Decent was established as a three-person upstart in Philadelphia, the label has grown to a staff of 20, most of whom work out of an office in Los Angeles' Arts District. In the beginning, their only way to spotlight global micro-genres was through posts on the label's blog, but everything changed when Baauer's "Harlem Shake" went viral in 2013. "It was a huge moment for us as a label, and it was also a turning point for dance music," says label president Jasper Groggins, citing the festival boom and flood of dance-pop crossovers as additional paths to profitability. "Suddenly there were just more platforms to make money on."

**EXPANSION**

The decision to launch a new imprint reflects a larger label strategy: In order to appeal to house music purists, Mad Decent had to soften its reputation for mainstream EDM. "That stigma still exists," says Groggins, "so instead of operating like a Pangaea, we're starting to spread out, giving each piece the room to do its own thing." The label has developed a new distribution services team, expanded the underground-centric Good Enuff imprint, signed a joint venture deal with Big Deal Music Publishing and brought neoperreo (Miss Nina), indie pop (Sebastian Paul) and Japanese footwork (Foodman) into the Mad Decent family.

**THE ARTISTS**

Mad Decent is tight-lipped about what's to come on Higher Ground, but expect a range of melodic, deep and tech house. Much attention is being paid to breakout producer Dylan Brady, who Devro first contacted in 2016 and signed to Decent Distribution last year, as well as his Dog Show Records and 100 geecs project with Laura Les. Meanwhile, in hip-hop, the label is innovating its Good Gas imprint with FK1 1st. "We've been doing these world compilations where we infiltrate the rap crews in local scenes or cities and have them make beats and do EPs with us," says Groggins.

**WHAT'S NEXT?**

In addition to a new Diplo EP due out this fall ("think Brazilian and R&B samples," teases Devro), Mad Decent plans to continue releasing roughly one track per month, including a forthcoming Afrohouse record from Angolan producer G Jeff. They're not abandoning American dance music entirely — Dillon Francis and Valentino Khan both have upcoming projects — but it's in the label's DNA to think ahead. "People look to us for what's experimental and up next," says Diplo. "That's the best part of the label — whatever people's preconceived notion of what a Mad Decent record is, we're never going to stay there."

# Nonesuch Records For Your Consideration



**THE BLACK KEYS**  
"Let's Rock"



**YOLA**  
Walk Through Fire



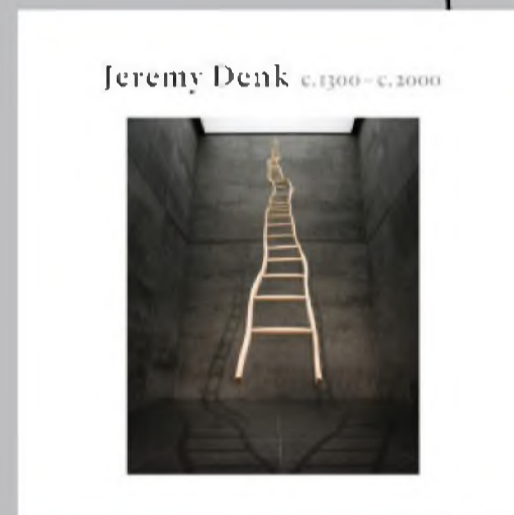
**RHIANNON GIDDENS**  
there is no Other



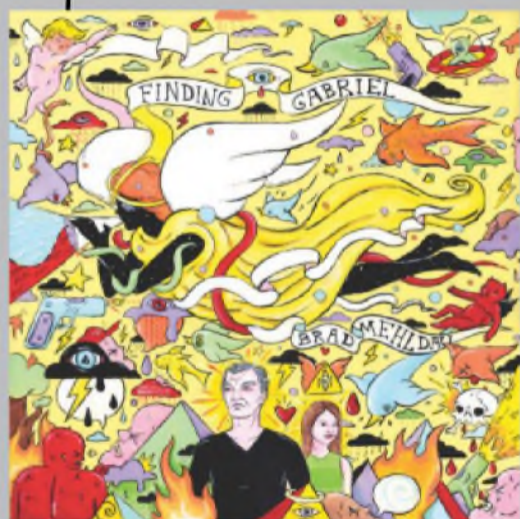
**CAROLINE SHAW / ATTACCA QUARTET**  
Orange



**JOSHUA REDMAN QUARTET**  
Come What May



**JEREMY DENK**  
c. 1300-c. 2000



**BRAD MEHLDAU**  
Finding Gabriel



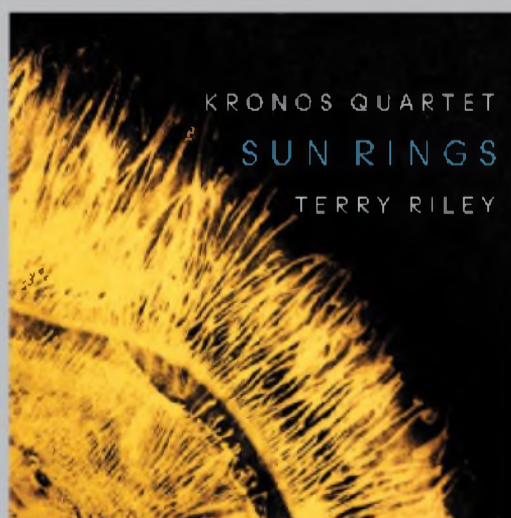
**WILLIAM BRITELLE**  
Spiritual America



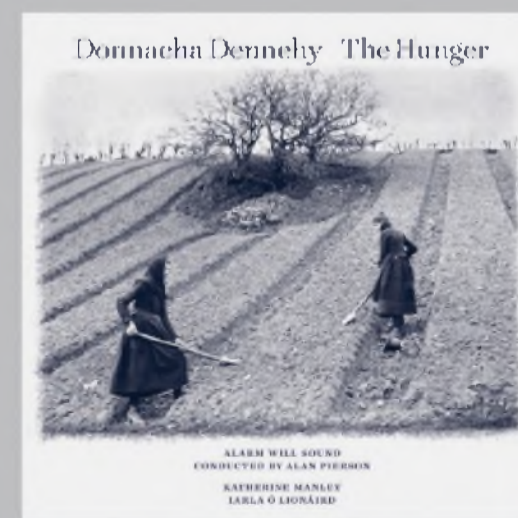
**DAUGHTER OF SWORDS**  
Dawnbreaker



**DANIEL WOHL**  
État

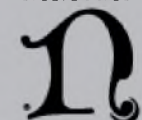


**KRONOS QUARTET / TERRY RILEY**  
Sun Rings



**DONNACHA DENNEHY**  
The Hunger

nonesuch



Q&A

# LIAM GALLAGHER IS OVER IT

After a decade of feuding with his brother, the former Oasis frontman is happier than ever — but still throwing some shade

BY RICHARD SMIRKE

**I**F OASIS WERE PUTTING this record out, people would be losing their shit,” says Liam Gallagher of his second solo project, *Why Me? Why Not*, out Sept. 20 on Warner Music.

But it isn't — and Gallagher is finally coming to terms with the fact that the band that made him a rock hero will likely never release another album. Since Oasis' brutal band-ending fight backstage at the Paris Rock en Seine festival 10 years ago, Gallagher and older brother Noel — who co-founded the group together — continue to trade inventive dissers in interviews and on social media.

Fortunately for Gallagher, he isn't all that concerned with critical reception. “People that come to my gigs will like it, and I'm sure there will be people that hate it, which is equally important,” says the 46-year-old of his new album, co-written with Andrew Wyatt and Greg Kurstin. “The minute you're loved by everyone, you're doing the wrong thing — I hope I'm sticking out like a sore thumb in 2019.”

**Did the success of your 2017 solo debut, *As You Were*, create any added pressure when making a follow-up?**

I'm not being cocky, but I've never really felt the pressure. I stick to my formula and it works. If people think that's playing it safe, so be it. Neil Young has been doing the same thing for fucking 40 years and no one seems to give him shit. I'm not comparing myself to Neil Young, but [to] people who don't change the

formula. I've got no urge to start bringing in drum machines and scissor players and trying new things to make some new kind of shit. You ain't going to beat rock'n'roll.

**This album has a few upbeat songs, including “Now That I've Found You.” Is the Liam Gallagher of 2019 a happy man?**

I'm the happiest I've ever been. My kids are all healthy. I have a relationship with my daughter [Molly Moorish] for the first time. [My partner] Debbie [Gwyther] is blowing my mind, so all is good in the world. I've got two lovely cats. My mam is still alive. And I'm not surrounded by dickheads for the first time in my life.

**What has kept Oasis from getting back together?**

The people that Noel is surrounded by want to keep us apart. I've got no more olive branches to give. I've done my bit. Everyone goes, “If you stop calling him a potato then he might get the band back together.” The geezer don't want the band back together because he likes to be the main man. He's better off in that world. If the fucking music he's writing now was going to be any part of Oasis, I'd fucking blow my brains out. We're probably better off apart.

**If Oasis started in 2019, do you think you would have broken through in the**

**“I'm not surrounded by dickheads for the first time in my life.”**

—GALLAGHER



**same way that you did in the 1990s?**

No, we'd all be in fucking jail. Everything is so politically fucking correct these days, you've got to fart in the right fucking way. The world — to me, it's very uptight. We wouldn't have even gotten a deal.

**You're opening outdoor arenas for The Who this fall. Do you want to be performing in your 70s?**

When you come into this business, you're in it for the long haul. I love rock'n'roll, and I want to do this for as long as I fucking can. It's the only thing I can do half decent. Everything else I'm fucking shit at. So as long as my voice holds up and people want to see me, then I'll do it forever. **☑**



*FUTURE*



*TRAVIS SCOTT*



*MARIAH CAREY*



*SARA BARIELLES*

**FOR YOUR  
CONSIDERATION**



*YO GOTTI*



*FRENCH MONTANA*



*RICK RO\$\$*



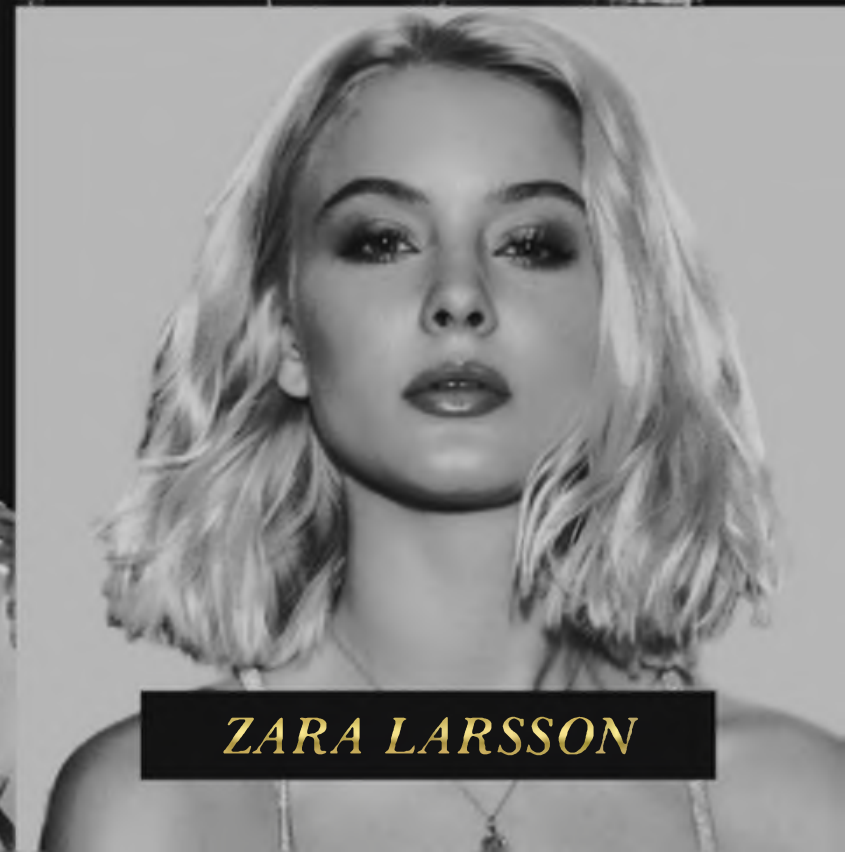
*21 SAVAGE*



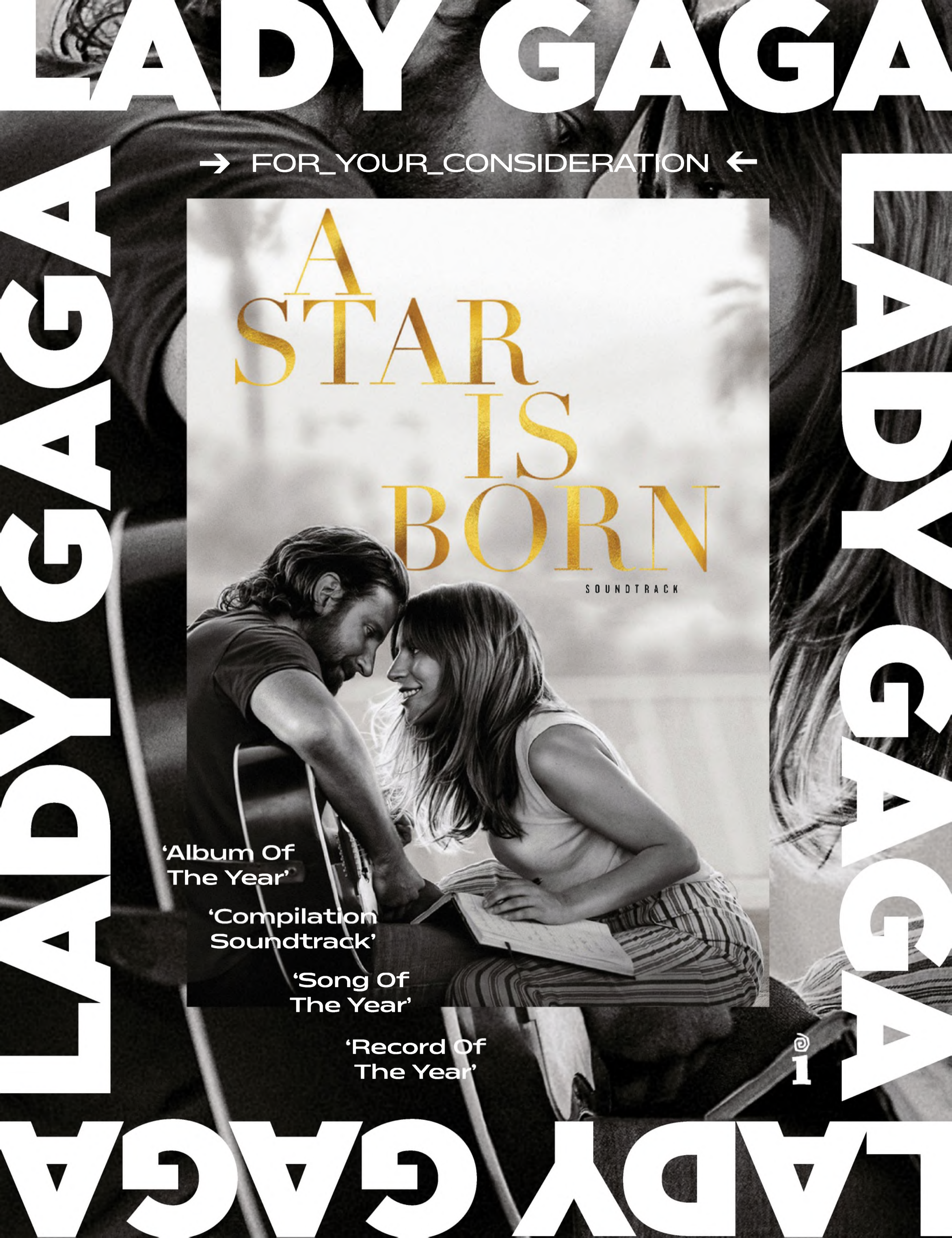
*MEGHAN TRAINOR*



*DJ KHALED*



*ZARA LARSSON*



LADY GAGA

→ FOR\_YOUR\_CONSIDERATION ←

# A STAR IS BORN

SOUNDTRACK

'Album Of  
The Year'

'Compilation  
Soundtrack'

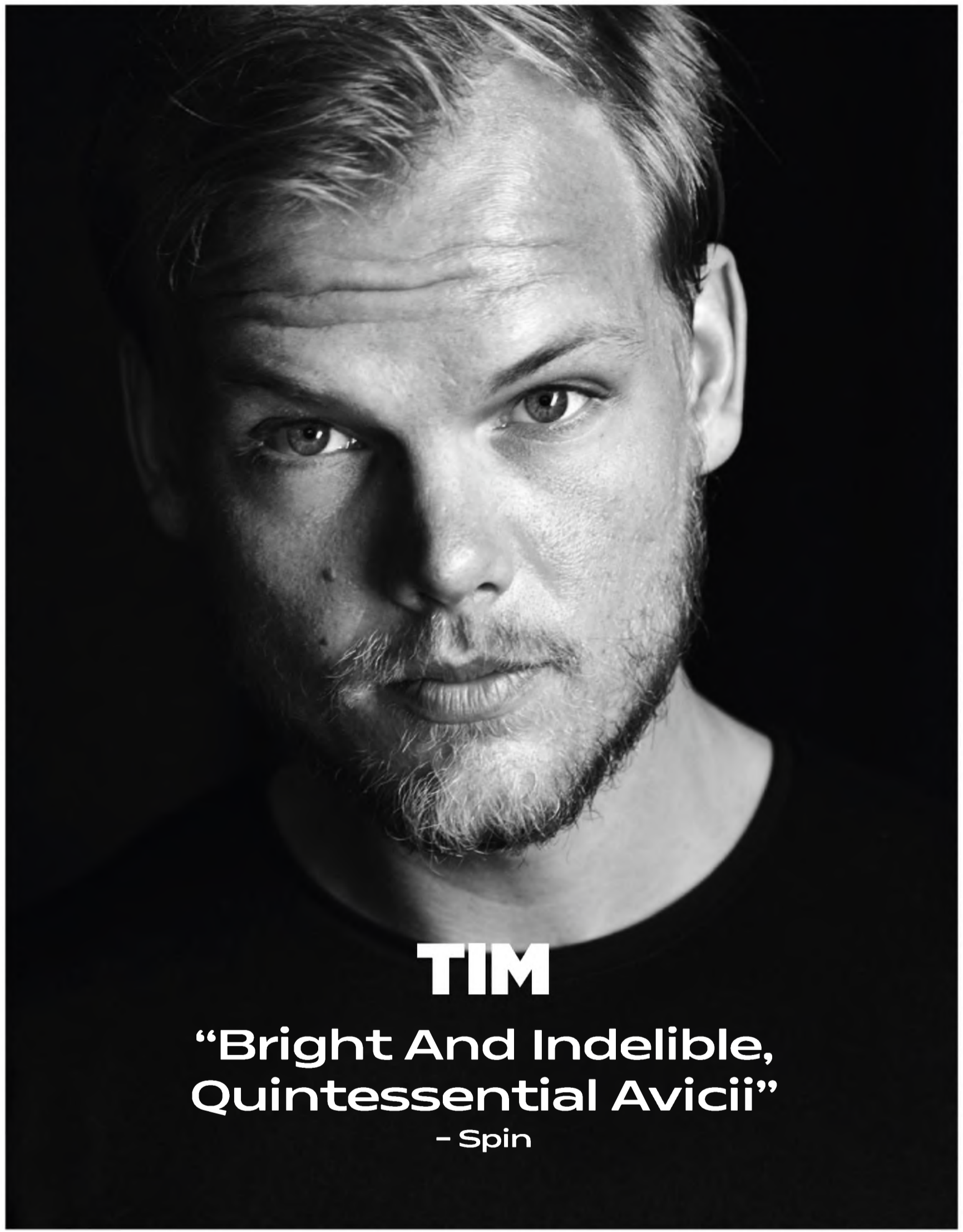
'Song Of  
The Year'

'Record Of  
The Year'



FOR\_YOUR\_CONSIDERATION

AVICII AVICII AVICII



**TIM**

“Bright And Indelible,  
Quintessential Avicii”

- Spin



# IMAGINE DRAGONS

→ FOR\_YOUR\_CONSIDERATION ←

## ORIGINS

“The Start Of Something Even Bigger For Imagine Dragons.”

- Newsday



# IMAGINE DRAGONS

FOR\_YOUR\_CONSIDERATION

**TIERRA WHACK**

**TIERRA WHACK**



**“Tierra Whack Is The Only  
Rapper Doing Anything  
Original Right Now.”**

- WWD

**TIERRA WHACK**

**TIERRA WHACK**





→ FOR\_YOUR\_CONSIDERATION ←

“Ella Mai Is Leading  
Female R&B Singers  
Back Onto The Charts”

- Rolling Stone



ELLA MAI

FOR\_YOUR\_CONSIDERATION

# MUSTARD

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MUSIC (PERFECT 10) MUSTARD

MUSIC (PERFECT 10) MUSTARD

# MUSTARD





**DJ SNAKE**

**DJ SNAKE**

**DJ SNAKE**

**EWYNS CO**

→ FOR\_YOUR\_CONSIDERATION ←

**CARTE BLANCHE**



FOR\_YOUR\_CONSIDERATION

# MADONNA MADONNA MADONNA MADONNA MADONNA MADONNA MADONNA MADONNA MADONNA MADONNA

MADAME X



MADAME X

“Madonna Has Delivered  
Her Most Uncompromising  
Musical Statement Yet”

- Variety

MADAME X



→ FOR\_YOUR\_CONSIDERATION ←

# SHEA BUTTER BABY

“One Of R&B’s  
Most Promising Talents”  
- Forbes

*Dreamville* 

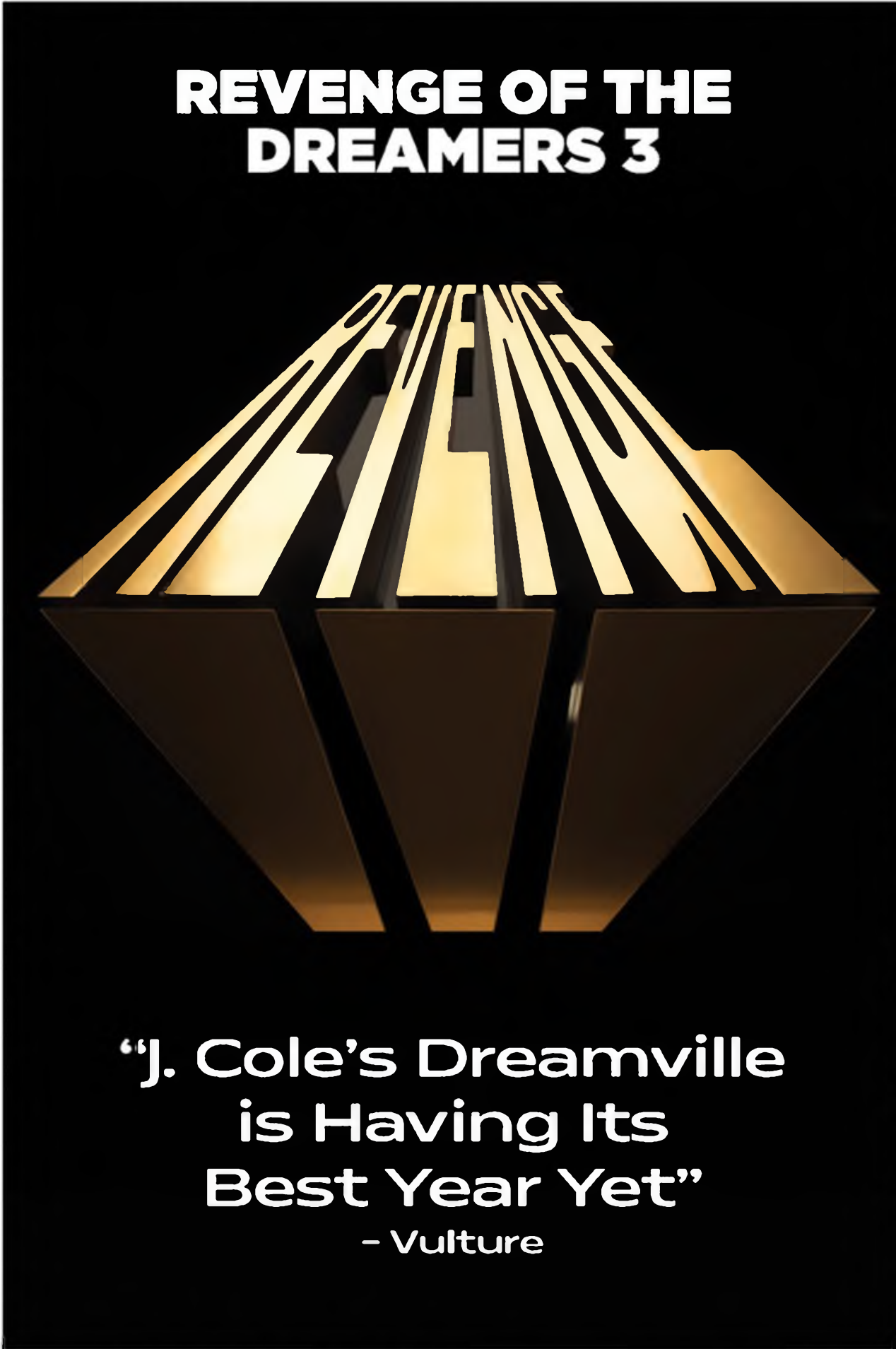
ARI LENNOX

FOR\_YOUR\_CONSIDERATION

DREAMVILLE

EARTHGANG

J. COLE  
BASS-COZZ-JID  
UTTE-CON



BASS-COZZ-JID  
J. COLE  
UTTE-CON

EARTHGANG

EARTHGANG

*Dreamville* <sup>®</sup>  
i

# JUICE WRRLD

→ FOR\_YOUR\_CONSIDERATION ←

JUICE WRRLD

JUICE WRRLD

## DEATH RACE FOR LOVE

“Death Race Is A True Synthesis Of  
His Diverse Influences With A Clear  
Perspective. And It Bangs.”

- Billboard



FOR\_YOUR\_CONSIDERATION

# J.COLE J.COLE

MIDDLE CHILD



"I Studied The Greats,  
I'm The Greatest  
Right Now"

- Cole

MIDDLE CHILD

MIDDLE CHILD

MIDDLE CHILD

# J.COLE J.COLE J.COLE J.COLE J.COLE

# J.COLE J.COLE

*Dreamville*<sup>™</sup>

**ROC**NATION 



BILLIE EILISH

BILLIE EILISH

BILLIE EILISH

→ FOR\_YOUR\_CONSIDERATION ←



**WHEN WE ALL FALL ASLEEP,  
WHERE DO WE GO?**

“A Voice Of A  
Generation”

- TIME

“Pop’s Future  
Has Arrived.”

- Los Angeles Times

*Dankson*

1

BILLIE EILISH

FOR\_YOUR\_CONSIDERATION

# DA BABY



“DaBaby’s Music-[Is] Aggressive, Energetic, Obsessed With Forward Motion.”

- Pitchfork

# LANA DEL REY

→ FOR\_YOUR\_CONSIDERATION ←

LANA DEL REY

LANA DEL REY

**NORMAN FUCKING ROCKWELL**

**"She Is The Next Best American Songwriter, Period."**

- Pitchfork [Album Review, 9.4]

@1

LANA DEL REY

FOR\_YOUR\_CONSIDERATION

**BENNY BLANCO**  
**BENNY BLANCO**  
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**BENNY BLANCO**



“The Most  
Popular Oddball  
In Pop Music”  
- The New York Times

**PRODUCER OF THE YEAR**

FOR\_YOUR\_CONSIDERATION

# THE 1975

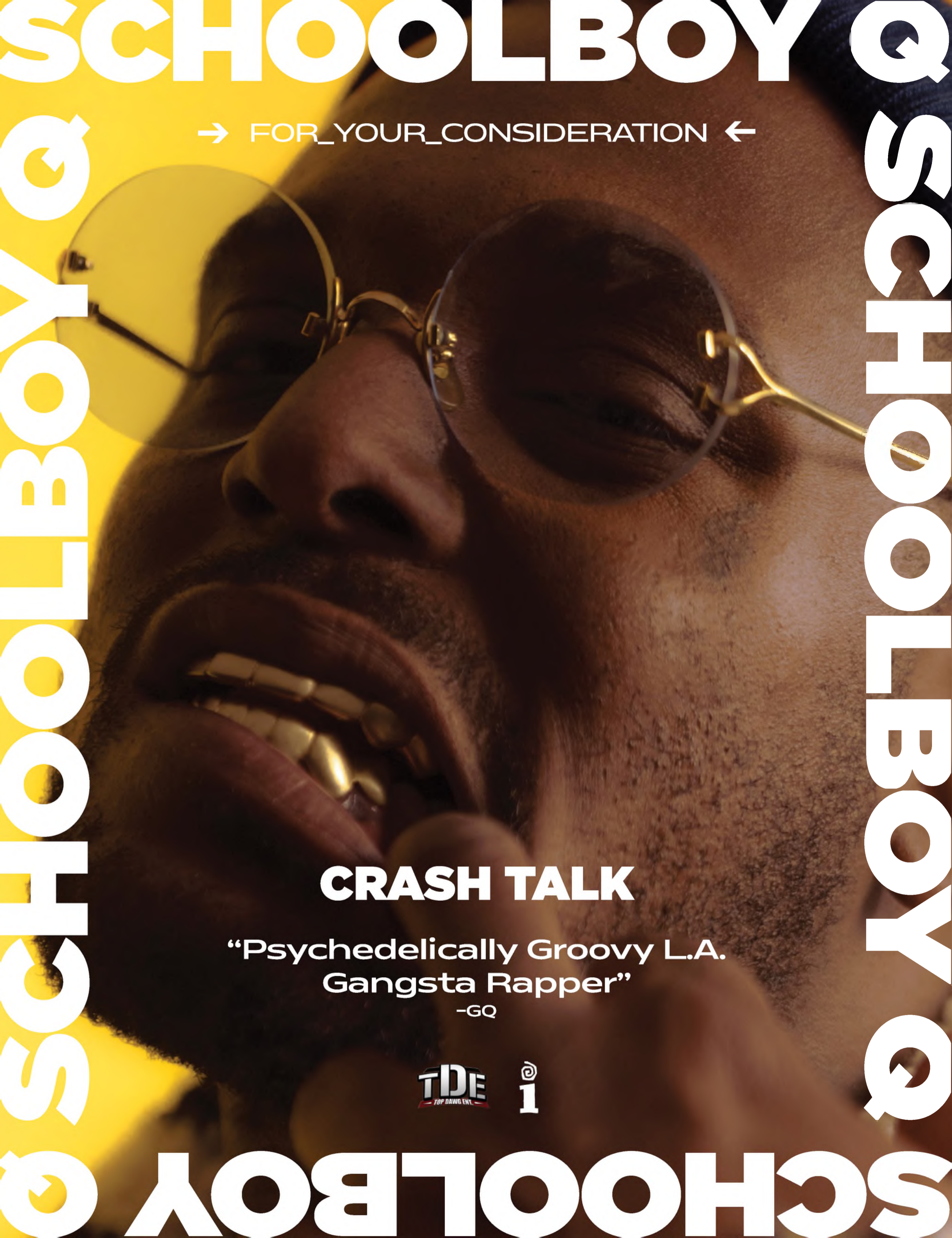


**A BRIEF INQUIRY INTO  
ONLINE RELATIONSHIPS**



**"Stunning"**  
- Pitchfork

# THE 1975



SCHOOLBOY Q  
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SCHOOLBOY Q  
SCHOOLBOY Q  
SCHOOLBOY Q

→ FOR\_YOUR\_CONSIDERATION ←

**CRASH TALK**

“Psychedelically Groovy L.A.  
Gangsta Rapper”

-GQ



SCHOOLBOY Q  
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SCHOOLBOY Q

FOR\_YOUR\_CONSIDERATION

# SUMMER WALKER



“Summer Walker’s Emergence  
Feels Like The Start Of  
Something Very Special.”

- Complex



→ FOR\_YOUR\_CONSIDERATION ←

“Music That Luxuriates  
In The Beauty Of  
Human Connection.”

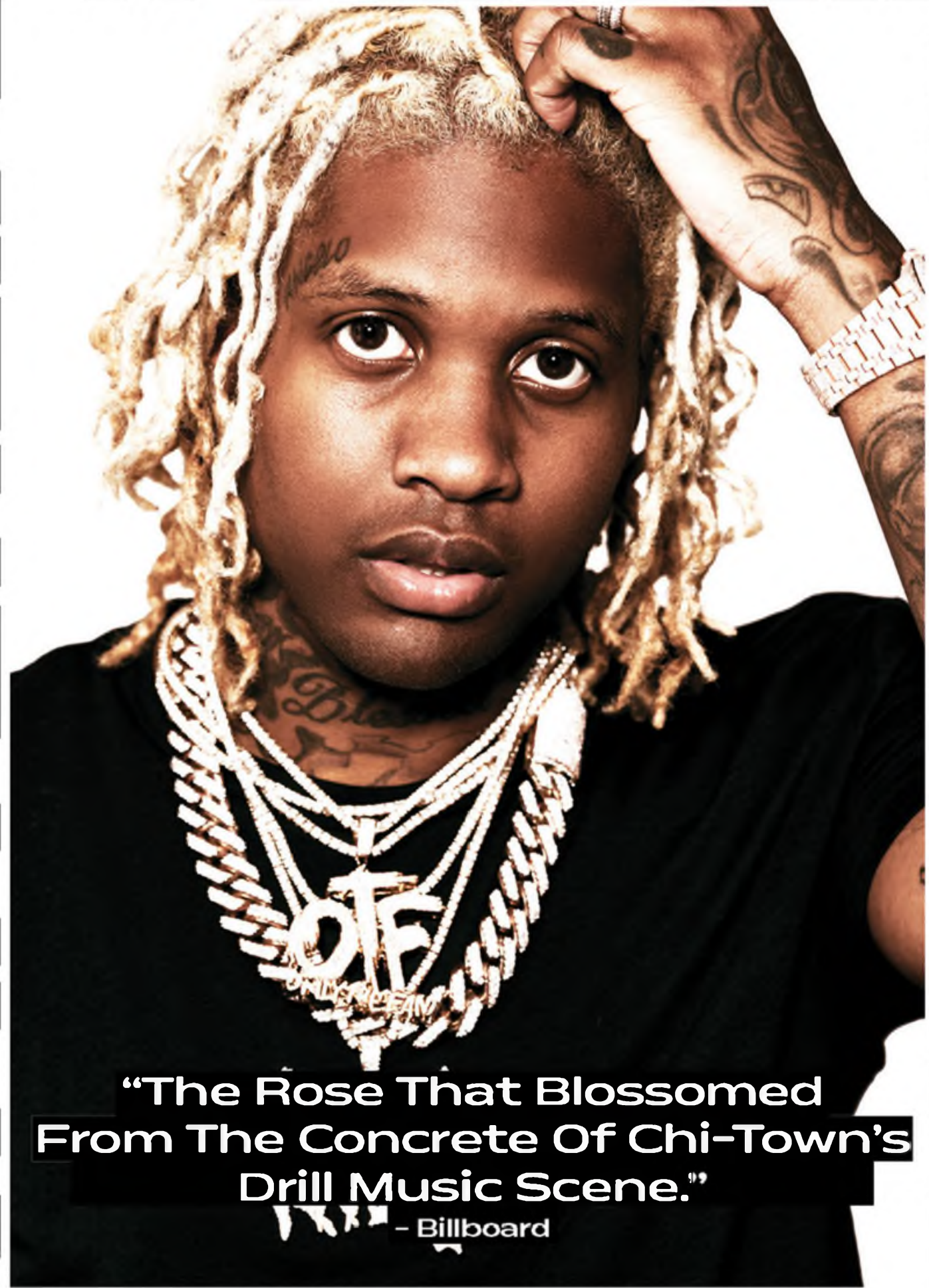
- Stereogum

LVRN  



FOR\_YOUR\_CONSIDERATION

# LIL DURK



"The Rose That Blossomed  
From The Concrete Of Chi-Town's  
Drill Music Scene."

*Billboard* - Billboard

# LIL DURK

ALAMO 

MACHINE GUN KELLY

MACHINE GUN KELLY

MACHINE GUN KELLY

→ FOR\_YOUR\_CONSIDERATION ←



# HOTEL DIABLO

“The 14-track record is dark, heavy-hitting and provocative”

- Billboard

EST  
19XX



MACHINE GUN KELLY

FOR\_YOUR\_CONSIDERATION

# CARLY RAE JEPSEN

CARLY RAE JEPSEN  
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DEDICATED

DEDICATED

DEDICATED

DEDICATED

“Another Installment Of  
Eighties-Loving Pop That Proudly  
Wears Its Heart On Its Sleeve.”

- Rolling Stone

# CARLY RAE JEPSEN



# ROCKETMAN

→ FOR\_YOUR\_CONSIDERATION ←

'Record Of  
The Year'

'Song Of  
The Year'

'Compilation  
Soundtrack'

'Album Of  
The Year'

ROCKETMAN

ROCKETMAN

ROCKETMAN



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# The X



# Factor

HE HAS THE LONGEST-RUNNING HOT 100 HIT OF ALL TIME AND COULD SOON WIN GRAMMY GOLD, BUT LIL NAS X IS DETERMINED TO STAY WEIRD — AND REFUSES TO BE CATEGORIZED

BY JOE LEVY

PHOTOGRAPHED BY MILLER MOBLEY

Lil Nas X photographed on Aug. 30 at Jamaica Bay Riding Academy in New York.

**Styling by Hodo Musa**  
Helmut Lang shirt, Sankuanz pants, Tiffany & Co. jewelry.

Gucci sweater, pants, jacket  
and hat, Rombaut sneakers,  
Tiffany & Co. jewelry.



**E**VENTUALLY, THERE WILL come a day when Lil Nas X runs out of new terrain, when he has finally ridden so far down the Old Town Road that he can ride no more. This is not that day.

It is early evening on a Monday, and Lil Nas X, 20, is backstage at the Prudential Center in Newark, N.J., getting ready for the MTV Video Music Awards. He has just walked the red carpet in a silver sequined suit, ruffled shirt and silver cowboy boots — a little yee-haw mixed with the rock-star flash of Little Richard and Prince.

Later, *Vogue* will opine that the look — from designer Christian Cowan, whose clothes can also be seen on the cover of Cardi B's *Invasion of Privacy* — “may just be the most dazzling interpretation of the boundary-pushing” men-in-lace trend. Lil Nas X's own evaluation is more succinct: “It's a little disco ball.” His voice is low and slow, with a bit of Southern syrup, and he's tall (6 feet, 2 inches) but not imposing, his magnetism a mix of unshakable brio and vulnerability. After the disco ball crack, he flashes the slight smile that lets everyone around him know that they're in on a joke — and maybe a world, too — of his own creation.

But right now he needs to ditch the disco ball and get into his stage gear: a *Tron*-meets-laser tag light-up ensemble requiring wires, battery packs, tape and a team of four people to make it all work. The process takes over 30 minutes, the majority of which Lil Nas X spends checking his phone as his troops — a 20-member dance crew, and a chunk of the Columbia Records executive team — rally around him.

Back in March, chairman/CEO Ron Perry signed Lil Nas X to his label after DM'ing him on Instagram. (Lil Nas X wasn't getting back to Columbia's A&R team, but he liked the look of Perry's feed enough to respond. He also liked the look of Perry's hair, which defies gravity in the rock-star tradition of Rod Stewart and Robert Smith.) What happened after that is modern pop-music history. Fueled by its remix featuring Billy Ray Cyrus, Lil Nas X's laconic hip-hop-meets-country track “Old Town Road” shot to No. 1 on the Billboard Hot 100 and stayed there for 19 weeks, making it the chart's longest leader in history. Columbia is enjoying a bump in current market share, up to 6.09% year-to-date from 5.67% in 2018. Without Lil Nas X's 2.32 billion on-demand U.S. streams (according to Nielsen Music), the label would be flat against last year.

No song has defined 2019 more than “Old Town Road,” but tonight's VMAs performance is intended to shift attention to what's next: Lil Nas X's second single, “Panini” (improbably named not for a sandwich, but for an Adult Swim cartoon character). MTV would have preferred he include “Old Town Road,” but Lil Nas X says he “wanted to move on,” making this a pivotal moment. He rode to fame as a pop-music insurrectionist, rallying the support of a generation operating, as he did at the start, outside the sightlines of industry gatekeepers. Now Lil Nas X

is inside the gate and facing a much bigger stage. When this year's Grammy nominations are announced in November, he will be a strong contender not only for best new artist but for record of the year, maybe even song of the year. To win the hearts and minds of Grammy voters, he'll have to show he's not some internet-birthered curiosity, but a multidimensional artist.

At the VMAs, he'll execute stage one of that transformation: Urban Cowboy to Pop Star With Dance Moves. This is no small feat, considering that prior to April 28 — when he and Cyrus joined Diplo at Stagecoach for the first-ever live performance of “Old Town Road” — Lil Nas X had never really been onstage in front of an audience. “It's not like he got the chance to go play clubs and theaters and put in his 10,000 hours,” says Adam Leber, who co-manages Lil Nas X at Maverick with Gee Roberson. Again, Lil Nas X is more succinct: “I didn't know what to go out there and do.”

Performance consultant KJ Rose, who toured as a backup singer with Britney Spears, \*NSYNC and Diddy, stepped in to assist. “We had him in rehearsals almost immediately,” says Leber. “He worked his ass off.” Rose, who's on hand again for the VMAs, says she simply wanted to unlock Lil Nas X's potential — to free him to “occupy his space.”

“She helped me get some confidence to go out there and do a little two-step,” says Lil Nas X.

The VMAs, though, require more than a two-step, and Lil Nas X has prepared for the past week and a half, rehearsing with two choreographers. Yesterday, at a full-tech run-through, the results looked promising, if not perfect. “I didn't know he could dance like that,” Phylicia Fant, Columbia's co-president of urban music, said at the time. “We went from the scoot-scoot to...” — she gestured to the stage, where Lil Nas X was getting tape applied to his shoes to help him with a few seconds of moonwalking.

Tonight's performance serves as a preview for the sci-fi-themed “Panini” video — for which Lil Nas X wrote the treatment himself — and it's preceded by a fake newscast celebrating the 3,162nd remix of “Old Town Road” in the year 2079. It's a smart wink, the kind of detail he sweats. “Old Town Road” may have seemingly come out of nowhere, riding a beat Lil Nas X purchased online for \$30, but he spent a month fine-tuning the verses and melodies, and he has crafted a new version of “Panini” for the VMAs with a live drum breakdown, upping the rock quotient of a rap song that interpolates the melody of Nirvana's “In Bloom.” Onstage, says Lil Nas X, he's hoping to achieve “a boy band meets current dance kind of thing.”

It's almost time to head downstairs. Stylist Hodo Musa gathers everyone into a circle, where, hands

joined and heads bowed, Rose leads them in a prayer. “Lord,” she asks, “let this man be a vessel for those who are not heard and those who are not seen. Let him step into the light of this moment. And let him have fun.” A collective whoop goes up, hushed for a moment as Lil Nas X holds up his hand. “I want to pray,” he says as all eyes turn to him, “for the arms and legs and bodies of these dancers.” And then an amen, and that smile again, slight and sly.

**A**SK LIL NAS X IF HE FEELS ANY pressure following up the record-breaking “Old Town Road,” and you'll get a simple answer: No. “I'm not worried about anything,” he says over lunch a few days after the VMAs. Sure, “Old Town Road” has created an identity for him, but he'll create others. “As an artist building myself up, I'm going to have to continue to make other moments,” he says. “But it's not something that I'm upset about or anything. I mean, maybe when I'm out in public and someone asks for a picture and they're like, ‘Where is your hat?’ ”

Anxiety is not his thing. Did he feel nervous at Stagecoach? “I really don't think I did.” (Leber, on the other hand, “was panicked. He has never done this and there's 10,000 people. This guy got onstage and it was as if he had done this 4,000 times — couldn't be more natural — and got offstage like it was nothing.”) How about when he joined Miley Cyrus at Glastonbury before a crowd of over 100,000? “I felt the energy.” Certainly, coming out as gay in June (“some of y'all already know, some of y'all don't care” he wrote on Twitter, pointing to the lyrics of his song “C7osure”) must have stirred some nerves? “Just like, rip the Band-Aid off,” says Lil Nas X, though he allows that it was “nerve-wracking” to come out to his father earlier that month. “It's something I never probably would have did if I was still living with my parents. I have that independence to do it, you know?”

In person, Lil Nas X operates at a slight remove, and it's hard to say if he's being observant or detached — his mask of cool never drops. This is true even when he at last admits that earlier this year, when “Old Town Road” was picking up speed but hadn't yet achieved escape velocity, he was sleepless, and caught in a tangle of worry and weed smoke.

He had only been making music since the summer of 2018, while he was living at his sister's house after his freshman year studying computer science at the University of West Georgia (he grew up in Austell, outside Atlanta), hoping to create the next great app. “The blueprint of something huge more than the actual coding,” he explains. College was pretty easy,

## THE TEAM

### LABEL

#### COLUMBIA RECORDS

Ron Perry, chairman  
Jen Mallory, GM  
Phylicia Fant, co-president of urban music

### MANAGEMENT

#### MAVERICK

Adam Leber  
Gee Roberson  
Zach Kardisch

### AGENT


#### CREATIVE ARTISTS AGENCY

Ryan Thomas





Kenzo pants, Ugo Mozie jewelry.

A hand is visible on the left side, holding a vibrant red flag that billows across the frame. The background is a clear blue sky with scattered white clouds. The lighting suggests a bright, sunny day.

—  
**“Whenever I step away from the internet  
or the music for too long, it’s like I have to slowly get  
back into myself, to get back into the groove.”**  
—

with the exception of his first F in math. “With math I spent most of the year half-assing it just so I could get by, not so I could exceed. I would smoke all the time, and [then] the end of the year is coming and I have to make up this grade, and the teacher is like, ‘Oh, no, we don’t do extra credit.’” He was supposed to make up the course online. Instead, bored, “I made my first song.”

Rapping over some beats he found on YouTube, he started using the name Lil Nas X. “I was just trying to fit into a certain spectrum,” he says. “Just like, basic rap.” These tracks, collected on the *Nasarati* mixtape, are full of expletive-laced boasts about smackdowns, diamonds and luxury cars. On two, he talks about having choppas in the truck, though when I ask if he has ever owned a gun or a truck, he dissolves into silent laughter. “I still ride in Lyft,” he says. “I haven’t got a license yet.”

Still, those two songs showed his instinct for harnessing the power of the internet for his own purposes: They’re titled “Kim Jong” and “Donald Trump.” He had amassed a six-digit Twitter following with this kind of thinking — pushing out memes and threads that rode whatever was viral at the moment (or about to be so), trying to be “on the next wave before it’s even there.” He wanted to “build and build my personality on the internet and a bigger base — reaching wider audiences of all kinds. Keep going until you actually find something you can profit from, which I did, luckily.”

It happened once he stopped making “basic rap” and began making music that matched his online personality — specifically, a song rooted in an idea that wasn’t at all basic, that mixed the funny meme culture he loved with hip-hop bounce and country gravel, that was short, to the point. He released “Old Town Road” on SoundCloud and iTunes last December, then spent all his waking hours pushing the track online, creating memes or laying search bait on Reddit to jump-start interest. He’d smoke weed anytime he came across a little, just to ease his mind.

“Because I’m always thinking: What if I’m not promoting the song hard enough? What if this never goes for me?” he recalls. “I was sick because of smoking, not sleeping because I’m always promoting my music. I was stressing so much more during that period because it was my first song to move at this height, this speed. One wrong step and it can all slip up.”

When he discovered that the beat he had bought contained a Nine Inch Nails sample, it felt like the one wrong step he had been dreading. “The song was nowhere near the real takeoff it was going to have,” he says. “I was like, ‘Oh, my God — they find out about this, they’re going to get this taken down and I’m going to have to start all over.’ It was like a race against time.”

**W**HEN RON PERRY FIRST reached out to Lil Nas X on Instagram, he told him he’d make “Old Town Road” the biggest song in the world. What impressed Lil Nas X more was that when



Gladys Tamez Millinery hat.

they first spoke on the phone, Perry understood not just “Old Town Road” but the *Nasarati* mixtape, too. “Within those songs that to most people all sound the same, he was able to differentiate the things that made each their own,” says Lil Nas X. More importantly, Perry didn’t want “the same song over and over. With any label I just felt like they would have said, ‘Hey, why don’t you make an entire country trap EP?’ He knew from the start that I had potential to be a great, versatile artist, which I already saw myself as.”

Columbia gave him the creative control he wanted and helped sort out the publishing on “Old Town Road.” (Nine Inch Nails’ Trent Reznor and Atticus Ross have 50% of the original track’s publishing.) The label also helped realize an idea Lil Nas X had first floated on Twitter in December, the day after he released the song: a Billy Ray Cyrus remix.

Initially, Columbia considered featuring a more current country star, someone who would guarantee country radio play. But Jennifer Mallory, Columbia’s GM, says it made more sense to amplify the narrative Lil Nas X had already created online — one that caught fire in March when *Billboard* took “Old Town Road” off of the Hot Country Songs chart, where it had cracked the top 20. “It created a sense of curiosity around this track, so people wanted to go hear it,” says Mallory. “And it created a sense of him as an underdog, so people were rooting for him.”

Silvio Pietroluongo, *Billboard*’s senior vp charts and data development, emphasizes that it was “100% a purely internal decision.” “Old Town Road” was initially tracked on the country charts because Lil Nas X had listed it as a country song when he first uploaded it to iTunes and SoundCloud. As it gained momentum, *Billboard* exam-

ined it and the way it was promoted and marketed more closely, and decided it lacked “enough elements of today’s country music” (see story, below).

“There’s definitely a problem where you can say this song is hip-hop, but you can’t say it’s country,” says Lil Nas X today. He points to Bebe Rexha and Florida Georgia Line’s “Meant to Be,” which spent 50 weeks at the top of Hot Country Songs, and which, like “Old Town Road,” has trap drums. “It’s kind of like saying that one of these genres has more respect. Take from that what you will.”

On April 9, Lil Nas X’s birthday, he got the news that “Old Town Road” had hit No. 1 on the

Hot 100. “How did I celebrate?” Lil Nas X asks today. “I’d just become famous and rich, you know? That’s a celebration in itself. I didn’t really do anything else.” There wasn’t much time for anything else, anyway — he was already in Los Angeles working on what would become his 7 EP. “When a meteoric track is going that quickly, it’s critical to get other music out so you can have a foundation,” says Mallory. “So it doesn’t become a one-hit thing.”

Lil Nas X’s first real studio session was with Daytrip, the production duo of Denzel Baptiste and David Biral, who worked on “Mo Bamba” with

Sheck Wes and “Legends” with Juice WRLD. “We had a bunch of things prepared, more country-inspired, just in case that was really what he wanted to do,” says Baptiste. “But he didn’t. He put some of those aside and was like, ‘Play me your weirdest stuff.’” Lil Nas X asked to hear the “Panini” beat perhaps 30 times before he began rearranging it with Baptiste and Biral, taking out the first chorus to start with the verse, adding a prechorus, taking out the bridge. “Even though he didn’t know all the terminology, he knew exactly what he wanted,” says Biral. “He came in like a veteran.”

“There was a very real strategy here in terms of making sure that we had more music in the marketplace to showcase Nas as the artist we knew he was before everyone moved on,” says Leber. Seven or eight years ago — when Gotye hit with “Somebody That I Used to Know” and Carly Rae Jepsen with “Call Me Maybe” — “you worked your single into the ground,” he explains. “You didn’t want to cannibalize; you let it finish and you moved on.” Streaming has changed all that: It’s hard to call Lil Nas X a one-hit wonder when two of the other tracks on 7 have already charted on the Hot 100 (“Panini” peaked at No. 16 and “Rodeo” at No. 22).

But the multifaceted artist Lil Nas X has intended to be from the start — the one who turned down the country trap beats, chasing something weirder — is still emerging from the long shadow of “Old Town Road.” “It’s a really hard thing to pull an artist through a song this big,” says Mallory. “Sometimes the song gets bigger than the artist. In this case, he is pulling himself through it.” Columbia hopes the “Panini” video, followed by a remix with DaBaby, will drive the song back up the Hot 100. An *Ellen DeGeneres Show* performance and interview — on Sept. 23, when Oprah Winfrey is also a guest — will help introduce Lil Nas X to the moms of all those kids who drove his success on TikTok. For upcoming shows, “I think out of the gate we’ll probably do underplays,” says Leber. “But we have a different idea on how to do club shows. We want to create an environment where you come in, you can hang out for a while, there’s things to do and the artist takes the stage.”

As for Lil Nas X, he’s sorting it out as best he can from within the whirlwind. He bought an apartment in Los Angeles in June, but he’s not there much and hasn’t even had time to buy furniture (“I’m still sleeping on my air mattress”). It’s small for the two dogs he has now, so he thinks about a house, maybe in Atlanta. Buy land — that’s advice Billy Ray Cyrus gave him. Cyrus also shared this wise counsel: When everything is moving too fast around you, just stand still. Sometimes Lil Nas X thinks he might need a vacation, but he worries about stepping away.

“I’m not as paranoid as I was before, but I’m still thinking if you miss too much you’re gone,” he says. “You step away from the public eye for too long, they don’t care no more. And whenever I do step away from the internet or the music too long, it’s like I have to slowly get back into myself to get back into the groove.” What groove? “Content. Making good content.”

## BEHIND THAT CHARTS CALL

**WHEN LIL NAS X** self-released “Old Town Road” on Dec. 3, 2018, he marked it as a country song in the track metadata that streaming services use. “It’s a country trap song,” he now says firmly. “But once you take a look at it, I feel like it leans more toward country. Of course it’s easier to get seen [as a rap song], but I didn’t expect to see it on any chart. It’s not like my music was selling prior to it coming out.”

*Billboard* uses the genre tags provided by content creators as guidelines, and the charts team initially tracked “Old Town Road” as it had been listed. In March, as the song began to gain velocity on the charts — aided by escalating video views from TikTok — *Billboard*’s team examined the song more closely. “The charts team reviews titles each week as they’re released, as they gain in popularity and start to populate our various sales and streaming data feeds, which we receive from Nielsen Music,” says Silvio Pietroluongo, *Billboard*’s senior vp charts and data development, who adds that even in the streaming era, genre-specific charts remain “reflective of how the music industry markets and promotes music, as well as how fans consume and gravitate” to it.

(Digital services may not offer genre charts, but genre-driven playlists like Spotify’s Rap Caviar have unquestionable power.) Pietroluongo calls *Billboard*’s genre charts “an [organizational] tool to help the industry and consumer slice through data,” adding that his team determines genre after looking at an artist’s chart history, listening to the song, looking at streaming services and examining how and where the label is promoting and marketing the song.

In March, after signing Lil Nas X, Columbia did not initially promote “Old Town Road” as a country song, and ultimately the charts team decided to remove it from the Hot Country Songs chart dated March 19. “We did reach out to Sony in Nashville to see if they were involved with the project, which they were not at the time,” says Pietroluongo. Removing “Old Town Road” from Hot Country Songs was, he says, purely an internal decision. Lil Nas X recalls that, at the time, he was happy just to still be on the *Billboard* Hot 100. But he still points out that Florida Georgia Line and Bebe Rexha’s “Meant to Be” made the country charts, and “there’s trap drums on that.”

Pietroluongo allows that country music has shifted recently to more “beat-heavy tracks” (pointing to Sam Hunt

and Thomas Rhett), but notes that “Meant to Be” was “actively worked by the label to country radio and eventually hit No. 1 on the Country Airplay chart.” That, along with FGL’s long-established presence on the country charts, got “Meant to Be” country classification. Blanco Brown’s “The Git Up” — another trap-flavored track — was promoted to country radio by Nashville-based Broken Bow, and Brown had a history of recording country music, thus *Billboard* tracked it on the country charts.

“Old Town Road” may well redefine the world around it. Pietroluongo points to “Uptown Funk!” as another “borderline song” that opened doors — a throwback funk track from Mark Ronson and Bruno Mars, it connected at top 40 radio before crossing over to R&B stations. It was not tracked on the Hot R&B/Hip-Hop Songs chart, but its success meant that R&B radio subsequently embraced Mars’ classic-sounding *24K Magic* tracks — “That’s What I Like” hit No. 1 on both the Hot 100 and Hot R&B/Hip-Hop Songs.

“We made the decision we felt was consistent,” Pietroluongo says now of “Old Town Road.” “We understand that everyone hears music differently, so we understand how people can look at that and think differently.” — J.L.

**LEADERS OF THE PACK**

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 ...CYRUSMISSIONMOONTAXIMOULINROU...  
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 ...BOYSBROCKHAMPTONBRYSONTILLERCAGETHEELEPHANTCALBOYCHRISBROWNCOUSINSTIZZD'ANGELODAVEMATTHEV...

FOR YOUR CONSIDERATION





Lizzo photographed on Aug. 27 at the Brooklyn Botanic Garden in Brooklyn.

**Styling by Jason Rembert**

Left: Richard Quinn coat, Sam Edelman shoes, custom headpiece.  
Right: Valentino dress.



# The Gospel Truth

TWO YEARS AFTER ITS RELEASE, LIZZO'S "TRUTH HURTS" IS TOPPING THE HOT 100 AND GENERATING GRAMMY BUZZ — BUT IT TOOK MUCH MORE THAN A SERIES OF HAPPY ACCIDENTS TO GET HER THERE

BY JULYSSA LOPEZ  
PHOTOGRAPHED BY HEATHER HAZZAN





**H**ERE COMES THE BRIDE” is echoing down West 49th Street in Manhattan, and Lizzo is sitting in a white Pontiac convertible, her face covered in a lace veil. A sudden 8 a.m. rain shower is threatening her big entrance and, if that’s not enough, everything she’s about to do is going to air live on NBC’s *Today*. But Lizzo has been the bride before — at June’s BET Awards, at concerts and in her best-known music video — and preshow moments of nervy electricity are nothing new to her. She has been doing this for a decade, and she’s not easily fazed.

Lizzo settles into the car just as one of the members of her Instagram-famous dance crew, the Big Grrrls, lurches it into drive. Suddenly, her longtime DJ, Sophia Eris, warps the melody into the seesawing chords of “Truth Hurts,” which became the No. 1 song in America this September. Lizzo exits the vehicle in impossibly high fuchsia boots and a sparkling gold bodysuit, then struts toward the stage at Rockefeller Plaza, where a group of young women has been waiting for her since 2 a.m. As she launches into the brash breakup anthem that has been ubiquitous these past few months, a few chefs from a bakery across the street abandon their pastries to take photos from their kitchen window.

“She’s not the type of artist who sits in the green room and comes up a flight of stairs,” says her creative director, Quinn Wilson. “She arrives with her girls driving her, already in a mood. It’s who she is. She’s a bad bitch.”

Maybe you heard “Truth Hurts” for the first time in April while watching *Someone Great*, the Netflix rom-com that features the song in a pivotal scene and in its trailer. Maybe you caught it on TikTok, where the song’s now-iconic line — “I just took a DNA test, turns out I’m 100% that bitch” — inspired a viral meme called the #DNATest challenge, in which users sub in their own identities and nationalities to poke fun at stereotypes. Or maybe you’re one of the longtime Lizzo fans who has been singing “Truth Hurts” since it first came out in late 2017 and watched how the track built momentum before erupting in the mainstream — not unlike Lizzo’s career itself.

“I’ve always had to turn haters into congratulators,” Lizzo, 31, tells me later. “That’s the thing with my songs and my live shows: I’ve never lost that mentality of ‘I have to win you over,’ and I’m never going to, because I didn’t learn that way. I have muscle memory in this.”

Lizzo, whose real name is Melissa Jefferson, recorded “Truth Hurts” with close collaborator and producer Ricky Reed, who signed her to his Nice Life Recording Company under Atlantic Records in 2016. The video, in which Lizzo appears as a bride who marries herself, felt like a gleaming jewel of the internet. But they were both disappointed when neither the single nor the video got the initial reception they were expecting; Lizzo has called the premiere one of her darkest days.

The fact that the song is now getting its due two years later thanks to a happy viral coinci-

dence makes for a good story. But that version of events omits the groundwork Lizzo has been laying not only since the song’s release, but also since the beginning of her career, rapping and singing and twerking her way from early indie projects like 2013’s *Lizzobangers* and 2015’s *Big Grrrl Small World* to a major-label deal. At a time when streaming sensations seem to appear in the mainstream practically overnight, Lizzo is a case study in harnessing every tool — a magnetic and meme-able personality, innovative live performances, a deeply personal message and a meticulously thought-out sound — to cut through the noise and build a rock-solid career foundation, even if it’s on a schedule no one anticipated.

“You can cheat your sound to find an entry point, to get nice placements on Spotify or Apple Music or on the radio. You say, ‘[What’s popular] sounds like this,’ and you can get some success sooner,” explains Reed. “But with Lizzo, it was about patience. The process was slow, but the payoff when you don’t compromise your art is that you sound like no one else.”

That’s bound to be reflected in the Grammy nominations later this year. Lizzo could likely receive nods in all of the Big Four categories — with especially high chances for best new artist and record of the year — and may show up in various others thanks to her debut album, *Cuz I Love You*, and its mix of glossy pop (“Like a Girl”), rock-tinged soul (the title track) and undeniable hip-hop bangers (“Tempo,” a team-up with her hero Missy Elliott).

“So glad I never settled for a genre,” she tweeted in July, just as “Truth Hurts” was circling the Billboard Hot 100’s top 10. “Genre is dead.” The tweet included a GIF of a grinning Lizzo, turning to the camera and shrugging, looking just like the emoji.

**O**F ALL THE PLACES WHERE YOU might expect to find Lizzo, Pennsylvania’s Lancaster County is among the least likely. The region is known for sprawling cornfields and Amish communities, and it’s not uncommon to see farmers in straw hats and suspenders milling around the train station. Imagining *any* glossy pop star here is difficult, let alone a pop star who just made headlines for giving a rousing speech in front of a giant butt-shaped balloon, as she did days before at the MTV Video Music Awards.

Yet here Lizzo is, sitting serenely by the window of an empty hotel restaurant in the small town of Lititz. It has been only six days since her set on *Today* drew the largest crowd of the broadcast’s summer series, meaning that Lizzo brought in more

fans than Jennifer Lopez and the Jonas Brothers. In the short time that has elapsed, President Barack Obama also listed “Juice” as one of his favorite songs of the summer. But Lizzo is already onto the next challenge. She took an Uber here from New York the day before; the hotel has a massive space where she can rehearse for her upcoming tour and her set at Philadelphia’s Made in America Festival. She seems relaxed though, and within minutes her thunderous laugh is echoing across the lobby.

When people talk about Lizzo, they zero in on her charisma. The internet has already flocked to her social media accounts, where she posts fan-made memes about herself and delights followers with her

famed “Bye Bitch” videos, bite-sized clips in which she simply shouts the catchphrase and cackles maniacally as she rides away on various vessels, from golf carts to inflatable pool lounges. (Her internet fluency perhaps makes the viral success of “Truth Hurts” unsurprising.) Her personality is the first thing her managers Kevin Beisler and Brandon Creed of Full Stop Management remember about meeting her in 2016. Beisler was captivated by her “star quality, her authenticity, her sense of humor.” Creed says he was blown away by how “infectious, inspired and bold” she was.

But those descriptors are hard to fully grasp until Lizzo is sitting in front of you, warning you to “get ready, girl, ‘cause I got a lot of anecdotes” and making you wish you hadn’t missed the debut performance of her high school singing group, the Cornrow Clique. “We had one show. It was at a black history pep rally in the gym and we did a medley.

We had a costume change behind the bleachers and changed into our Jordans,” she remembers. “It was very lit. It was like a VMAs-worthy performance. It had *drama*.”

Performance has been central to Lizzo’s development. After studying classical flute at the University of Houston (she still plays onstage and on her songs — and her flute, which she calls Sasha Flute, even has a verified Instagram account with 256,000 followers), she became a fixture in the local Minneapolis music scene. An R&B trio she formed with Eris even caught the attention of Prince and led to a collaboration on his 2014 LP *Plectrumelectrum*. But while she always played in different bands, her trajectory changed as she started experimenting as a hip-hop solo act. Her DIY spirit, rock-star attitude and crashing beats appealed to alternative audiences, and soon she was playing dive bars and rock clubs, eventually opening for Sleater-Kinney in 2015.

“I think my story has been more about refining who I am versus creating it,” says Lizzo. “I was always pretty wild, and it was just like, ‘OK, this is not a Mars Volta show,’ ” she continues, referencing the Texas prog-rock band she counts as an influ-

## THE TEAM

### LABEL

#### NICE LIFE RECORDING COMPANY

Ricky Reed

#### ATLANTIC RECORDS

Kevin Weaver, president, West Coast

Grace James, vp marketing

Brandon Davis, vp A&R

### MANAGEMENT

#### FULL STOP MANAGEMENT

Kevin Beisler

Brandon Creed

Alana Balden

### AGENT

#### WME

Matthew Morgan



Margot Fin hat and coat,  
Sam Edelman shoes.

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**“I’ve always had to turn haters into  
congratulators. I’ve never lost that mentality of  
‘I have to win you over,’ and I’m never going to,  
because I didn’t learn that way.”**

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Moncler Pierpaolo Piccioli  
cape and skirt.





"Black women have always defined pop," says Lizzo. "We just were never really given the platform or the credit."

NY Vintage headpiece.

ence on her performance style. "[Frontman] Cedric [Bixler-Zavala] would just go crazy, and I wanted to be like him. But at a certain point, it's like, 'Bitch, you not him. You got to find you.'"

Early on, Lizzo realized that what unified her skill set — the throughline in everything she had to offer — was her ability to tell stories about her journey with self-love. "It just vibrated better in the music,"

she says. "When I wrote songs like 'My Skin' or 'En Love,' that was like, 'Oh, shit, I found it. I'm starting to discover who I am.'"

Julie Greenwald, Atlantic's chairman/COO, says that when Reed introduced them in 2016, Lizzo already had a firm grasp on her identity as an artist. "She was a real one from the moment she walked in that door," recalls Greenwald. As they talked about

chameleonic artists like Bruno Mars and Janelle Monáe, Greenwald was struck by Lizzo's confidence: "She was going to make it with or without me."

Lizzo remembers her encounter with Greenwald a little differently. "Did she tell you I touched her art?" she asks, her eyes going wide. She walked into Greenwald's office and spotted a fragile-looking piece of paper on the wall. "I start touching

it, and Julie is like, ‘Oh, my God.’ It was a classic meet-cute where there’s the bumbling, lovable oaf running around touching the art, screaming at people,” says Lizzo. “But in her mind, she probably loved that I wasn’t timid and my balls didn’t go up to my stomach.”

Lizzo already had a fan base and a healthy touring business, so after joining the Atlantic family in 2016, she worked with Reed to find a sound that melded all of her talents — high-spirited raps, gospel notes, goopy R&B — and further opened her up to pop and urban music audiences. “I was just like, ‘Let’s see what the fuck happens,’” she says. “I’d never really written a big fucking pop banger before, and Ricky was the guy to do that with.”

One of the first songs they came up with was the soulful pep talk “Good as Hell.” (The song has also benefited from the momentum of “Truth Hurts,” reaching No. 41 on the Hot 100 in September, over three years after its release.) “Once we settled into a groove,” recalls Reed, “it was liberating because we were like, ‘Lizzo is doing these big-ass shows — let’s just keep doing songs that build her story and her career.’”

For her visuals and creative concepts, she relied on collaborators from her days as an independent artist, which included old friends like Eris and Wilson. Not only did they intimately understand Lizzo’s vision, they were resourceful. Wilson recalls making the artwork for Lizzo’s 2017 track “Water Me” by filling up a child’s inflatable pool with gallons of milk. The early creative impressed Atlantic and encouraged Lizzo and Wilson to keep taking risks. Lizzo’s performance on *The Ellen DeGeneres Show* in late January, in which she snaked her way from the backstage area into the audience before embellishing “Juice” with a flute solo, was particularly inventive: Word-of-mouth around it led to a significant spike in Google searches for Lizzo in the days after.

“I felt like we had to *prove* ourselves, of course, because we were so young, and we’re young black women in the industry,” Lizzo says of her inner circle. “But we believed in ourselves, and we believed in the projects, and fighting for creative integrity wasn’t difficult.”

**A****FTER RELEASING THE 2016 EP** *Coconut Oil*, Lizzo spent the next two years unleashing a steady stream of tracks that captured her ebullience and, more crucially, offered multiple entry points for new audiences. She tested out minimalist hip-hop on “Fitness”; she went retro-funk on “Boys,” which she released in June 2018 to coincide with Pride celebrations. Lizzo admits that hammering out the right songs to capture all sides of her artistry could feel like a slow process, but it had advantages: As she bided her time for an album, these tracks typically arrived simultaneously with videos spearheaded by Lizzo and Wilson, making each release a mini-statement that deepened her fan base. In 2018, she also toured with Haim and Florence + The Machine,

expanding her reach yet again.

“I can do anything, you know?” says Lizzo. “You want a polished, choreographed performance? I can give you that. You want a wild rock’n’roll show? I can give you that. You want to feel like you’re in church? I can give you that.”

Then, in the winter of that year, she and Reed finished “Juice,” a song that struck them as a monster hit and led Atlantic to pull the trigger on an album campaign. If “Truth Hurts” didn’t perform as they had hoped, they weren’t going to miss their shot with “Juice.” They kicked off 2019 by releasing the

ever seen anything have a resurgence like that.”

Despite all their planning around “Juice,” Beisler says the team was happy to pivot. They quickly shifted attention and resources toward “Truth Hurts,” adding it to a deluxe version of *Cuz I Love You* — a move that makes the song eligible for the 2020 Grammys (along with the fact that it was not submitted for consideration in a previous year). By May, “Truth Hurts” had jumped to No. 28 on the Streaming Songs chart. A few weeks later, Lizzo spotlighted the song again with a spectacular wedding-inspired set at the BET Awards that resembled hip-hop’s

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**“You want a polished, choreographed performance? I can give you that. You want a wild rock’n’roll show? I can give you that. You want to feel like you’re in church? I can give you that.”**

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track alongside an ’80s-inspired video (directed by Wilson) that features Lizzo rocking choreography in Jane Fonda-esque spandex; it now has over 36 million views on YouTube. Next, they timed the April release of *Cuz I Love You* to her second-weekend Coachella performance and the start of a tour. Between January and March, she made the rounds on *The Tonight Show Starring Jimmy Fallon* (where she fashioned herself as a human disco ball and threw in a bit of “The Hustle” for nonmillennial viewers) and U.K. program *The Jonathan Ross Show* (where she offered a brief history lesson on twerking). “Besides getting music out, our approach always was to get anyone and everyone out to a show,” explains Beisler. “All you need to do is put her into a room.”

It helped that the feel-good quality of her music had already made her a favorite among licensing executives. Atlantic Records West Coast president Kevin Weaver and vp film/TV/video games Kristy Gibson had facilitated dozens of synchs for Lizzo. Her music has been featured in *Barbershop: The Next Cut*, *Girls Trip*, *A Bad Moms Christmas*, *Insecure* and other shows and movies. Lizzo vets each opportunity personally. “I get so many emails every single day about synch requests,” she says. “I look through it, make sure it’s not problematic, and I say, ‘Approved.’”

And then, just as “Juice” was making waves, Netflix scooped up “Truth Hurts” for *Someone Great*. Both Weaver and Gibson say the song instantly picked up. “That one was magic in a bottle. It revived the song a full two years later, and we watched it happening in real time,” says Gibson. “I’ve been here for 11 years, and I don’t know if I’ve

answer to Madonna’s star-making 1984 VMAs performance. The next month, Lizzo did the opposite: a stripped-down NPR Tiny Desk concert that once again spoke to her versatility across audiences. A well-timed “Truth Hurts” remix with fellow Hot 100 ascendant DaBaby came in August, and then her VMAs spot gave the song one last boost before it reached No. 1 on the Hot 100 a week later.

Lizzo says she never quite pictured this level of mainstream stardom. “I saw myself as a successful musician, and I visualized it like, ‘Man, I want to have a career like Björk, where I can put out albums and do exclusive shows and do a whole flute album like that bitch did,’” she says. “This shit is way different. I’m like, ‘VMAs, BET Awards?’ That is wild to me.”

What her success reinforces for her, more than anything, is her responsibility to the fans and the groups she represents. She’s committed to creating opportunities and opening doors for plus-sized and black women. She takes pride in the fact that the Big Grrrls have scored agency contracts and commercials after years of “being denied work because of their size.” And she still gets chills seeing her blunt message of self-love rippling across the masses. “I got thousands and thousands of people saying, ‘I will never, ever, ever, ever, ever be your side chick,’” she says, her voice rising in the restaurant.

It took some time, but it happened. In the process, she did what she thinks the most exciting artists of this era have been doing: becoming a genre of their own. “There’s that pop moment, when people can’t really replace you. They’re like, ‘What is this? I can only get this here,’” she says. “That’s that good shit. That’s that pure shit.” **B**

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Hand-built by Fender from the same materials as Keith Richards' iconic Telecaster, Micawber, the Talk Is Cheap 30th Anniversary Edition is the first music package ever awarded a Gold Clio for design.

Inside each uniquely aged case is a folio wrapped in Fender tweed that presents Keith's revered solo debut, an 80-page hardcover book with intimate, previously unpublished snapshots from the album's creation, and meticulously reproduced artifacts from his personal archive. We even hid an etched metal guitar pick you'll need a screwdriver and a map to find. Every detail was carefully considered and authentically executed to bring fans a truly unprecedented experience.

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From left: Del Rey, Khalid, Swift, Grande, Eilish, Cooper and Lady Gaga, and Lil Nas X.



## THE BIG FOUR'S BIG POP MOMENT

The inaugural year of expanded categories brought much-needed recognition to hip-hop stars and critical faves. Will Ariana, Camila and Taylor return to reign this time around?

BY ANDREW UNTERBERGER

**O**VER THE PAST DECADE, THE Grammys have drawn criticism for rewarding blockbusters by crowding pop stars over more urgent, hip-hop-rooted works in its major categories: Taylor Swift over Kendrick Lamar, Adele over Beyoncé, Bruno Mars over Lamar again.

But in 2019, the Big Four winners (album of the year, song of the year, record of the year and best new artist) finally looked like a group everyone could agree on. Country singer-songwriter Kacey Musgraves' modestly successful but highly acclaimed *Golden Hour* won album of the year; Childish Gambino's incendiary chart-topper "This Is America" became the first-ever hip-hop winner for both song and record of the year. The only conventional-pop winner in the major categories was rising talent Dua Lipa, who won best new artist in a field of relatively unestablished names.

In fact, blockbuster pop was almost entirely absent from last year's Big Four. Though newly expanded categories (from five nominee slots in each to eight) allowed for a wider pool — leading to unexpected nods for Americana favorite Brandi Carlile and R&B polymath H.E.R. — many of the year's most noteworthy pop stars, including Ariana Grande, Camila Cabello and Swift, were relegated to the genre categories.

Will that carry over to 2020, following a year in which capital-P Pop had something of a comeback — thanks to juggernaut sets from the likes of the Jonas Brothers, Grande and Swift, as well as breakthrough stars like Billie Eilish and Khalid? And, following its first wins in record and song of the year, will hip-hop continue its long-awaited Grammy takeover — despite a year with surprisingly few chart-busting releases from established superstars and new acts alike? Perhaps most importantly: Will the Grammys continue its streak of choosing winners many of its loudest critics find acceptable?

### ALBUM OF THE YEAR

**POP MAY WELL RULE SUPREME AMONG** the frontrunners this year. Only six months after her *Sweetener* return, Grande drew rave reviews and some of the year's best sales numbers for *Thank U, Next*. Swift also saw something of a perception bounce back after the divisive *reputation* with strong initial reactions to her *Lover*, while the Jonas Brothers enjoyed the mega-comeback no one saw coming with *Happiness Begins*. And don't forget about Lady Gaga, whose best-selling *A Star Is Born* soundtrack with Bradley Cooper just squeezed into this year's eligibility period.

While last year's nominees tended toward rap

superstars and acclaimed singer-songwriters, there are few obvious choices from either of those pools this year, though Maren Morris' slow-burning *GIRL* could sneak in from the latter group. But a couple of 2010s stars who have long merged pop/hip-hop sounds with cult-singer-songwriter tendencies could see their first best-album nods this year: Lana Del Rey and Tyler, the Creator, for the well-received *Norman Fucking Rockwell* and *IGOR*, respectively.

Newly minted, genre-blurring superstars Eilish and Khalid could factor in as well, for their respective Billboard 200-topping sets *When We All Fall Asleep, Where Do We Go?* and *Free Spirit*. And though none of the Knowles sisters' albums this year was among their most obviously accessible works, they may still make their presence felt with Solange's deeply personal *When I Get Home* and Beyoncé's expansive *The Gift* (the musical companion to her *Lion King* film role) or explosive *Homecoming: The Live Album*.

### RECORD OF THE YEAR

**THE SUB-DRINKING-AGE CROWD COULD** reign here. Lil Nas X's viral, genre-splicing "Old Town Road" — the biggest breakout of 2019 and the longest-running Billboard Hot 100 No. 1 hit of all time — has a solid chance (record of the year is awarded to a song's performers, producers, engineers and mixers, while song of the year rewards only the writers); so does the record that finally replaced it at No. 1, Eilish's spooky alt-pop banger "Bad Guy." Khalid's "Talk" marked the pop/R&B star's first true four-quadrant solo smash, and Shawn Mendes' exultant "If I Can't Have You" — and steamy Cabello duet "Señorita" — also look likely.

The slightly-more-veteran pop set could find its representative in Swift, whose topical synth-pop barnstormer “You Need to Calm Down” marked a new chapter for the formerly statement-reticent star, and in Grande, whose chart-topping, radio-dominating “7 Rings” should be a contender. Grown boy-band Jonas Brothers may squeeze in with “Sucker,” the year’s most immediately ingratiating pop-rock smash, and millennial heroes Halsey and Post Malone should also have a shot with their respective No. 1s, the anthemic “Without Me” and the summery Swae Lee duet “Sunflower.” And it’d be foolish to overlook Lizzo’s hit “Truth Hurts,” the sensation of the 2019 awards season.

## SONG OF THE YEAR

IT’S ALWAYS A CHALLENGE TO PREDICT what will separate each year’s best-song crop from its best-record choices — in 2019, six of the eight nominees were the same across the two categories, and a similar overlap seems likely this year. But a couple of stars with multiple contending songs could split recognition between them — like Swift, whose “Lover” fits more neatly in this songwriters-only category, or Grande, whose names-naming “Thank U, Next” lyric was arguably the year’s most widely discussed.

The category could also offer recognition for some of 2019’s most ubiquitous singer-songwriters, including British breakout Lewis Capaldi, whose weepy “Someone You Loved” is growing into one of the year’s biggest international hits, and country star Luke Combs, whose “Beautiful Crazy” was one of the longest-reigning No. 1s on *Billboard*’s Country Airplay chart in recent memory. Less radio-friendly singles from Morris and Tyler, The Creator — “The Bones” and “Earquake,” respectively — may also figure in as down-ballot nominations, much like Carlile’s “The Joke” did last year.

## BEST NEW ARTIST

UNLIKE LAST YEAR, WHEN IT WAS TOUGH to confidently predict more than a couple of likely nominees, this year the favorites seem set in stone: Eilish, Lil Nas X and Lizzo will almost certainly garner recognition as three of the year’s biggest, most talked-about and most fascinating breakout stars. Capaldi also seems like a fairly smart bet, as does alt-pop singer-songwriter Maggie Rogers, whose *Heard It in a Past Life* was one of the year’s most acclaimed debuts and a surprise No. 2 hit on the *Billboard* 200.

Elsewhere, a handful of young faces in hip-hop with top 10-storming Hot 100 hits could make a showing — Blueface, DaBaby, Lil Tecca — though last year’s snub of SoundCloud sensation Juice WRLD makes their individual chances look a bit dicier. A more likely candidate might be Megan Thee Stallion, whose acclaimed *Fever* and sizzling single “Hot Girl Summer” made her an instantly beloved new voice. And a couple of international stars have a shot to make Grammy history here: Spain’s Rosalía is a meteorically rising performer whose mainstream crossover feels imminent, and hitmakers Blackpink have made unprecedented commercial inroads as a K-pop girl group in America. **B**

## 2019 NOMINEES AND WINNERS

### ALBUM OF THE YEAR

**KACEY MUSGRAVES, *GOLDEN HOUR***  
**Cardi B, *Invasion of Privacy***  
**Brandi Carlile, *By the Way, I Forgive You***  
**Drake, *Scorpion***  
**H.E.R., *H.E.R.***  
**Janelle Monáe, *Dirty Computer***  
**Post Malone, *beerbongs & bentleys***  
**Various Artists, *Black Panther: The Album***

### RECORD OF THE YEAR

**“THIS IS AMERICA,” CHILDISH GAMBINO**  
**“I Like It,”** Cardi B, Bad Bunny and J Balvin  
**“The Joke,”** Brandi Carlile  
**“God’s Plan,”** Drake  
**“Shallow,”** Lady Gaga and Bradley Cooper  
**“All the Stars,”** Kendrick Lamar and SZA  
**“rockstar,”** Post Malone featuring 21 Savage  
**“The Middle,”** Zedd, Maren Morris and Grey

### SONG OF THE YEAR

**“THIS IS AMERICA,” CHILDISH GAMBINO**  
**“The Joke,”** Brandi Carlile  
**“God’s Plan,”** Drake  
**“Boo’d Up,”** Ella Mai  
**“Shallow,”** Lady Gaga and Bradley Cooper  
**“All the Stars,”** Kendrick Lamar and SZA  
**“In My Blood,”** Shawn Mendes  
**“The Middle,”** Zedd, Maren Morris and Grey

### BEST NEW ARTIST

**DUA LIPA**  
 Chloe x Halle  
 Luke Combs  
 Greta Van Fleet  
 H.E.R.  
 Margo Price  
 Bebe Rexha  
 Jorja Smith

## 2020 GRAMMYS PLANNER

→ **SEPT. 25** First round of voting begins  
 → **OCT. 10** First round of voting ends  
 → **NOV. 20** Nominations announced  
 → **DEC. 9** Final round of voting begins  
 → **JAN. 3** Final round of voting ends  
 → **JAN. 26** 62nd annual Grammy Awards



The 62nd Grammy Awards will mark 20 years since Jennifer Lopez changed red-carpet fashion forever

**T**HERE WAS NO TIME FOR OPTIONS. IT WAS February 2000, and Jennifer Lopez was enjoying an ascent to superstar status thanks to the success of her 1999 debut album, *On the 6*, and a hit film career. But amid the chaos of filming *The Wedding Planner* and starting a new LP, Jenny From the Block found herself without a dress the day before the Grammys.

“I was preparing for a last-minute fitting with [Lopez] in New York, driving down Fifth Avenue in a taxi, and I remember seeing that green dress in the window of the Versace boutique,” recalls former stylist Andrea Lieberman. “When she tried it on, everyone knew it was *the* dress.”

The now-iconic emerald silk chiffon dress, which plunged all the way down to the navel, landed Lopez on the front page of major newspapers — even though she didn’t win any awards that night (she was nominated for best dance recording for “Waiting for Tonight”). And instead of breaking the internet, it helped build it: Former Google CEO Eric Schmidt has credited the dress with inspiring Google Images after it became “the most popular search query we had ever seen,” he wrote in a 2015 essay.

The dress, conservatively valued at \$100,000 to \$200,000, defined Lopez’s elegant yet unabashedly sexy style, but it also changed how artists approached red carpets. “Bodily exposure to this degree had not been seen at an awards show before,” says Kevin Jones, curator of the Fashion Institute of Design & Merchandising Museum. “It was one of the first [looks] to establish a formula that has become expected of celebrities at popular music awards shows today: make a confident entrance, and make people’s jaws drop.”

In the 20 years that followed, artists began showing more skin, stylists began wielding more double-sided tape and Donatella Versace — who took over her namesake Italian fashion house after her brother Gianni’s death in 1997 — became a Grammys red-carpet mainstay for musicians looking to make a sexed-up statement. “It’s one of those moments in time that’s so difficult to repeat, almost like Lady Gaga’s meat dress,” says Darren Julien, president/CEO of Julien’s Auction House. “It will definitely be one of Jennifer’s holy grail items as far as collectibility. But it’s really a piece that belongs in a museum.”

—BROOKE MAZUREK



## THE NEW MATH'S AFTERMATH

Last year's expansion of the Big Four categories (and academy membership) was a major step toward increased inclusivity — but to plenty in the industry, there's still a ways to go

**A**T THIS TIME LAST year, The Recording Academy made one of its most sweeping changes since the Grammys launched in 1959, expanding the number of nominations in the Big Four categories — record, song and album of the year plus best new artist — from five to eight. Then, that October, its Task Force on Diversity and Inclusion invited 900 new voting members with an emphasis on women, people of color and people under age 39. Both changes took effect at last February's 61st annual ceremony.

Nearly a year later, industry opinion is mixed as to

Cardi B, H.E.R. and Post Malone alongside Janelle Monáe, Drake, Brandi Carlile, Kendrick Lamar and his *Black Panther: The Album* crew, and Kacey Musgraves (who won). "I thought initially that expanding the nominations was too much of a reach," one major-label senior vp of promotion reflects now. "But half of the artists on there wouldn't have gotten that nod without the expansion. The category would have stayed 100% white and pop."

Bill Freimuth, the Grammys' chief awards officer, says the academy received significant positive feedback "specifically from our voting members" about the expansion

over the past 20 years," says the producer.

More well-intended change is afoot: In June, the academy announced it was extending 1,340 more invitations to creators and business professionals, part of a new peer-recommended membership model introduced last October with the aforementioned 900 invites. But voters hope the academy will soon take more aggressive steps toward reflecting the industry's current realities — like expanding nomination slots within genre categories, redefining some categories altogether and addressing the fading importance of albums.

"With the industry becoming more global, genre-blending is something that has to be addressed," says one senior major-label executive. "And there should be more track categories within the genre fields to support the increased collaborations that are happening." Dre London, Post Malone's manager, notes that one of his client's new tracks, "Take What You Want," features Ozzy Osbourne and Travis Scott: "How do you put that into a bracket? You can't have the same old categories, because music is so much broader now."

According to Freimuth, discussions about additional changes have not yet occurred, "nor have any proposals been put forward." To the label, management, promotion and creative leaders interviewed for this story, the changes already in effect are a positive start but just one element of a necessarily ongoing evolution. "This go-round will be a telltale sign if it's working," says the promotion senior vp. "But I don't think the Grammys have identified the overall issues. It can't keep putting on Band-Aids." —GAIL MITCHELL

whether these changes are fostering the kind of diversity and inclusiveness they set out to achieve — both among nominees and in the academy's membership. One voting producer with credits in both R&B/hip-hop and pop acknowledges he was "cautiously optimistic" but allows that last year's album of the year field was in fact "more diverse," with

still, some concerns persist. With more nominee slots available, vote-splitting could still end up excluding artists in less represented genres. And despite last year's early advances, some industry observers say substantive change will take time. "You still have a predominant membership body that will vote in alignment with how votes have skewed

## Do The Right Thing

THE WELL-RECEIVED 2019 GRAMMY AWARDS OFFER THE RECORDING ACADEMY A FEW LESSONS ON HOW TO STAY RELEVANT — AND MAKE GREAT LIVE TV

**NEARLY TWO YEARS AGO**, the Grammy Awards faced heavy criticism in the wake of then-Recording Academy president Neil Portnow's comment about how female creators needed to "step up" to be recognized. What a difference a year makes: The 2019 Grammys, while still imperfect (and flat in ratings), were both more inclusive and more vital — and could well serve as a blueprint for an even better-received 2020 ceremony.

### GET THE GAMEST HOST AROUND

After multiyear hosting stints from LL Cool J and James Corden, Alicia Keys brought a freshness to the festivities that should be replicated by her successor (or by Keys herself). With an inviting stage presence, Keys kept the energy high during the 2019 ceremony, but her piano medley of songs she wished she had written — from Drake's "In My Feelings" to Lauryn Hill's "Doo Wop (That Thing)" — became a high point.

### TOAST THE CRITICAL DARLING

Although other 2019 album of the year nominees had bigger sales numbers, juicier narratives or more ubiquitous singles, Kacey Musgraves' *Golden Hour* was the most universally lauded, and its win represented the rare occasion when critical consensus results in Grammy gold. Giving the top prize to the most widely acclaimed project, regardless of commercial credentials, would strengthen the academy's reputation as an institution that makes artistry its top priority.

### HIGHLIGHT HIP-HOP

The top genre by consumption for three years running, hip-hop scored long-overdue victories at the 2019 ceremony



Musgraves



Keys



Gambino

ny when Childish Gambino's "This Is America" won both record of the year and song of the year — a first for a rap song, in both categories. There's still plenty of room for improvement in 2020: Out of the 18 performances during the 2019 show, only one featured an unaccompanied rapper, Cardi B. Meanwhile, there hasn't been a hip-hop album of the year winner since OutKast in 2004.

### EMBRACE ESPAÑOL

The 2019 Grammys opened with an ebullient Latin pop mashup featuring J Balvin, Camila Cabello and Ricky Martin — a wise nod to the influx of Spanish-language hits on U.S. top 40 radio. This year, Latin superstars like Rosalía, Bad Bunny and Ozuna could grace the Grammys stage. But why not go even further, recognizing momentous shifts in the worlds of K-pop (BTS, Blackpink) and Afro-fusion (Burna Boy, WizKid)? —JASON LIPSHUTZ





Clockwise from top:  
Arcade Fire's Win  
Butler, Lizzo, Eilish,  
Lil Nas X and Hancock.

# THE POPULISM GAP

The Oscars prioritize prestige, but the Grammys lately have rewarded commercial success — which may ultimately highlight what makes music singular in the first place

BY CARL WILSON

**H**ARDLY ANYONE would expect a summer blockbuster like *Avengers: Endgame* to win the 2020 Academy Award for best picture. But at the Grammys, it will be no surprise if another pop phenomenon, Lil Nas X's "Old Town Road," gets record of the year. And it will be a shock if other chart-toppers like Billie Eilish, Ariana Grande and Lizzo aren't among the Big Four nominees in November. Likewise, it's difficult to imagine a Grammy equivalent to the most memorable recent Oscars rivalry — *Moonlight* vs. *La La Land* in 2017, a showdown that invested two relatively commercially marginal works with outsize symbolism. It would be as if last year's album of the year contest had come down to a faceoff between, say, Kamasi Washington and *The 1975*.

The highest-profile American awards shows in movies and music are each determined by the votes of working industry professionals. But in recent years, the Grammys have leaned toward reaffirming commercial success, while "Oscar bait" has become synonymous with prestige films that

don't do blockbuster business. What explains this populism gap?

Nearly every arts and entertainment award struggles to balance mass appeal and credentialed opinions, to reflect both the cutting edge and some form of consensus. Some rely openly on the cognoscenti (Canada's critic-voted Polaris, Britain's luminary-judged Mercury) while others are driven by commercial success (American Music Awards, Billboard Music Awards). The Oscars and Grammys, on the other hand, are industry popularity contests dressed up in the formalwear of professional "academies" and presented to the public as revealed truths — and the complexity of the voting process can't help but spark backlash.

Movies aim at more general audiences, while even pop music tends to be niche-oriented. When a *Moonlight* or *Roma* gets an Oscar nod, film lovers will go out of their way to catch up with them. But music's diverse demographics make that a lot trickier. Unlike movie stars, musicians are often famous only within their genre — recall when "Who is Arcade Fire?" became a meme after *The Suburbs* snagged album of the year in 2011. The music

business is more spread out geographically, too — Nashville has quite a different culture than Los Angeles or New York, let alone Atlanta — which is why the major category winners are often well-known enough to be recognized outside their genres.

Meanwhile, both academies share a strong interest in ratings. But while the Oscars are an international event — no matter the nominees, viewers will tune in to watch movie stars in gowns and tuxes making speeches — the Grammys depend more on star performances, which in turn often depend on nominations. If those lists are too unfamiliar to the public, ratings slide. And as recent history has proved, music fans are more likely to take lasting offense if their favorites are slighted — see the uproar around the absences of Lorde and Ariana Grande from the last two Grammy telecasts because of disagreements with producers.

In truth, the Grammys have for decades often produced results that seemed out of step with the most important developments in popular culture — ignoring rock through much of the '60s in favor of Frank Sinatra and Las Vegas lounge comedy, for instance, or being slow to recognize the rise of alternative rock and, especially, hip-hop through the '90s and into the 2000s. Around that time, The Recording Academy instituted a set of behind-closed-doors review committees, first genre-specific and later for the biggest categories, to adjust nominee lists that fell too far out of touch. Even after that, there were awkward moments, like

Herbie Hancock's 2008 album of the year win for a little-heard set of Joni Mitchell covers, which beat generation-defining records from Kanye West and Amy Winehouse. Under stress first from the more youth-oriented MTV Video Music Awards (for many years better at generating conversation, if not consensus), and then from loud callouts online, the Grammys have become more nimbly reflective of the pop zeitgeist.

The internal mechanisms involved are a bit opaque, but publicly the academy has undertaken recruiting a younger, more diverse membership. Still, it's dogged by the fact that most voters are older, whiter and more male than today's most vital artists and their fans — though perhaps not as different from the likewise older-skewing audience for broadcast TV than the impression that the most active online critics convey. The Grammy-nominee lists today more accurately reflect the state of 21st-century pop, but women are often underrepresented, and black hip-hop and R&B artists still seldom bring home the major awards. Recently, the likes of West, Beyoncé, Jay-Z and Frank Ocean have stopped even showing up. (The question remains whether incoming academy president Deborah Dugan will be able to help change any of this.)

As broadcast viewership has slowly eroded, the Oscars too have come to consider whether more populism might be the remedy. Last year, the film academy proposed a new outstanding achievement in popular film award, but backed off after complaints that it was a patronizing and ghettoizing gesture — it would, for example, have taken the groundbreaking *Black Panther* out of direct competition with more standard Oscar fare. (Still, it did not win.)

This is where the Grammys' populism shows its strength: Though connoisseurs might wish smaller gems could get more recognition, it's no lesser ambition to make works of art that combine quality with hitting a wide-spread cultural nerve. Arguably, that's the special superpower of American popular music. Its vitality has always sprung from the ground-level meetings and clashes of cultures that make up the nation. Rhythms, harmonies, gestures and symbols rebound off each other across genres and up and down the charts. When the people handing out the prizes listen for those echoes and overtones, what they put down in the record books will be more than the ups-and-downs of a cultural industry, but something closer to the story of the culture itself. **B**

# ROCKING THE VOTE

There's no secret to a successful Grammys campaign — but that doesn't stop music executives from trying

BY TATIANA CIRISANO

**L**AST YEAR, POST MALONE'S efforts to grab Grammy voters' attention included appearances at Recording Academy chapter offices in major U.S. cities and a full-page *Billboard* ad paid for by his label, Republic Records. But while he garnered four nominations (including album and record of the year), he walked away from the night empty-handed. "There's no right way to win a Grammy," says his manager, Dre London. "It's the most unpredictable awards show in the world."

The Recording Academy receives over 20,000 submissions per year, which the academy's voting members narrow down into nominations in 84 categories. Overt solicitation for votes — from bribes to including an artist's balloting number in an ad — leads to disqualification by the academy, so artists' teams have long looked for other ways to stand out. But as competition intensifies and genre lines become more blurred, Grammy campaigns are becoming more complicated, and crucial, than ever.

"The best Grammy campaigns start the moment you hear music," says RCA Records co-president John Fleckenstein, who decides when signing an artist whether the Grammys will be a major part of his or her career. That meant a "long development" phase for R&B breakout H.E.R., who signed to RCA eight years ago. Only in 2018 did RCA begin focusing on late-night slots and major press looks; the singer ultimately won in two of her five nominated categories.

One manager says that standard Grammy campaigns run 18 months ahead of awards night. "A rookie manager will submit an artist too close to the deadline, when you didn't have time to promote the record,"

she adds. That's why many artists who release music near the start of the fourth quarter take advantage of a small window of submission flexibility and put their projects up for the following year's Grammys. (But not always: Kendrick Lamar submitted "i," the buzzy lead single for *To Pimp a Butterfly*, just before voting began in September 2014, and the track still earned Lamar his first two awards four months later.)

Deciding which categories offer the best chances is key. This year, London struggled with where to submit "Sunflower," Post Malone's hit team-up with Swae Lee; outside of record and song of the year, the track could fall under pop, rap or R&B. "We went back and forth with the label before submitting it, like, 'Are you sure this is right?'" he says. (He declined to reveal their final decision.) Fleckenstein faces a similar challenge with pop/R&B star Khalid, who he says is one of RCA's top Grammy priorities. "It doesn't make sense to take a genre-specific song and go up against a big pop song," says Fleckenstein of record of the year competition. "But if you know your audience, that can guide where you have the best shot of winning." (Final decisions on category placement are made by an academy screening committee.)

From there, attracting votes for nomination is all about timing. It's ideal for a song to hit its peak during voting season in September and October — and the more concurrent hits, the better. "Do not take your foot off the gas," says London. "You need to remind them, 'Hey, remember me?'" Cardi B publicist Patientce Foster thinks the rapper's memorable *Jimmy Kimmel Live!* appearance in October 2018, during which she cracked jokes about new motherhood, was crucial to winning rap album of the year for *Invasion of Privacy*. "A lot of that was calculated," says Foster, who owns PR firm The Cream Agency. For 2020, she thinks

Cardi's colorful social media presence will keep February's retro Bruno Mars collaboration, "Please Me," fresh on voters' minds: "We want to make sure that Cardi catches attention."

Putting in face time helps. While on tour, many artists take part in meet-and-greets and performances at the 12 Grammy chapter offices. At one Los Angeles event last summer, London recalls "the whole building" watching Post Malone perform: "You see the looks on people's faces like, 'Wow, this is real.'" Some artists participate in the Grammy Museum's "in conversation" events, as Dua Lipa and Brandi Carlile did ahead of their 2019 wins.

Many labels also put up costly "For Your Consideration" billboards in West Hollywood, which can run from \$8,000 to \$150,000 a month depending on size and location, says Outdoor Media Group president Ryan Lualaba. The academy permits billboards as long as they don't explicitly reference the Grammys, but some campaigns shy away from such flashy promotion. "I don't believe running gobs of advertising is going to convince anybody that one piece of art is better," says Fleckenstein. Laments one manager: "We all know people that show up with their artists [wherever] a Grammy event is. I'm not going to force my people on you."

Rebecca Shapiro, senior vp at publicity firm Shorefire Media, also prefers a subtler approach, like landing stories about clients such as Zac Brown Band and Morrissey in *Mix Magazine*, *Tape Op* and other trade publications found in studios. "Oftentimes, engineers and producers are voting members," she says.

The best strategy, of course, is to make music that resonates in the first place. Fed up with a campaign process that's often futile, London says he's paring down his efforts this year, offering only one surefire piece of advice: "Make sure you make the biggest hits of your life." **B**



Clockwise from top: Post Malone, H.E.R., Khalid, Cardi B and Kendrick Lamar.

## What's At Stake For...

THE 2020 CEREMONY COULD BE A TURNING POINT FOR THESE INDUSTRY PLAYERS



### BILLIE EILISH

**WHO** Alt-pop wunderkind who scored No. 1s on both the *Billboard* 200 and *Hot 100* this year.

**HURDLE** The Grammys don't usually take teen artists seriously, and her experimental-leaning tunes — co-written with brother Finneas O'Connell — may be too cutting-edge for older voters to get.

**UPSHOT** As a rare breakout with both critical acclaim and commercial success, she's likely to be rewarded. And if she wins album of the year, she'll be the youngest artist to ever do so.



### BEYONCÉ

**WHO** One of the most decorated artists in Grammy history, with 23 wins and 66 nominations.

**HURDLE** While *Homecoming: The Live Album*, which captured her triumphant 2018 Coachella sets, received rapturous acclaim, no live album has been nominated for album of the year in 25 years.

**UPSHOT** Only one of Bey's wins has been in a Big Four category — and after her 2017 losses inspired the #GrammysSoWhite hashtag, voters may be eager to restore their cred.



### JONAS BROTHERS

**WHO** The reunited trio of brothers scored their first No. 1 single on the *Hot 100* this year with "Sucker."

**HURDLE** Grammy voters tend to undervalue highly commercial pop music. Justin Timberlake's "Can't Stop the Feeling!" and Ed Sheeran's "Shape of You" were both passed over for record and song of the year noms.

**UPSHOT** With new album *Happiness Begins*, the JoBros display an artistic growth even The Recording Academy would have a hard time ignoring.



### KEN EHRLICH

**WHO** The TV veteran has produced or executive-produced the Grammys since 1980.

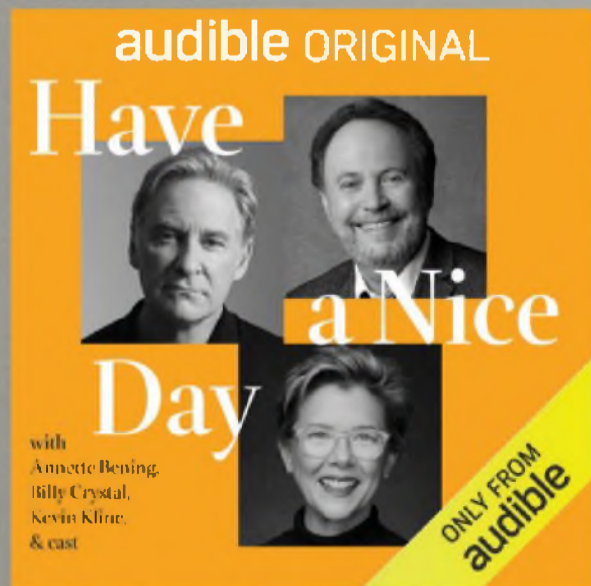
**HURDLE** Last year Ariana Grande said he "stifled" her creativity and was the reason she did not attend or perform at the show.

**UPSHOT** It's Ehrlich's last Grammys before Ben Winston, *The Late Late Show With James Corden* executive producer, takes over for the 2021 ceremony, so he'll want to end on a high note — perhaps by making it up to Grande with a splashy performance from her. —PAUL GREIN

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PROVING HE'S STILL ONE OF THE BEST."

- XXL

"DJ KHALED DEBUTS 7 SONGS  
FROM NEW ALBUM  
'FATHER OF ASAHD' ON HOT 100."

- BILLBOARD

"DJ KHALED, NIPSEY HUSSLE,  
JOHN LEGEND SHARE  
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"THE FASTEST FULL-LENGTH RECORD TO BE MINTED GOLD THIS YEAR" THUS FAR AND  
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**"JUST US" FEAT SZA - RIAA CERTIFIED GOLD • "TOP OFF" FEAT JAY-Z, FUTURE & BEYONCÉ - RIAA CERTIFIED GOLD**

**"NO BRAINER" FEAT JUSTIN BIEBER, CHANCE THE RAPPER AND QUAVO - RIAA CERTIFIED PLATINUM**

**"YOU STAY" FEAT MEEK MILL, J BALVIN, LIL BABY AND JEREMIH - RIAA CERTIFIED GOLD**



## WHAT'S THE SONG OF THE YEAR? CHECK THE RECORD

Some legendary songwriters are still waiting for a win

BY PAUL GREIN

**F**OR THE FIRST 61 YEARS OF the Grammy Awards, the record and song of the year prizes went to the same piece of music slightly more often than not: 31 times. At the first Grammys in May 1959, Italian composer and crooner Domenico Modugno walked off with both awards for his lounge-lizard classic “Nel Blu Dipinto Di Blu (Volare).” At the most recent Grammys in February, Childish Gambino’s politically charged hip-hop smash “This Is America” — a song with almost nothing in common with “Volare” — also took both awards.

That the awards have gone in tandem so often suggests that many Grammy voters don’t really distinguish between the two categories. Broadly speaking, if voters really like something, they seem to vote for it in whatever category it appears.

The Recording Academy’s category description guide includes a capsule summary of these two awards, but it doesn’t shed light on the distinction between them.

In a 2017 post on Grammy.com, the academy’s Nate Hertweck attempted to explain. “Simply put, record of the year deals with a specific recording of a song and recognizes the artists, producers and engineers who contribute to that recording, while song of the year deals with the composition of a song and recognizes the songwriters who wrote the song. That’s it in a nutshell!” If you’re singing a song in the shower, or humming it as you walk down the street, that’s the song. What you hear on the radio, with a specific arrangement, performance and production, is the record.

Through the years, the roster of song nominees and winners has accumulated some major oversights. Bob Dylan, widely regarded as the most important songwriter of the modern era, has yet to be nominated for a Grammy for song of the year and has yet to win in any songwriting category. That’s presumably a source of great embarrassment to the academy, which has long since sought to make amends. It awarded Dylan a lifetime achievement award in

1991, and Dylan has won 10 Grammys in various album and performance categories.

The only Beatles song to win song of the year is “Michelle” (1966), a charming ditty that probably wouldn’t rank among the group’s top 25 on most fans’ lists. Grammy voters at the time seemed to be impressed by the way the group incorporated some lyrics in French.

The songwriters who have received the most song of the year nods (six each) are Paul McCartney and Lionel Richie. The songwriters with the most song of the year wins are Henry Mancini & Johnny Mercer (the only songwriting team to win twice), James Horner, Will Jennings, U2 (the only group to win twice) and Adele (the only female to win twice).

The roster of song winners reflects changes in the music industry during the past six decades. In the ’60s and ’70s, three winners emerged from Broadway shows, but the last was in 1975. In the past couple of decades, an increasing number of song of the year winners have come from genres other than pop. “This Is America” was the first hip-hop song to win. Alicia Keys’ “Fallin’” (2001), Luther Vandross’ “Dance With My Father” (2003), Beyoncé’s “Single Ladies (Put a Ring on It)” (2009) and Bruno Mars’ “That’s What I Like” (2017) came from the R&B field; U2’s “Beautiful Day” (2000) and “Sometimes You Can’t Make It on Your Own” (2005) from rock; and Dixie Chicks’ “Not Ready to Make Nice” (2006) and Lady Antebellum’s “Need You Now” (2010) from country.

Also, an increasing number of song of the year winners are written or co-written by the artists who made them famous. In the last 20 years, just one song of the year winner wasn’t written or co-written by the star who recorded it (Jesse Harris’ “Don’t Know Why,” recorded by Norah Jones). By contrast, 12 songs from the Grammys’ first 20 years



meet this description, as do 11 songs from their second two decades.

This reflects the post-Dylan, post-Beatles belief that a complete artist should be able to write and record his or her own material. That may be unfair to nonwriting artists, from Frank Sinatra to Whitney Houston, but it remains a

prevalent attitude in the music business.

For many years, ballads prevailed in the song of the year category. This reflected the mindset of that era that ballads were more likely to become standards — songs that would be widely covered, sung in nightclubs and go on to have a life apart from the original recording.

In 1977, the Eagles’ “Hotel California” became the first rock track to win record of the year, while song of the year went to a pair of movie ballads, “Evergreen” from the Barbra Streisand remake of *A Star Is Born* and “You Light Up My Life” from the movie of the same name. (They tied for the award.) The richly textured “Hotel California” was a great single, the thinking went, but nightclub singers will be singing these other songs forever.

This pattern — nonballad wins record of the year, ballad wins song of the year — has repeated several times. For 1982, Toto’s propulsive “Rosanna” won record; “Always on My Mind” (recorded by Willie Nelson) won song. For 1983, Michael Jackson’s MTV classic “Beat It” won record; Sting’s “Every Breath You Take” (recorded by The Police) won song. For 1986, Steve Winwood’s

“Higher Love” won record; “That’s What Friends Are For” (recorded by Dionne & Friends) won song. For 1994, Sheryl Crow’s frisky “All I Wanna Do” won record; “Streets of Philadelphia” (written and recorded by Bruce Springsteen) won song. (In all of these cases, both hits were nominated for both awards.)

The Doobie Brothers’ “What a Fool Believes” (1979) was the first midtempo pop-rock song to win both record and song of the year. When it beat “You Don’t Bring Me Flowers” (made famous by Streisand and Neil Diamond) for song of the year, it was one of the first signs that the Grammys were changing.

Two years later, another midtempo pop-rock song, “Bette Davis Eyes” (recorded by Kim Carnes), won both record and song of the year. It’s no longer a surprise when a song other than a standard-type ballad wins both awards. Santana’s propulsive “Smooth” (featuring Rob Thomas) and U2’s exhilarating “Beautiful Day” were back-to-back winners of both awards in 1999 and 2000.

The Grammys have 13 categories that are open to songwriters and composers, which is nearly one-sixth of the 84 total categories. The only major genre in which the Grammys don’t have a best song award is pop. The Grammys have long believed that the nominees for best pop song would overlap too much with the nominees for song of the year. There’s probably something to that, but that’s scant consolation for pop-leaning songwriters. As the Grammys make an ongoing effort to diversify their nominations in the Big Four categories, including by genre, they might consider adding a best pop song award. In a diverse musical era, the overlap between song of the year and best pop song might be less than the Grammys think. **B**

### THE LAST THREE DOUBLE WINNERS

Childish Gambino’s “This Is America” (2018)

Adele’s “Hello” (2016)

Sam Smith’s “Stay With Me” (Darkchild Remix) (2014)

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"GOD ONLY KNOWS (FEAT. DOLLY PARTON)" WRITTEN BY: JOEL SMALLBONE  
LUKE SMALLBONE, JOSH KERR, JORDAN REYNOLDS, AND TEDD TJORNHOM

"GOD ONLY KNOWS (FEAT. DOLLY PARTON)" MUSIC VIDEO PRODUCED BY: PATRICK TOHILL  
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Koenig photographed  
on Sept. 12 in  
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# SOUND MIND

After a six-year absence, Vampire Weekend's Ezra Koenig is as engaged with the industry as ever, reflecting on the importance of staying "on your own trip" and the ambitious and beloved double album that could return his band to the Grammy winners' circle

BY DAVID PEISNER

PHOTOGRAPHED BY SAMI DRASIN

**A**S EZRA KOENIG remembers it, his band Vampire Weekend's 2013 best alternative music album Grammy win for *Modern Vampires of the City* felt like "perfect timing." The act had been nominated once before (for 2011's *Contra*), but after three albums, hundreds of shows — and nearly as many think pieces about whether it was OK for a band of Columbia University graduates to be incorporating West African music into indie rock — "it was a nice way to cap the previous six years," continues Koenig. Then, for the next six years, the group more or less disappeared.

Koenig kept busy: He created a Netflix anime series called *Neo Yokio*, started hosting a radio show called *Time Crisis* on Beats 1, participated in songwriting sessions with Kanye West, worked with Diplo on music that made its way onto Beyoncé's *Lemonade* (which earned him another Grammy nomination) and became a father with his partner, actress Rashida Jones.

When Vampire Weekend finally returned this May with its fourth album, *Father of the Bride*, much had changed — not only for Koenig, but for the band itself. Founding member Rostam Batmanglij had departed (though he still wrote and produced two tracks on *FOTB*) and a host of new collaborators joined up, including Danielle Haim, who duets with Koenig on three tracks; Steve Lacy of alt-R&B outfit The Internet; and pop-leaning producers like DJ Dahi (Big Sean, Drake) and BloodPop (Justin Bieber, Madonna). The results, though, sound distinctly like a Vampire Weekend album

— far-flung melodies and eclectic rhythms made disarmingly familiar, weighty lyrics delivered with a light touch — albeit a more sprawling and ambitious one than the group has ever made, and which could well earn the band another handful of nominations, perhaps even for album of the year.

Nestling into a cozy corner of an upscale bar in Midtown Atlanta (where the band is about to play the Fox Theatre), Koenig orders a black coffee and, during the course of a 90-minute conversation, sounds much as any fan would expect — engaged, thoughtful and ever-willing to muse at length on the Grammys, the industry and the state of rock.

#### The first round of Grammy voting is coming up soon. As someone who has won one, do you vote?

I have voted before. Last year, I logged onto the website the last day and voting had already closed, so I felt very disenfranchised. I wasn't outraged enough to go demand my vote be counted, but I was upset because I was looking through the producer of the year category, and I think hip-hop has been severely under-recognized. I remember looking at all the songs Metro Boomin produced that year, and that's an insane amount of iconic, forward-thinking productions, my favorite being "Mask Off" by Future. I remember thinking, "This is so obviously the producer of the year." The fact that people like Metro Boomin haven't been recognized actually motivates me to vote.

#### What did it mean when you guys won?

It felt good. The best alternative album, when you look back and see who has won it over the years, that's a fairly strong category.

It's not like one of those head-scratcher categories where one year it's right on the money, the other year, "Whoa, what happened?" It felt like a real milestone.

#### When you finished the last album cycle, did you know it would be a while before you came back?

Yeah. I wouldn't have quite guessed six years, but I was very sick of everything. I didn't want to get back into the studio, I didn't want to get back on the road, I was really not wanting to think about music or Vampire Weekend at all.

#### Did you consider pulling the plug entirely?

I never quite thought that. When people in the past have asked me if I would make a solo album, it barely made sense to me because I'd reach out to the same collaborators, I'd approach it the exact same way. The truth is, I've put my identity as a songwriter into Vampire Weekend since the beginning. I never got to that extreme place where I was like, "I'm done with music." As long as I'm interested in music, there will be a Vampire Weekend.

#### So after all that time off, you didn't feel any creative shackles on you?

The only shackles on Vampire Weekend, ever, have been the public's expectations. But when I think about what constitutes a Vampire Weekend album, I can't help but feel like it needs to check at least a few boxes, especially coming back after six years with a lineup change. The indie rock that we never particularly wanted to be associated with, but were, is now pretty unfashionable, so coming back with this album felt like walking through a minefield. If this album didn't have some immediate singles, I can imagine the way people would have reacted. Maybe that's why I needed to make 18 songs, just to have enough room to hit all those marks.

Eighteen songs — it's a lot, it's low-hanging fruit for the haters to be like, "Too long!" But I'd stop and say, "Is there a 10-song version that's going to feel more focused to people?" Then I'd always be like, "For our fourth album, it can't be 10 songs."



When I think of *Father of the Bride*, it's not just that there's a lot of songs, it's that there are different songs. It was really important that there were what I would've called at the time "stupid songs" — simple songs, childish songs. "We Belong Together" literally lists things that belong together. It's nursery rhyme-esque. There wouldn't be room for that on a 10-song album. Compare that with a vibe-y, sad, unsettling ballad like "Unbearably White." When those two things are on the same album, I do see something bigger.

**Did your songwriting experiences outside the band change the way you thought about the creative process?**

None of that stuff truly changed it. I was very interested to see the way that Kanye worked.

for the CD." I remember that very clearly. Christmas 2008.

The truth is, we've actually sold a decent amount of CDs in the 10 years since. So at the end of the day, the music industry has changed radically and yet, our fans still want Vampire Weekend albums. People still talk about albums. Even when I zoom out more, at the whole industry, I think the more things change, the more they stay the same.

**Do you conceive of your albums as full albums or just songs that go together?**

It's always, "I have an idea for an album." For better or for worse, I like big ideas. Literally, my earliest ideas for Vampire Weekend were things that made us exciting to some people and immediately written off by other people. I told the rest of the dudes,

When I think about referencing African music — which, frankly, is a much more valid conversation than the preppiness — I think again of artists who interpreted black music, or interpreted the music of other cultures, I should say, in ways people were more used to. When I picture a version of Vampire Weekend that's less controversial: Don't call the song "Cape Cod Kwassa Kwassa," take out the hand drums, then you've got a song that's going to rub people the wrong way a bit less. But none of this gets to the underlying issues. Honestly, it's better to be straightforward.

**Since your last album, rock has become less important to the mainstream. Is that something you think about when you're writing and recording?**

I think about that stuff all the time. Of course, you're aware that you're releasing an album in a moment when the conversation is about how irrelevant rock is. But there's a type of power, or something interesting, about unfashionable things too. You just hit a point where you're on your own trip, and it's more interesting to examine your own feelings about what you once found unfashionable and just find what's interesting about your own project.

**Why do you think rock has declined in popularity?**

When I see people in rock bands with very strong feelings about rock, often it takes the form of either "It's a grave injustice that rock is less popular" or "Rock's on the ropes, so we're going to fight back, baby!" They're both so insanely corny to me. Within rock, there's all sorts of great songwriters, but for something to really smash it in 2019, you need a few things, and one is market share. You'll get a cool rock album that critics like, but it doesn't have that same feeling as the pop album everybody likes because everything is pointed in one direction now. A new narrative won out: That thing is big because it's good. Too big to fail. And everybody is a market observer.

You see it in these fandom wars on Twitter, where they talk about who outsold who. When fans use the language of who outsold who, they're also telling the artist, "When you fall off commercially, we won't be able to defend you anymore." People say, "That's late capitalism. Everything is seen through the lens of branding and the market." But I do think we live in a moment when people want to be on the side that's winning. Bob Dylan sang, "You just want to be on the side that's winning," in the mid-'60s, so it's always true. But, in music, there used to be more people who didn't want to be on the side that's winning. **E**

**"My earliest ideas for Vampire Weekend were things that made us exciting to some people and immediately written off by other people."**

In some ways, what I saw was what I expected: a lot of very creative people talking about songwriting, about music. The Beyoncé song ["Hold Up"], the truth is, I didn't go in with Diplo and pitch her stuff. He played her 20 beats, she heard the thing with the hook that I wrote, and that's the one she liked. I didn't have to go step into that kind of painful arena a lot of people do, desperately trying to get your track on the album. I'm not against it. I might more in the future.

**What has changed in the industry since you first started putting out albums?**

It's very quaint to think about it now, but when we first came out, there was all this talk about the internet, and "Are things happening too fast?" That's before Twitter. People were just like, "Whoa! [The] band is only around for a year before their first album? Pump the brakes!" Whereas now you have superstars who've never put out an album. At that time, there was so much talk about how the internet was going to change things. "Maybe we don't need albums anymore. Maybe put out one song a month." We'd have music industry people saying to us, "Listen, guys, this is the last Christmas

"I don't think anybody should wear T-shirts onstage." That feels like an artifact, when there was this thing about preppy clothes.

**And do you regret any parts of that? Because the combination of preppy clothing and African influences was polarizing.**

It's hard to say. No. Well, maybe like a few lyrics here or there, a few phrasings. The actual album, the majority of the songs, the presentation, I don't particularly regret. When I look back at that time and think about what we could've done to be less controversial, it's all very cowardly. There were a lot of bands who came from upper-middle-class backgrounds. But such a big deal was made that we went to Columbia — off the top of my head, there were members of Animal Collective, The Walkmen and The National who went to Columbia, and the amount of ink spilled over their collegiate and class background is not even close. We could've really downplayed the whole college thing. Rather than wearing a \$50 button-down shirt, I could've worn a \$300 leather jacket, and weirdly, that would've gone down easier for people.





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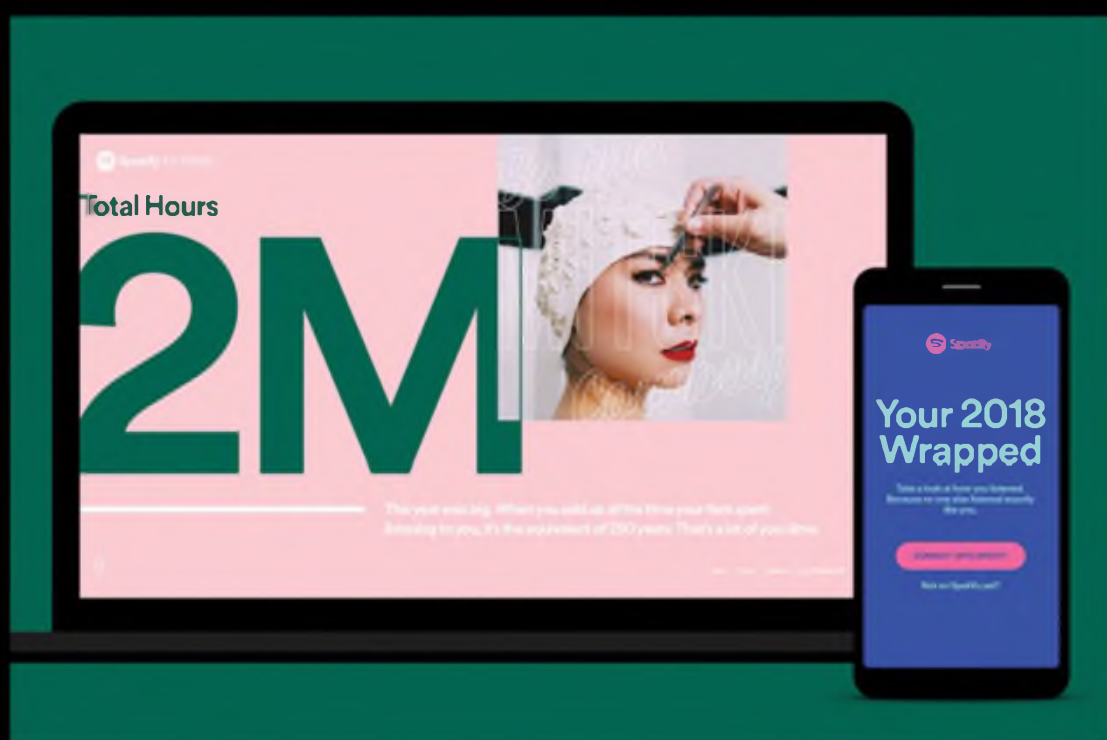
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# The Players



Eilish in the “Bury a Friend” room during Spotify’s “The Billie Eilish Experience” at The Stalls at Skylight Row in Los Angeles on March 28, a Clio Award winner.

## The Clio Awards: Celebrating Music’s ‘Visceral Power’

AS THE GLITTERING ADVERTISING HONORS TURN 60, THEIR YOUNGER MUSIC ARM RECOGNIZES SAVVY MARKETING MOVES AROUND THE SOUNDS OF BILLIE EILISH, MEEK MILL AND ELTON JOHN

BY KEVIN WARWICK

**K**NOWN AS “THE OSCARS of Advertising,” the Clio Awards have saluted the world’s ad masters since the industry’s *Mad Men*-era heyday on Madison Avenue. (The show’s fictional adman Don Draper nabbed a Clio for TV advertising in the AMC series’ fourth season.) But across six decades, the niche awards

competition — founded in 1959 by advertising executive Wallace A. Ross — has evolved into a fluid, ever-adaptive program that reflects the year’s highest achievers in advertising, sports, fashion, entertainment, health and more. Innovation, creative excellence and the permeation of pop culture have remained its cornerstones, and if there’s one medium

that epitomizes the Clios’ versatility, it’s music.

Launched in 2014, the Clio Music platform, led by music director Michael Kauffman, honors the year’s most notable music achievements in two categories — music marketing and use of music — presented annually during the Clio Awards.



Kauffman

This year, #Clio60 will take place at the Manhattan Center in New York on Sept. 25, hosted by Bravo’s Andy Cohen. While grand-prize winners are held until the program, the year’s gold, silver, bronze and shortlist honorees are announced in advance. Gold winners include Spotify’s “Billie Eilish Experience,” Roc Nation’s Meek

Mill short film, *A New Set of Rights*, and March for Our Lives’ “The Most Vicious Cycle” (music marketing), as well as holiday campaign synchs for Eilish (“come out and play”) and Elton John (“Your Song”) in campaigns for Apple and John Lewis & Partners, respectively (use of music).

Since 2014, Clio Music has further recognized Honorary Award recipients including Blondie, Global Citizen CEO Hugh Evans, Swizz Beatz, SB Projects’ Scooter Braun and Will.i.am for outstanding creative achievements in the music business. This year, it will honor Sheryl Crow with the Impact Award and Joan Jett with a lifetime achievement award.

Honorees are selected by a music-specific jury pool comprising executives from labels, publishers, digital service providers, management companies, agencies, brands and the live sector. The 2019 panel includes, in music marketing, Spotify vp/global executive creative director Alex Bodman; YouTube global head of artist services Vivien Lewit; Live Nation executive vp global brand management Darin Wolf; and, in use of music, OK Go frontman Damian Kulash, Amazon Studios head of music Bob Bowen and Kobalt Music/AWAL president of global synch and brand partnerships Jeannette Perez.

Committed to its role of celebrating music’s “visceral power” to shift culture and bolster profits, Clio Music is about much more than recognizing jingles, says Kauffman, who joined the organization in 2018 following stints at YouTube, RightsFlow, Universal Music Group and more. In just over a year at the helm, Kauffman and his team have formed new partnerships with industry organizations including the American Association of Independent Music, Music Ally, AIMP and the Music Business Association, and launched a daily editorial content platform — Muse by Clio — last July that is devoted to celebrating the industry’s creativity year-round.

Ahead of the Clios’ 60th anniversary, Kauffman dissects the importance of music to advertising, this year’s program additions and what’s next for the platform.

#### What’s new this year in the various awards categories?

Every year we evaluate and tweak the program to reflect what we’re seeing in the entries and [to incorporate] feedback we get from our juries. With the explosion of video content, we began to realize that a lot of the creative work that was being submitted had



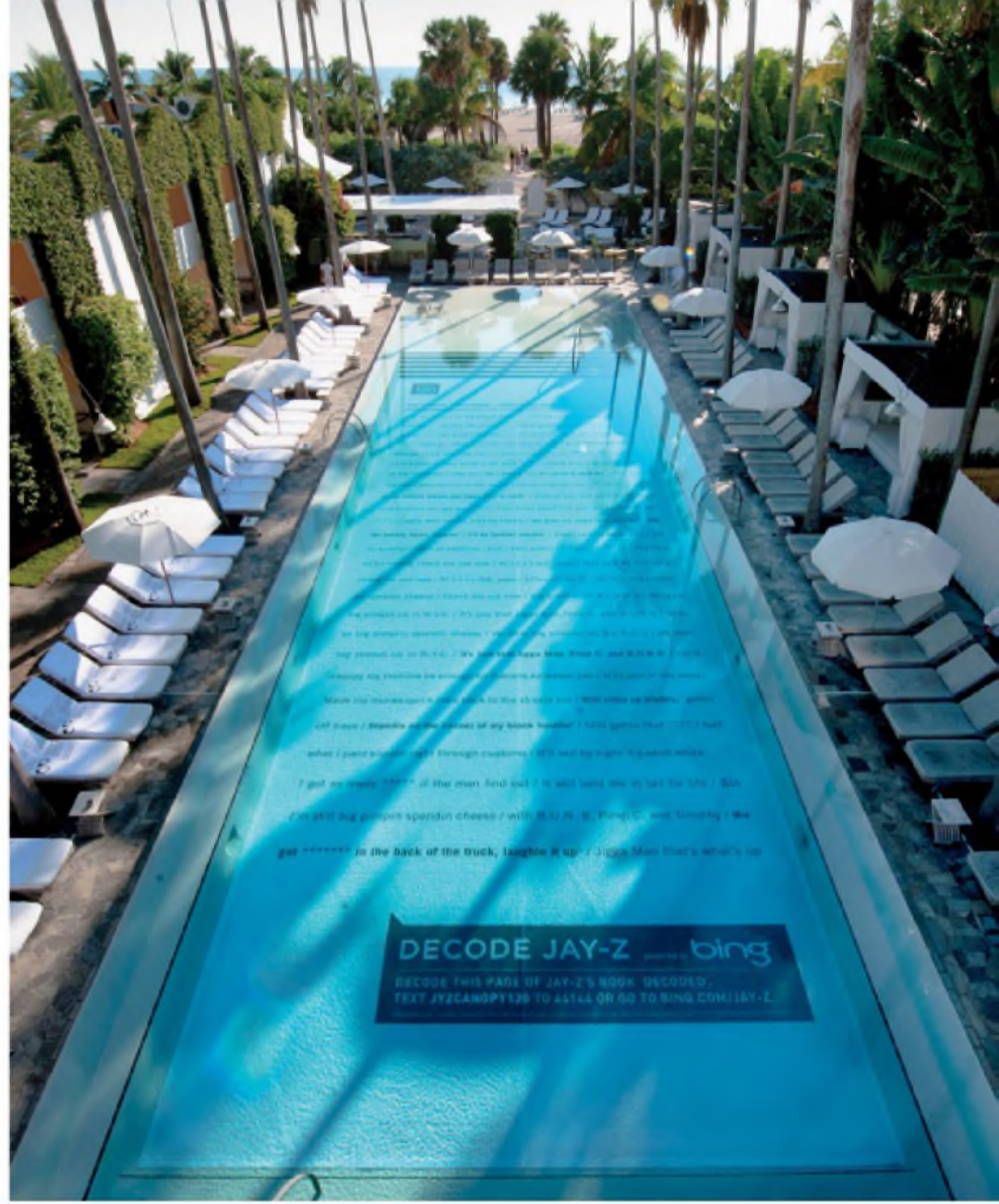
very specific aspects that we [wanted to recognize] — great animation, great cinematography or great editing. So this past year we launched Film and Video Technique, with award categories for animation, cinematography, copywriting, direction, editing and visual effects.

We’ve also simplified some mediums. We had long-form and short-form categories when referring to the use of music but it got a little confusing to people what was long or what was short. So this year we rolled out the different honorees based on the length of time [e.g., “61 seconds to five minutes” and “five minutes and over”]. For us it’s

always about trying to simplify the program and make it easier to figure out where to enter your work.

#### Design is also a priority this year. Why?

The added design medium allows folks to submit a creative work in packaging and printed materials. This year, for the first time, we allowed entrants to send physical submissions so we can actually see the packages. You could previously do an unboxing video, but now [our judges] can also feel the box, get a sense of the paper and ink — there are so many interesting creative things being done with packaging.



Clockwise from top left: 21 Savage’s *Motel 21* activation won silver in experiential/events (music marketing); Droga5’s David Droga will receive a Clio lifetime achievement award for works including Jay-Z’s Decode Search Experience at Delano South Beach Hotel in Miami (pictured); N\*E\*R\*D’s Chad Hugo, Shay Haley and Pharrell Williams (from left) at the 2010 Clios; Keith Richards’ *Talk Is Cheap* 30th-anniversary deluxe box set won gold in design (music marketing).

#### What’s next for the platform?

Internally, we’re looking at a couple of areas. One is, “How can we continue to evolve the program to reflect mediums happening in the marketplace?” Another is, “How as an organization do we partner with other business entities?” The Music Business Association is a trade organization that has an annual conference in Nashville that we participate in and put on a panel presentation about advertising and brand work. We’ve worked a lot with the American Association of Independent Music, which is made up of independent record companies around the world. We’re talking about what we can do to help connect

 YouTube Music

ARTIST

# SPOTLIGHT

STORIES



## GLOBAL IMPACT, GLOBAL SOUND

Burna Boy Nabs Gold and Queen Naija Secures Silver  
at the 2019 Clio Awards

From your fans at YouTube Music



**“Artists used to have an aversion to being aligned with brands. That aversion has largely gone away.”**

— KAUFFMAN

that triangle of brands, agencies and industry members.

**What first drew you to the Clios?**

I've been a music fan since I was a kid, but it was really in college that I started doing music as a radio DJ, concert promoter and as a writer for different fanzines. I ultimately ended up working in the industry with various record, tech and branding companies. The Clios celebrate creativity and originality and help artists connect to audiences. That's such a great mission. I love seeing the entries that come in and give you goose bumps. We all want those moments in our jobs.

**Why has music become such an inextricable part of the ad and branding space?**

Artists used to have an aversion to being aligned with brands or companies. That aversion has largely gone away, which has opened up a lot of opportunities for collaboration with brands that share their philosophies.



American Express earned a silver prize for its integrated campaign *Hamilton Puerto Rico* (music marketing), which launched a special *Hamilton* run in San Juan starring Lin-Manuel Miranda (pictured during the show's final night on Jan. 27).

It often affords artists flexibility to do something different, and now they're more open to looking for partners who align with their own passions and values. It becomes natural for them to consider ways to collaborate with [brands] they already love.

Creative flexibility isn't something I think any of us really thought about 10 years ago. It was more that a brand just wanted to do a commercial and wanted to put music in the commercial. Now artists are creating things that connect to their music visually, and brand partnerships allow them to do something that takes more research on the revenue side and can be a little more in-depth.

**It was once known as “selling out.” Is that notion largely gone today?**

Artists will always have a desire to communicate with and grow their audience, but the increased focus on video content has allowed more ways to communicate directly to their fans. Today's consumption of music has changed to be much more visual, and artists have an opportunity to better communicate their mission and make an impact that engages deeply with their audience.

**With the Clios' 60th anniversary, has the team been in nostalgia mode?**

We have these fantastic old issues

of Clio Awards programs. I was going through them recently taking snapshots of ads and found a program from 1964 with this great ad highlighting two musicians: Nancy Wilson, who's fairly well known, and Les Baxter. In both cases they were promoting their work singing jingles, and listed all of the different commercial jingles they had sung on. Now we're seeing how artists want to build something outside of just singing in a commercial. There are experiential ideas that artists and partners come up with as a means to engage fans more with what an artist is creating. It's such a big reason why the branded content area has evolved. **E**

**The Grand Clio**

CLIO MUSIC DIRECTOR MICHAEL KAUFFMAN LOOKS BACK AT THE MUSIC WINNERS OF THE CLIOS' TOP PRIZE IN 2018

**E**ACH YEAR, CLIO MUSIC'S jury pool selects up to two of its Gold winners for the awards program's highest honor — the Grand Clio — revealed live during the ceremony. (This year, the jury selected 31 total Gold winners in music.)

Rapper Logic nabbed 2018's top music marketing honor for his “1-800-273-8255” video, which benefited the National Suicide Prevention Lifeline, and was produced by the rapper's creative

agency, Visionary, alongside label Def Jam Recordings. The single, which also featured Alessia Cara and Khalid, peaked at No. 3 on the Billboard Hot 100 on Sept. 30, 2017. “It was so powerful,” says Clio Music director Michael Kauffman. “Here's an artist who found a way to really change how people understood and thought about depression, and he gave them the impetus to reach out and talk to someone.” In addition to its ability to affect “so many people,” says Kauffman, the campaign thrived on its built-in emotional connection. In the two hours following Logic's “1-800” performance at the 2018 Grammy Awards, calls reportedly tripled to the organization's crisis-counseling number.

The year's second Grand Clio recip-



A still from the video to Logic's “1-800-273-8255.”

ient, in use of music, went to VML and Interscope's tongue-in-cheek *We Beef-in?* mixtape for fast food chain Wendy's. The 10-minute rap collection, released in March 2018, playfully stirred the chain's Twitter beefs with competitors McDonald's and Burger King with tracks “Twit-

ter Fingers” “Clownin” and “4 for \$4.” Archie Davis, CEO of Six Course Music Group, oversaw the campaign and will sit on this year's jury. “Wendy's became part of the conversation culturally on social media,” says Kauffman. “It was truly a defining moment in advertising.” —K.W.



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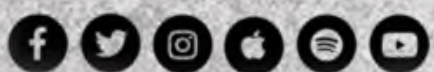
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## No Filter, No Problem

With the final dates of the No Filter Tour, The Rolling Stones top the August Boxscore recap with the highest one-month gross by an act in eight years

BY ERIC FRANKENBERG

Mick Jagger (center) and The Rolling Stones at Soldier Field in Chicago on June 21.

T

**THE ROLLING STONES HAVE COMPLETED** their summer-long ascent to the top of *Billboard's* monthly Boxscore recap as their No Filter Tour becomes the highest-grossing trek of August.

After two runs of concerts in Europe in 2017-18, the rock icons brought the show to North America this summer, with the leg's two opening dates in Chicago netting them the No. 8 position on the June Boxscore recap. They followed that with six shows in July, which landed them at No. 2 on that month's tally, losing the top spot to P!nk by a margin of under 1%. Now, with a gross of \$95 million and 415,219 tickets sold across eight concerts between Aug. 1 and 31, according to figures reported to *Billboard* Boxscore, the band is finally No. 1.

These grosses pushed the tour's final take to \$415.6 million, making it the eighth-highest-grossing outing of all time. It is the group's second tour to join the top 10 highest-grossing treks following *A Bigger Bang* Tour, which pulled in \$558 million between 2005 and 2007.

Since *Billboard* began publishing monthly touring recaps in March, each No. 1 on the Top Tours chart has outgrossed the previous one. The Rolling Stones' gargantuan August total is no exception, shooting past P!nk's \$61.5 million in July to set a new high mark. Further, their \$95 million gross is the highest one-month total for any act since 2011, when British boy band Take That surpassed \$100 million touring U.K. stadiums.

The Stones' August take is also more than double that of Ed

Sheeran, who is in the No. 2 spot on Top Tours with \$45.1 million in grosses. Sheeran has appeared on *Billboard's* monthly Top Tours chart since its inception — he was in the top 10 for six of its seven months and was No. 1 in April — but his August showing will presumably be his last appearance for some time: His ÷ (*Divide*) tour, in support of his 2017 studio album of the same name, wrapped Aug. 26 with a total gross of \$776 million.

Despite trailing the Stones by \$50 million, however, Sheeran notches the month's best-selling tour, with 451,710 tickets sold compared with the Stones' 415,219. Sheeran kept ticket prices low, but thanks to the sheer number of shows he played during the trek's 30-month run, the tour became the highest-grossing outing of all time in early August, weeks before it officially ended. The Stones, with decades of touring under their belts, took a different approach and pushed top-tier ticket

prices toward \$500 in order to reach their chart-topping grosses.

All seven of the No Filter Tour entries crack the Top Boxscores chart, and six of them are in the top 10. (The seventh ranks at No. 11.) But while the Stones dominate the chart in pure volume, the highest-grossing engagement of the month is San Francisco's Outside Lands Music and Arts Festival, promoted by Another Planet Entertainment. The three-day event earned \$29.6 million and sold over 200,000 tickets thanks to headliners like Paul Simon, Childish Gambino and twenty one pilots.

The Top Boxscores ranking is evenly split between 15 engagements in the United States and 15 international dates. The domestic portion is mostly fueled by the Stones, with appearances from Queen + Adam Lambert, Janet Jackson and the Jonas Brothers. The overseas half gets boosts from Metallica and Sheeran, as well as Ariana Grande, Hugh Jackman and Fleetwood Mac. **■**

## TOP TOURS

	ARTIST	TOTAL GROSS All Promotions	TOTAL ATTENDEES	NO. OF SHOWS
1	THE ROLLING STONES	\$94,960,418	415,219	8
2	ED SHEERAN	\$45,118,258	451,710	10
3	METALLICA	\$32,962,386	362,467	6
4	JONAS BROTHERS	\$27,860,709	239,171	16
5	BACKSTREET BOYS	\$22,423,361	257,716	20
6	P!NK	\$22,412,825	210,568	8
7	FLORIDA GEORGIA LINE	\$20,646,441	305,314	15
8	SHAWN MENDES	\$16,823,866	225,393	18
9	KISS	\$15,265,153	182,760	15
10	HOOTIE & THE BLOWFISH	\$14,107,633	229,214	14
11	JOHN MAYER	\$13,090,756	121,825	10
12	KHALID	\$9,752,416	147,927	12
13	ARIANA GRANDE	\$9,328,974	102,191	6
14	BILLY JOEL	\$8,165,325	63,296	2
15	HUGH JACKMAN	\$8,136,720	94,253	8
16	DEF LEPPARD	\$8,111,876	31,823	8
17	THOMAS RHETT	\$7,466,089	117,710	6
18	QUEEN + ADAM LAMBERT	\$7,379,083	58,434	4
19	JOJO SIWA	\$6,336,981	113,602	18
20	TRAIN/GOO GOO DOLLS	\$6,019,264	148,061	12
21	AEROSMITH	\$5,985,274	29,305	7
22	JANET JACKSON	\$5,650,473	33,105	8
23	BRAD PAISLEY	\$5,412,735	144,020	12
24	CHRIS STAPLETON	\$5,176,045	85,720	6
25	FLEETWOOD MAC	\$4,554,409	31,973	3
26	GEORGE STRAIT	\$4,465,304	34,562	2
27	LIONEL RICHIE	\$3,679,525	34,139	8
28	IRON MAIDEN	\$3,533,888	54,893	4
29	MUMFORD & SONS	\$3,458,082	60,877	4
30	MICHAEL BUBLÉ	\$3,439,470	21,780	3

## TOP PROMOTERS

	PROMOTER	TOTAL GROSS All Promotions	TOTAL ATTENDEES	NO. OF SHOWS
1	LIVE NATION	\$282,439,774	3,458,267	353
2	AEG PRESENTS	\$224,765,049	2,337,903	694
3	ANOTHER PLANET ENTERTAINMENT	\$34,310,224	282,630	34
4	DHP FAMILY	\$25,376,914	276,342	6
4	KILIMANJARO LIVE	\$25,376,914	276,342	6
6	FKP SCORPIO KONZERTPRODUKTIONEN	\$22,475,968	238,856	26
7	MGM RESORTS INTERNATIONAL	\$14,873,963	85,156	21
8	TEG DAINTY/LIVE	\$10,954,824	126,697	10
9	CAESARS ENTERTAINMENT	\$8,978,624	39,177	18
10	EVENKO	\$8,668,145	105,238	32



Janet Jackson (second from left) at the Glastonbury Festival in England on June 29.

## TOP BOXSCORES

	ARTIST(S) Venue Date(s)	GROSS Ticket Prices	TOTAL ATTENDEES No. of Shows	PROMOTER(S)
1	OUTSIDE LANDS MUSIC AND ARTS FESTIVAL Golden Gate Park, San Francisco, Aug. 9-11	\$29,634,734 \$355/\$155	205,500 3	Another Planet Entertainment
2	THE ROLLING STONES MetLife Stadium; East Rutherford, N.J.; Aug. 1, 5	\$25,510,438 \$499.50/\$399.50/ \$99.50/\$29.50	104,964 2	AEG Presents/ Concerts West
3	THE ROLLING STONES Mile High Stadium, Denver, Aug. 10	\$13,494,183 \$499.50/\$399.50/ \$99.50/\$29.50	58,846 1	AEG Presents/ Concerts West
4	THE ROLLING STONES Rose Bowl; Pasadena, Calif.; Aug. 22	\$13,113,319 \$104.22/\$91.95	56,974 1	AEG Presents/ Concerts West
5	ED SHEERAN Chantry Park; Ipswich, England; Aug. 23-26	\$12,971,665 \$95	139,984 4	DHP Family, Kilimanjaro Live
6	ED SHEERAN Messegele; Hannover, Germany; Aug. 2-3	\$12,560,432 \$91.16	131,538 2	FKP Scorpio Konzertproduktionen
7	ED SHEERAN Roundhay Park; Leeds, England; Aug. 16-17	\$12,405,249 \$499.50/\$399.50/ \$99.50/\$29.50	136,358 2	DHP Family, Kili- manjaro Live
8	THE ROLLING STONES CenturyLink Field, Seattle, Aug. 14	\$11,835,818 \$499.50/\$399.50/ \$99.50/\$29.50	53,363 1	AEG Presents/ Concerts West
9	THE ROLLING STONES Levi's Stadium; Santa Clara, Calif.; Aug. 18	\$11,496,719 \$499.50/\$399.50/ \$99.50/\$29.50	47,578 1	AEG Presents/ Concerts West
10	THE ROLLING STONES Hard Rock Stadium, Miami, Aug. 30	\$9,762,771 \$450/\$350/ \$99.50/\$29.50	40,768 1	AEG Presents/ Concerts West
11	THE ROLLING STONES State Farm Stadium; Glendale, Ariz.; Aug. 26	\$9,747,170 \$257/\$194/\$162	52,726 1	AEG Presents/ Concerts West
12	DEF LEPPARD Zappos Theater at Planet Hollywood; Las Vegas; Aug. 14, 16-17, 20, 23-24, 29, 31	\$8,111,876 \$266.91/\$222.41/ \$177.91/\$142.31	31,823 8	Caesars Entertainment, Live Nation

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HIGHEST GROSSING CONCERT IN JACKSONVILLE HISTORY

JULY 19, 2019



Photo Credit: Kevin Mazur/Getty Images

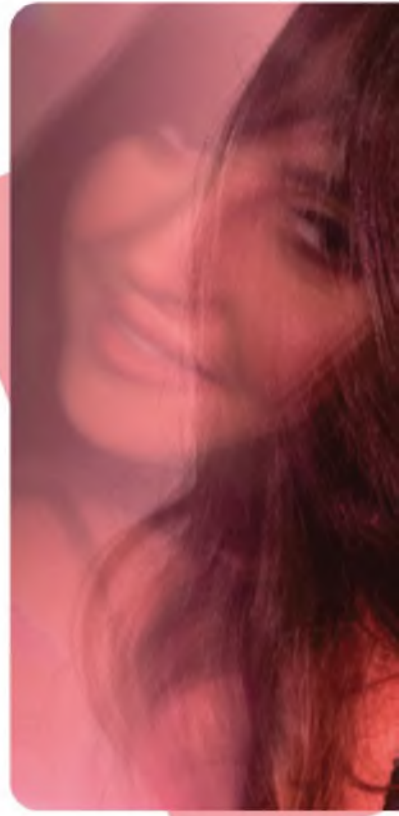
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## TOP BOXSCORES

	ARTIST(S) Venue Date(s)	GROSS Ticket Prices	TOTAL ATTENDEES No. of Shows	PROMOTER(S)
<b>13</b>	<b>ED SHEERAN</b> Laugardalsvöllur; Reykjavik, Iceland; Aug. 10-11	<b>\$7,180,912</b> \$266.91/\$222.41/ \$177.91/\$142.31	<b>43,830</b> 2	AEG Presents, SenaEvent
<b>14</b>	<b>METALLICA</b> Olympiastadion, Munich, Aug. 23	<b>\$6,805,574</b> \$99.91	<b>68,117</b> 1	Live Nation
<b>15</b>	<b>HUGH JACKMAN</b> Qudos Bank Arena, Sydney, Aug. 2-7	<b>\$6,502,850</b> \$112.59/\$39.03	<b>76,483</b> 6	TEG Dainty
<b>16</b>	<b>METALLICA</b> Letnany Airport, Prague, Aug. 18	<b>\$6,494,648</b> \$88.30	<b>73,555</b> 1	Live Nation
<b>17</b>	<b>METALLICA</b> Maimarkt; Mannheim, Germany; Aug. 25	<b>\$5,917,606</b> \$92.44	<b>64,017</b> 1	Live Nation
<b>18</b>	<b>BILLY JOEL</b> Coors Field, Denver, Aug. 8	<b>\$5,684,083</b> \$149.50/\$49.50	<b>44,744</b> 1	Live Nation
<b>19</b>	<b>JANET JACKSON</b> Park Theater, Las Vegas, Aug. 2-3, 7, 9-10, 14, 16-17	<b>\$5,650,473</b> \$500/\$79	<b>33,105</b> 8	Live Nation, MGM Resorts International
<b>20</b>	<b>METALLICA</b> Ernst Happel Stadion, Vienna, Aug. 16	<b>\$5,347,522</b> \$98.71	<b>54,176</b> 1	Live Nation
<b>21</b>	<b>ARIANA GRANDE</b> O2 Arena, London, Aug. 17, 19-20	<b>\$5,313,530</b> \$133.49/\$57.62	<b>49,950</b> 3	Live Nation
<b>22</b>	<b>JONAS BROTHERS</b> Madison Square Garden, New York, Aug. 29-30	<b>\$5,210,049</b> \$543.95/\$33.95	<b>29,812</b> 2	Live Nation
<b>23</b>	<b>METALLICA</b> PGE Narodowy; Warsaw, Poland; Aug. 21	<b>\$4,829,962</b> \$89.65	<b>53,877</b> 1	Live Nation
<b>24</b>	<b>FLEETWOOD MAC</b> Brisbane Entertainment Centre; Brisbane, Australia; Aug. 20, 22, 24	<b>\$4,554,409</b> \$244.56/\$69.82	<b>31,973</b> 3	Live Nation
<b>25</b>	<b>GEORGE STRAIT</b> T-Mobile Arena, Las Vegas, Aug. 23-24	<b>\$4,465,304</b> \$499/\$50	<b>34,562</b> 2	Messina Touring Group/AEG Presents
<b>26</b>	<b>PINK</b> Malieveld; The Hague, Netherlands; Aug. 11	<b>\$4,214,772</b> \$110.84/\$88.45	<b>46,271</b> 1	Marshall Arts, MojoConcerts
<b>27</b>	<b>PINK</b> Scotiabank Arena, Toronto, Aug. 18-19	<b>\$4,177,053</b> \$278.74/\$37.67	<b>34,886</b> 2	Live Nation
<b>28</b>	<b>QUEEN + ADAM LAMBERT</b> Madison Square Garden, New York, Aug. 6-7	<b>\$4,148,957</b> \$189/\$119/\$93.50/ \$73.50/\$43.50	<b>29,622</b> 2	Live Nation
<b>29</b>	<b>HIGHFIELD FESTIVAL</b> Stormthaler See; Grossposna/Leipzig, Germany; Aug. 16-18	<b>\$3,927,010</b> \$560.91/\$5.56	<b>26,253</b> 3	FKP Scorpio Konzertproduk- tionen
<b>30</b>	<b>AEROSMITH</b> MassMutual Center; Springfield, Mass.; Aug. 21, 24, 26, 29	<b>\$3,664,487</b> \$499/\$89	<b>21,295</b> 4	MGM Resorts International

## BEHIND THE BOXSCORE

## GRACED LANDS

With help from Paul Simon, Outside Lands had its best year yet. Co-founder Allen Scott explains the indie fest's appeal

BY DAVE BROOKS

**D**ID OUTSIDE LANDS just win 2019?

The long-running festival is the highest-grossing event reported to Billboard Boxscore for the month of August — and the year so far. The 12th annual festival, which took place in San Francisco's Golden Gate Park Aug. 9-11, brought in \$29.6 million in ticket sales and reported a 205,500 cumulative attendance (68,500 per day). It also had its highest-grossing year since the festival launched in 2008.

Festival co-founder Allen Scott, who serves as head of concerts and festivals for promoter Another Planet Entertainment, credits the success of Paul Simon's closing set, which marks his only performance this year after retiring from touring in 2018. Just days before APE's other major festival, Life Is Beautiful, kicks off in Las Vegas on Sept. 21, Scott discussed how the independent promoter is defying the odds in one of North America's most competitive live-music markets.

#### What's the story behind booking Paul Simon for Outside Lands?

We had tried to get him last year on his farewell run, but this year the stars aligned for us. He only performs concerts to benefit charities now, and our work with several environmental charities is what I think attracted him. And I think he loved the idea of being in Golden Gate Park.

#### What's your booking philosophy with headliners?

We're not necessarily looking for what's extremely hot at the moment — more so current career artists and future career artists. Fortunately with the Bay Area, there are fans of all ages with many different tastes that love to go to concerts year-round. So we hope maybe a young fan discovers Paul Simon or maybe an older fan discovers Kacey Musgraves. I'm always hearing that people are bringing their parents or their kids, and that means we have to book this event for all ages.

#### Why was it important for Outside Lands to be the first major music festival to allow the legal sale of cannabis?



Simon at his farewell concert in Queens in 2018.

We've always wanted to celebrate what makes the Bay Area great. We were the first festival to incorporate local restaurants and develop a culinary lineup, and we were the first to embrace [the wineries of] Napa and Sonoma, so the idea felt like the next evolution with the legalization of [recreational marijuana sales in California in 2018]. Going into a dispensary can be intimidating: There's a long line, there's so much to choose from. People have a lot of questions, and Grasslands [the festival's cannabis activation site] gave consumers the chance to ask about THC and CBD products. And just like with wine, the state has a long history with cannabis cultivation. It felt natural that we would be the first ones to do this. We were the first event in San Francisco to get a permit for the sale and consumption of cannabis.

#### A lot of your contemporaries are selling to Live Nation and AEG. Have you ever thought about doing the same?

I'll say this: There are some really aggressive multinational companies out there, and the growth of national tour deals where one promoter does all the shows is something we have to deal with. But we know we have the best venues in the Bay Area, and artists want to play our festivals. That means we work with artists who want to work with us, and we seem to be doing OK. It's competitive, but we focus on the things we do really well. One thing we don't do very well is answering to other people. **B**



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“One of the top 5 female music producers  
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*Showbiz Magazine*

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Australian born Producer/DJ

# GEM RPM

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It's like music producer and DJ GEM RPM flew down from space when the world asked: Where are the young, female producers? GEM's electro reinterpretations of 70s classics and her latest remix of Rich Girl - a groovy, tropical disco time warp - prove she is out of this world. After being nominated for best electronic album and producer of the year at the Independent Music Awards (IMAS), and another nomination for best downtempo song at the Hollywood Music in Media Awards; it's clear this little alien is making waves right here on Earth. Named one of the top 5 female producers in the world to watch by Showbiz magazine, GEM RPM is a name destined for the stars RICH GIRL REMIX out now



## TOP VENUES

## Top Stadiums

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	<b>Golden Gate Park</b> San Francisco	<b>\$29,634,734</b>	205,500	3
2	<b>MetLife Stadium</b> East Rutherford, N.J.	<b>\$25,510,438</b>	104,964	2
3	<b>Mile High Stadium</b> Denver	<b>\$13,494,183</b>	58,846	1
4	<b>Rose Bowl</b> Pasadena, Calif.	<b>\$13,113,319</b>	56,974	1
5	<b>Chantry Park</b> Ipswich, England	<b>\$12,971,665</b>	139,984	4

## 15,001 Or More Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	<b>Madison Square Garden</b> New York	<b>\$22,277,085</b>	162,200	12
2	<b>Scotiabank Arena</b> Toronto	<b>\$9,595,134</b>	102,548	7
3	<b>Qudos Bank Arena</b> Sydney	<b>\$9,320,954</b>	105,831	8
4	<b>Barclays Center</b> Brooklyn	<b>\$8,564,828</b>	97,172	8
5	<b>O2 Arena</b> London	<b>\$7,564,676</b>	66,881	5
6	<b>Bell Centre</b> Montréal	<b>\$7,472,246</b>	82,434	8
7	<b>Wells Fargo Center</b> Philadelphia	<b>\$6,970,705</b>	80,922	6
8	<b>State Farm Arena</b> Atlanta	<b>\$6,192,637</b>	58,843	5
9	<b>TD Garden</b> Boston	<b>\$5,896,762</b>	64,455	5
10	<b>Staples Center</b> Los Angeles	<b>\$5,882,939</b>	52,268	4

## 10,001-15,000 Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	<b>Brisbane Entertainment Centre</b> Brisbane, Australia	<b>\$6,188,279</b>	49,743	5
2	<b>Merriweather Post Pavilion</b> Columbia, Md.	<b>\$3,478,166</b>	58,554	5
3	<b>Forest Hills Stadium</b> New York	<b>\$2,462,960</b>	37,961	4
4	<b>NYCB Live, Home of Nassau Veterans Memorial Coliseum</b> Uniondale, N.Y.	<b>\$2,138,499</b>	17,320	2
5	<b>CMAC Performing Arts Center</b> Canandaigua, N.Y.	<b>\$1,827,092</b>	30,950	3
6	<b>Van Andel Arena</b> Grand Rapids, Mich.	<b>\$1,762,779</b>	26,287	3
7	<b>Northwell Health at Jones Beach Theater</b> Wantagh, N.Y.	<b>\$1,586,808</b>	37,863	3
8	<b>Luhmühlen</b> Luhmühlen, Germany	<b>\$1,199,600</b>	9,021	1
9	<b>Infinite Energy Center</b> Duluth, Ga.	<b>\$1,008,988</b>	15,301	2
10	<b>Darling's Waterfront Pavilion</b> Bangor, Maine	<b>\$1,003,675</b>	16,345	2



The Jonas Brothers at Madison Square Garden in New York on Aug. 29.



Fleetwood Mac's Stevie Nicks in Tampa, Fla., on Feb. 18.



John Mayer in Hong Kong on April 8.



Florida Georgia Line in Nashville on June 6.

## 5,001-10,000 Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	<b>Red Rocks Amphitheatre</b> Morrison, Colo.	<b>\$12,172,418</b>	204,962	23
2	<b>Park Theater</b> Las Vegas	<b>\$8,837,910</b>	55,097	13
3	<b>Zappos Theater at Planet Hollywood</b> Las Vegas	<b>\$8,111,876</b>	31,823	8
4	<b>Greek Theatre</b> Los Angeles	<b>\$5,706,053</b>	102,781	20
5	<b>Mohegan Sun Arena</b> Uncasville, Conn.	<b>\$4,986,265</b>	73,063	12
6	<b>MassMutual Center</b> Springfield, Mass.	<b>\$3,664,487</b>	21,295	4
7	<b>Hearst Greek Theatre</b> Berkeley, Calif.	<b>\$2,531,549</b>	42,969	7
8	<b>Marymoor Park Amphitheater</b> Redmond, Wash.	<b>\$2,158,366</b>	38,728	9
9	<b>The Anthem</b> Washington, D.C.	<b>\$1,833,231</b>	31,145	7
10	<b>Avenir Centre</b> Moncton, New Brunswick	<b>\$1,628,404</b>	28,676	10

## 5,000 Or Less Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	<b>The Theater at MGM National Harbor</b> Oxon Hill, Md.	<b>\$3,607,226</b>	21,335	9
2	<b>Fox Theatre</b> Atlanta	<b>\$3,287,556</b>	52,489	13
3	<b>The Mountain Winery</b> Saratoga, Calif.	<b>\$3,236,208</b>	37,591	21
4	<b>Chicago Theatre</b> Chicago	<b>\$2,395,057</b>	36,981	12
5	<b>Santa Barbara Bowl</b> Santa Barbara, Calif.	<b>\$2,296,451</b>	35,003	8
6	<b>Encore Theater at Wynn Hotel</b> Las Vegas	<b>\$2,111,042</b>	14,861	12
7	<b>Vina Robles Amphitheatre</b> Paso Robles, Calif.	<b>\$1,493,133</b>	22,239	9
8	<b>Orpheum Theatre</b> Minneapolis	<b>\$1,445,947</b>	17,277	8
9	<b>Brooklyn Mirage</b> New York	<b>\$1,337,450</b>	28,400	6
10	<b>The Mission Ballroom</b> Denver	<b>\$1,000,172</b>	17,959	5

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BEST TRADITIONAL POP VOCAL ALBUM

THE NEW ALBUM BY

Patrice Jégou

IF IT AIN'T LOVE

ARRANGED BY JORGE CALANDRELLI, JOHN CLAYTON, MARK KIBBLE,  
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# MANDOLIN ORANGE

## TIDES OF A TEARDROP

Featuring the single “The Wolves”

“Mandolin Orange is a slow-burning, steadily rising folk duo... they’ve mastered a largely acoustic sound that exudes gentle elegance.”

**npr** music

“One of roots music’s most engaging acts”

GARDEN@GUN

---

Over 20 MILLION *Tides of a Teardrop* Album Streams Worldwide

### BILLBOARD CHARTS

#1 Heatseekers

#1 Americana/Folk Album Sales

#1 Bluegrass Albums (11 weeks)

#1 Country Album Sales

### RADIO

“The Wolves” (single)

- 13 weeks on the FMQB Triple A Top 200 Radio Chart
- 9 weeks in the Top 10 on the CDX / Americana Top 50 Singles Radio Chart

*Tides of a Teardrop*

- Top 50 on the FMQB Triple A Top 200 Non-commercial Radio Chart
- Top 5 on the CDX / Americana Radio Album Chart



FOR YOUR GRAMMY® CONSIDERATION

# BE STILL MOSES

The surprising collaboration between  
two GRAMMY® winning artists

**STEEP CANYON RANGERS**  
and **BOYZ II MEN**

with the Asheville Symphony

*Produced by Michael Selverne, Wanya Morris, Nathan Morris, Shawn Stockman, and Joe Mulvihill.*

“Sublime harmonies and soulful ad-libs”

*RollingStone*



Yep Roc  
Records

IDEASOUND  
Asheville Symphony  
Recording Initiative



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
4	3	1	<b>POST MALONE</b>	REPUBLIC	1	168
1	2	2	<b>TAYLOR SWIFT</b>	REPUBLIC	1	268
3	6	3	<b>BILLIE EILISH</b>	DARKROOM/INTERSCOPE/JGA	1	55
2	5	4	<b>LIZZO</b>	NICE LIFE/ATLANTIC/AG	2	21
5	7	5	<b>KHALID</b>	RIGHT HAND/RCA	1	132
69	1	6	<b>TOOL</b>	TOOL DISSECTIONAL/VOLCANO/RCA	1	6
6	10	7	<b>ED SHEERAN</b>	ATLANTIC/AG	1	266
19	18	8	<b>CAMILA CABELLO</b>	SYCO/EPIC	1	139
7	11	9	<b>SHAWN MENDES</b>	ISLAND	1	240
		10	<b>MELANIE MARTINEZ</b>	ATLANTIC/AG	10	14
9	12	11	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	1	272
17	9	12	<b>LIL TECCA</b>	GALACTIC/REPUBLIC	9	10
12	13	13	<b>LUKE COMBS</b>	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	2	132
13	14	14	<b>JONAS BROTHERS</b>	REPUBLIC	1	28
11	8	15	<b>BTS</b>	BIGHIT ENTERTAINMENT	1	153
		16	<b>THE HIGHWOMEN</b>	LOW COUNTRY SOUND/ELEKTRA/EMG	16	1
15	17	17	<b>LIL NAS X</b>	COLUMBIA	3	26
16	19	18	<b>DABABY</b>	SOUTHCOST/INTERSCOPE/JGA	16	22
14	16	19	<b>ARIANA GRANDE</b>	REPUBLIC	1	240
25	23	20	<b>LEWIS CAPALDI</b>	VERTIGO/CAPITOL	20	17
10	15	21	<b>YOUNG THUG</b>	YOUNG STONER LIFE/300/ATLANTIC/AG	8	93
34	20	22	<b>TRAVIS SCOTT</b>	CACTUS JACK/GRAND HUSTLE/EPIC	1	175
20	22	23	<b>IMAGINE DRAGONS</b>	KIDINAKORNER/INTERSCOPE/JGA	1	240
21	21	24	<b>QUEEN</b>	HOLLYWOOD	1	72
-	4	25	<b>LANA DEL REY</b>	POLYDOR/INTERSCOPE/JGA	2	54
22	26	26	<b>CARDI B</b>	THE KSR GROUP/ATLANTIC/AG	1	113
23	24	27	<b>CHRIS BROWN</b>	CBE/RCA	1	220
26	29	28	<b>LIL BABY</b>	QUALITY CONTROL/MOTOWN/CAPITOL	8	70
18	25	29	<b>DAN + SHAY</b>	WARNER BROS. NASHVILLE/WMN	11	94

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
24	27	30	<b>PANIC! AT THE DISCO</b>	DCO2/FUELED BY RAMEN/EMG	1	156
29	31	31	<b>HALSEY</b>	CAPITOL	1	196
27	30	32	<b>SAM SMITH</b>	CAPITOL	1	175
32	28	33	<b>KANE BROWN</b>	ZONE 4/RCA NASHVILLE/SMN	2	117
		34	<b>LINDSEY STIRLING</b>	LINSEYSTOMP/BMG	11	10
60	56	35	<b>XXXTENTACION</b>	BAD VIBES FOREVER	1	108
43	46	36	<b>JASON ALDEAN</b>	MACON/BROKEN BOW/BBMG	1	250
33	33	37	<b>JUSTIN BIEBER</b>	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	238
39	34	38	<b>LAUREN DAIGLE</b>	CENTRICITY/CAPITOL CMG	3	80
		39	<b>ONEREPUBLIC</b>	MOSLEY/INTERSCOPE/JGA	6	74
		40	<b>LUKE BRYAN</b>	CAPITOL NASHVILLE/UMGN	1	268
36	35	41	<b>NORMANI</b>	KEEP COOL/RCA	22	53
37	42	42	<b>NF</b>	NF REAL MUSIC/CAROLINE	1	81
31	32	43	<b>5 SECONDS OF SUMMER</b>	5 SECONDS OF SUMMER/INTERSCOPE/JGA	1	129
48	36	44	<b>BRUNO MARS</b>	ATLANTIC/AG	1	260
46	45	45	<b>P!NK</b>	RCA	1	169
47	47	46	<b>BLAKE SHELTON</b>	WARNER BROS. NASHVILLE/WMN	1	241
50	43	47	<b>MEGAN THEE STALLION</b>	1501 CERTIFIED/300/AG	34	13
42	41	48	<b>BAD BUNNY</b>	RIMAS	23	78
		49	<b>HOME FREE</b>	HOME FREE	49	3



NO. 1

## POST MALONE

Post Malone rules the Artist 100 for a sixth total week and for the first time since January, as his new LP, *Hollywood's Bleeding*, storms in atop the Billboard 200 with the biggest streaming week for an album this year (see page 186).

THE WEEK'S MOST POPULAR ARTISTS ACROSS ALL GENRES, RANKED BY ALBUM AND TRACK SALES AS MEASURED BY NIELSEN MUSIC. RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. STREAMING ACTIVITY DATA FROM ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC AND FAN INTERACTION ON SOCIAL NETWORKING SITES AS COMPILED BY NEXT BIG SOUND. SEE CHARTS.LEE@BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2019, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.



FOR YOUR GRAMMY® CONSIDERATION



# MASS MANIPULATION

**Rolling Stone**

"Singer David Hinds' lyrics touch on injustice and violence but end with a revolutionary call."



"Mass Manipulation establishes a 21st century benchmark for politically charged reggae"

**billboard**



**popMATTERS**

"Steel Pulse continues to carry on the noble tradition of boldly subversive lyrics singing out for social justice in this world gone mad"



 **rootfire cooperative**

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BEST AMERICANA ALBUM

NACIONAL RECORDS PRESENTS:

# LOOK AT MY SOUL

THE LATIN SHADE OF TEXAS SOUL



*"[A] timely exploration of the deeply grooving musical fusion...  
preserves the legacy of Chicano music from Texas."*

- Billboard

*"[An] expression of black and brown soul power that  
caught my ear and heart."*

- NPR

*"This is a project that's clearly worthy of GRAMMY recognition...  
Sounds like no other record you'll hear this year."*

- Austin American-Statesman

*"Demonstrates the rich history of interplay between  
Latin artists in Texas and classic strains of rhythm and blues."*

- Rolling Stone

*"A magical look into an underrepresented area of musical history." "Embraces a Texas Chicano soul sound that's often overlooked...  
helps breathe new life into Texas Chicano soul."*

- KUT

- Austin360



amazon music

# FOR YOUR GRAMMY® CONSIDERATION: A2IM LABEL ARTISTS



**ALBUM OF THE YEAR**  
**BEST ROCK ALBUM**  
**BEST RECORDING PACKAGE**  
**PARTICLE KID**  
OVERSEAS ARTISTS RECORDINGS



**BEST COUNTRY ALBUM**  
**BEST COUNTRY DUO/GROUP PERFORMANCE**  
**MIDLAND**  
BIG MACHINE RECORDS



**BEST TRADITIONAL POP VOCAL ALBUM**  
**RECORD OF THE YEAR**  
**BEST POP SOLO PERFORMANCE**  
**ENGELBERT HUMPERDINCK**  
OK!GOOD RECORDS



**RECORD & SONG OF THE YEAR**  
**BEST ROCK SONG & PERFORMANCE**  
**BEST MUSIC VIDEO**  
**THE LUMINEERS**  
DUALTONE RECORDS



**BEST METAL PERFORMANCE**  
**BEST ROCK ALBUM**  
**BEST ROCK SONG**  
**KNOCKED LOOSE**  
PURE NOISE RECORDS



**BEST CONTEMPORARY INSTRUMENTAL ALBUM**  
**MEL HOLDER**  
PSALMIST / MEGAWAVE



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[WWW.A2IM.ORG](http://WWW.A2IM.ORG)

START INDIE. SUPPORT INDIE. #STAYINDIE.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
38	44	50	<b>MARSHMELLO</b>	JOYTIME COLLECTIVE	4	100
52	50	51	<b>THOMAS RHETT</b>	VALORY/BMLG	1	241
51	38	52	<b>JUICE WRLD</b>	GRADE A/INTERSCOPE/JGA	1	69
53	48	53	<b>J. COLE</b>	DREAMVILLE/ROC NATION/INTERSCOPE/JGA	1	173
35	39	54	<b>BLANCO BROWN</b>	TRAILERTRAPMUSIC/BMG/BBMG	23	14
44	52	55	<b>SAWEETIE</b>	ICY/ARTISTRY WORLDWIDE/WARNER	44	9
61	61	56	<b>CARRIE UNDERWOOD</b>	CAPITOL NASHVILLE/UMGN	1	208
54	54	57	<b>J BALVIN</b>	UNIVERSAL MUSIC LATIN/UMLE	16	86
67	62	58	<b>SHAED</b>	PHOTO FINISH	58	6
-	40	59	<b>SHERYL CROW</b>	VALORY/BMLG	38	3
58	60	60	<b>SWAE LEE</b>	EARDRUMMA/INTERSCOPE/JGA	22	47
55	53	61	<b>MORGAN WALLEN</b>	BIG LOUD	34	29
74	70	62	<b>EMINEM</b>	SHADY/AFTERMATH/INTERSCOPE/JGA	1	272
-	49	63	<b>ELTON JOHN</b>	MERCURY/ISLAND	11	24
76	57	64	<b>POLO G</b>	COLUMBIA	57	14
66	66	65	<b>MAREN MORRIS</b>	COLUMBIA NASHVILLE/SMN	10	130
73	63	66	<b>TWENTY ONE PILOTS</b>	FUELED BY RAMEY/EMG	1	230
62	74	67	<b>MEEK MILL</b>	MAYBACH/ATLANTIC/AG	1	73
56	55	68	<b>MAROON 5</b>	222/INTERSCOPE/JGA	1	272
RE-ENTRY	69	69	<b>KELSEA BALLERINI</b>	BLACK RIVER	18	90
99	81	70	<b>DIERKS BENTLEY</b>	CAPITOL NASHVILLE/UMGN	3	121
72	78	71	<b>A BOOGIE WIT DA HOODIE</b>	HIGHERDICE THE LABEL/ATLANTIC/AG	11	61
70	72	72	<b>LADY GAGA</b>	INTERSCOPE/JGA	1	132
87	82	73	<b>CHRIS LANE</b>	BIG LOUD	62	7
84	68	74	<b>CHRIS STAPLETON</b>	MERCURY NASHVILLE/UMGN	1	203
64	77	75	<b>OLD DOMINION</b>	RCA NASHVILLE/SMN	10	134
78	79	76	<b>GUNNA</b>	YOUNG STONER LIFE/300/AG	10	28
79	91	77	<b>MICHAEL JACKSON</b>	MJJ/EPIC	20	227
57	71	78	<b>RICK ROSS</b>	MAYBACH/EPIC	4	14
40	65	79	<b>MILEY CYRUS</b>	RCA	12	87
65	69	80	<b>THE CHAINSMOKERS</b>	DISRUPTOR/COLUMBIA	1	198
63	73	81	<b>JUSTIN MOORE</b>	VALORY/BMLG	9	14
68	75	82	<b>LIL TJAY</b>	COLUMBIA	68	3
49	51	83	<b>KATY PERRY</b>	CAPITOL	1	203
-	95	84	<b>THE BEATLES</b>	APPLE/CAPITOL/UME	5	95
91	84	85	<b>MUSTARD</b>	10 SUMMERS/INTERSCOPE/JGA	84	7
RE-ENTRY	86	86	<b>YOUNGBOY NEVER BROKE AGAIN</b>	NEVER BROKE AGAIN/ATLANTIC/AG	26	61
RE-ENTRY	87	87	<b>ANUEL AA</b>	REAL HASTA LA MUERTE	79	7
88	90	88	<b>DADDY YANKEE</b>	EL CARTEL/UMLE	19	89
75	76	89	<b>FLORIDA GEORGIA LINE</b>	BMLG	1	272
100	83	90	<b>LYNYRD SKYNYRD</b>	BLACKBIRD PRODUCTION PARTNERS/LOUD & PROUD	40	70
71	87	91	<b>OZUNA</b>	VP ENTERTAINMENT/DIMELOVI/SONY MUSIC LATIN	17	61
83	89	92	<b>BAZZI</b>	IAMCOSMIC/ATLANTIC/AG	34	77
89	96	93	<b>MATT STELL</b>	RECORDS/ARISTA NASHVILLE/SMN	89	3
RE-ENTRY	94	94	<b>CREEDENCE CLEARWATER REVIVAL</b>	FANTASY/CRAFT/CONCORD	57	4
RE-ENTRY	95	95	<b>SLEEPING WITH SIRENS</b>	SUMERIAN	38	3
85	88	96	<b>NLE CHOPPA</b>	NO LOVE	74	6
81	67	97	<b>NICKI MINAJ</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	2	235
86	92	98	<b>ELLA MAI</b>	10 SUMMERS/INTERSCOPE/JGA	6	73
80	94	99	<b>AVA MAX</b>	ATLANTIC/AG	24	37
98	98	100	<b>ADELE</b>	XL/COLUMBIA	1	226

# EMERGING ARTISTS

billboard

SEPT. 21 2019

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
3	1	1	<b>#1 2 WKS</b> <b>SHAED</b>	PHOTO FINISH	1	32
2	2	2	<b>NLE CHOPPA</b>	NO LOVE	1	29
4	3	3	<b>LIL TJAY</b>	COLUMBIA	3	21
5	4	4	<b>MATT STELL</b>	RECORDS/ARISTA NASHVILLE/SMN	4	9
7	5	5	<b>PINKFONG</b>	SMART STUDY	1	50
6	6	6	<b>CITY GIRLS</b>	QUALITY CONTROL/MOTOWN/CAPITOL	1	41
12	11	7	<b>RUNAWAY JUNE</b>	WHEELHOUSE/BMG/BBMG	6	14
10	8	8	<b>RODDY RICCH</b>	BIRD VISION/ATLANTIC/AG	6	39
8	9	9	<b>SUMMER WALKER</b>	LVRN/INTERSCOPE/JGA	8	42
14	13	10	<b>JIMMIE ALLEN</b>	STONEY CREEK/BMG/BBMG	3	57
9	14	11	<b>X1</b>	STONE MUSIC ENTERTAINMENT	2	6
13	12	12	<b>CALBOY</b>	PAPER GANG/POLO GROUNDS/RCA	3	40
NEW	13	13	<b>GRAYSCALE</b>	FEARLESS/CONCORD	13	1
15	15	14	<b>YK OSIRIS</b>	DEF JAM	3	30
11	16	15	<b>ALI GATIE</b>	LISN/WARNER	9	13
16	17	16	<b>TAINY</b>	MAS FLOW	16	15
29	26	17	<b>RILEY GREEN</b>	BMLG	5	37
17	18	18	<b>AMBJAAY</b>	COLUMBIA	17	12
18	19	19	<b>HARDY</b>	TREE VIBEZ/BIG LOUD	18	20
21	21	20	<b>DOMINIC FIKE</b>	SANDY BOYS/COLUMBIA	20	9
RE-ENTRY	21	21	<b>TOMORROW X TOGETHER</b>	BIGHT ENTERTAINMENT/REPUBLIC	1	22
23	22	22	<b>LOVELYTHEBAND</b>	RED	1	77
40	32	23	<b>INGRID ANDRESS</b>	ATLANTIC/WARNER MUSIC NASHVILLE/WMN	23	5
31	20	24	<b>CALUM SCOTT</b>	CAPITOL	4	72
32	28	25	<b>LINDSAY ELL</b>	STONEY CREEK/BMG/BBMG	3	19
35	25	26	<b>TONES AND I</b>	BAD BATCH/ELEKTRA/EMG	25	4
28	24	27	<b>BBNO\$</b>	BBNO/COLUMBIA	21	12
27	23	28	<b>Y2K</b>	Y2K/COLUMBIA	22	12
NEW	29	29	<b>BAT FOR LASHES</b>	BAT FOR LASHES	29	1
RE-ENTRY	30	30	<b>EARTHGANG</b>	DREAMVILLE/INTERSCOPE/JGA	30	2
RE-ENTRY	31	31	<b>NCT DREAM</b>	SM	5	22
33	29	32	<b>GABBY BARRETT</b>	WARNER BROS. NASHVILLE/WMN	21	16
RE-ENTRY	33	33	<b>MONSTA X</b>	STARSHIP ENTERTAINMENT	11	70
RE-ENTRY	34	34	<b>ARI LENNOX</b>	DREAMVILLE/INTERSCOPE/JGA	34	2
39	38	35	<b>RYAN HURD</b>	RCA NASHVILLE/SMN	29	8
25	31	36	<b>BRYCE VINE</b>	SIRE/WARNER BROS.	3	44
36	35	37	<b>LIL MOSEY</b>	INTERSCOPE/JGA	13	36
NEW	38	38	<b>PAUL CAUTHEN</b>	VELVET ROSE/LIGHTNING ROD	38	1
NEW	39	39	<b>BARNES COURTNEY</b>	VIRGIN/CAPITOL	39	1
24	27	40	<b>FUERZA REGIDA</b>	LUMBRE/RANCHO HUMILDE	22	10
30	45	41	<b>SECH</b>	RICH	4	20
41	39	42	<b>RAYMIX</b>	LATIN STYLISH/AFTERCLUV/FONOVISA/UMLE	14	39
38	36	43	<b>SHORDIE SHORDIE</b>	DI ENTERTAINMENT/WARNER	33	13
45	40	44	<b>MABEL</b>	CAPITOL	4	27
-	42	45	<b>SAM FELDT</b>	SPINNIN'	42	2
NEW	46	46	<b>9LOKKNINE</b>	YNM MELLY/300/AG	46	1
22	34	47	<b>ROSALIA</b>	COLUMBIA	22	4
RE-ENTRY	48	48	<b>LOUIS TOMLINSON</b>	78/SYCO/ARISTA	2	65
RE-ENTRY	49	49	<b>YELLA BEEZY</b>	YELLA BEEZY/HITCO	7	48
47	46	50	<b>DANILEIGH</b>	DEF JAM	23	18



## Grayscale Grows

Philadelphia-based Grayscale (above) debuts at No. 13 on Emerging Artists as its third LP, *Nella Vita*, opens at No. 1 on Heatseekers Albums with 4,000 copies sold, according to Nielsen Music. The coronation marks the group's first leader on any chart and second entry; sophomore set *Adornment* reached No. 21 on the survey in 2017.

Plus, English singer-songwriter Barnes Courtney enters Emerging Artists at No. 39 as his second LP, *404*, arrives at No. 3 on Heatseekers Albums (2,000 sold).

—XANDER ZELLNER



## CHART BEAT

### AC IS A 'SUCKER' FOR JONAS BROTHERS

Comeback single "Sucker" continues to bring firsts for the Jonas Brothers (above). The song marked the trio's first Billboard Hot 100 No. 1 when it debuted at the summit in March. It then became the act's first leader on the Mainstream Top 40 and Adult Top 40 airplay charts and now does the same on Adult Contemporary, where it jumps 4-1 (see page 204). —GARY TRUST

Go to the Chart Beat section of [billboard.com](http://billboard.com) for full charts coverage.

BILLBOARD ARTIST 100, EMERGING ARTISTS, THE WEEK'S MOST DOWN-UP ARTISTS AND EMERGING ARTISTS AS DETERMINED BY MULTIPLE CHART CATEGORIES, RESPECTIVELY, ACROSS ALL GENRES, RANKED BY ALBUM AND TRACK SALES AS MEASURED BY NIELSEN MUSIC, RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, STREAMING AS MEASURED BY SPOTIFY, SOCIAL MEDIA AS MEASURED BY TWITTER, AND FAN INTERACTION AS MEASURED BY FACEBOOK. LEGEND: NEW (NEW RELEASE), RE-ENTRY (RE-ENTRY), #1 2 WKS (AT NO. 1 FOR TWO WEEKS), SOCIAL DATA (SOCIAL MEDIA DATA), MUSIC (MUSIC SALES), AIRPLAY (RADIO AIRPLAY), IMPRESSIONS (AUDIENCE IMPRESSIONS), STREAMING (STREAMING SALES), CHART BEAT (CHART BEAT), CHARTS (CHARTS), LEGEND (LEGEND), BILLBOARD.COM/BIF FOR COMPLETE RULES AND EXPLANATIONS. © 2019 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

# MAX

**"LOVE ME LESS" TOP 20 ON  
MAINSTREAM TOP 40 RADIO  
OVER 100M WW STREAMS**



RED MUSIC

# GONE WEST

**Featuring GRAMMY®-winning  
artist Colbie Caillat  
Country Airplay Chart Hit**



TRIPLE  
TIGERS

**MORE THAN 20M ALBUMS SOLD  
2X GRAMMY® NOMINEES**



# DREAM THEATER

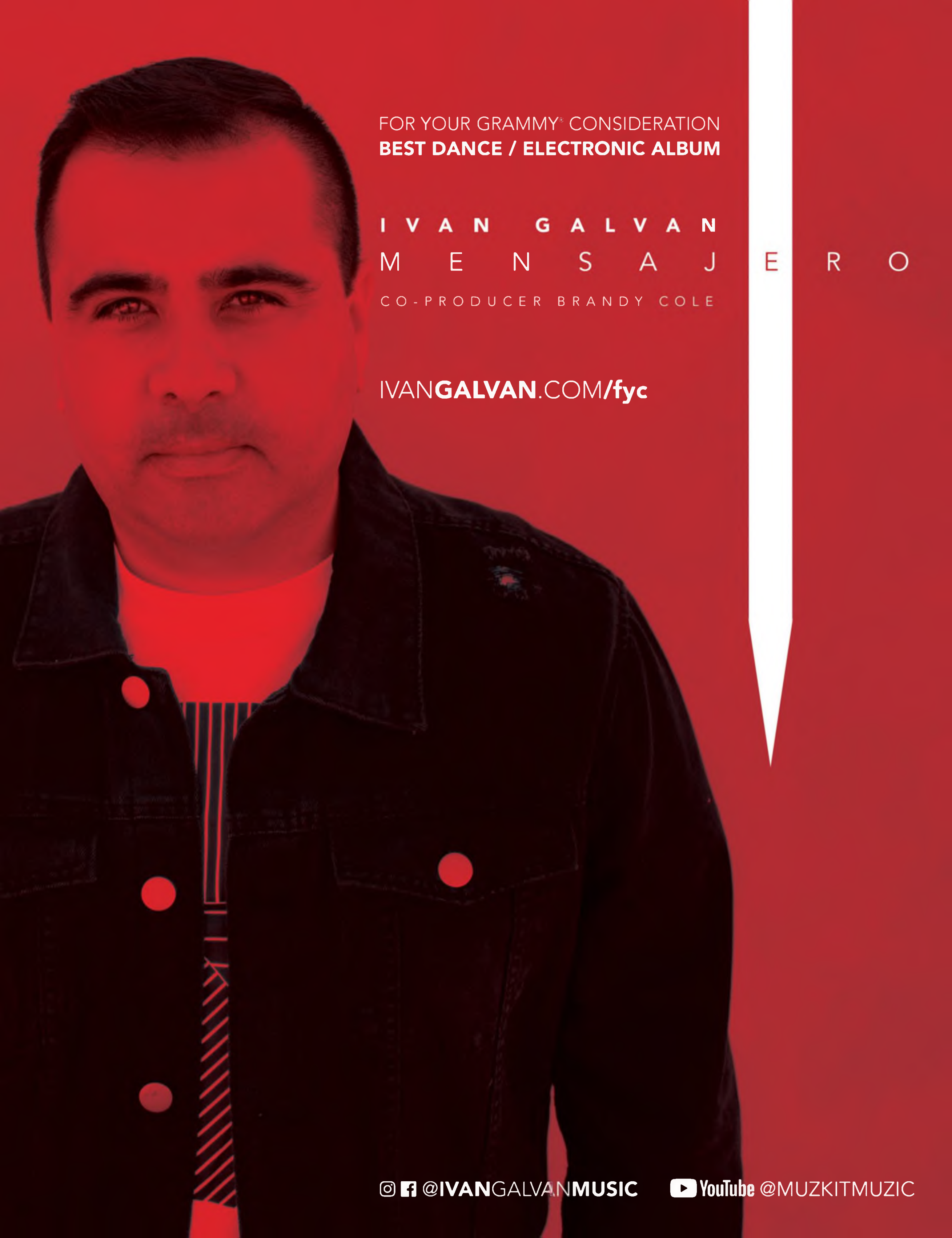
**2x GRAMMY® Nominees  
Sold Out US Tour**

INSIDE OUT  
MUSIC



# QUEENSRYËCHE

CENTURY  
MEDIA



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**BEST DANCE / ELECTRONIC ALBUM**

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M E N S A J   E R O

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Instagram Facebook @IVANGALVANMUSIC

YouTube @MUZKITMUZIC

“...one of country’s most revered working artists and a paragon of organic talent and grace.” – *ROLLING STONE*

“tenor kissed by angels and the guitar prowess of a man who made a deal with the devil”  
– *ENTERTAINMENT WEEKLY*

“Okie reveals a lot about Gill’s core truths, whether it’s spiritual or life lessons or wisdom he’s gained from other songwriters like Guy Clark and Merle Haggard.” – *AP*

“Each of the dozen tracks that unwind over 50 minutes is beautifully produced with exquisitely subdued backing and Gill pouring out his heart with the restrained and honest intensity of his always authentic voice.” – *AMERICAN SONGWRITER*

# VINCE GILL OKIE

The only country artist to win a GRAMMY® award for  
10 CONSECUTIVE YEARS

The MOST GRAMMY® WINS for a male country artist

45 CAREER GRAMMY® NOMINATIONS

18 CMA Awards (*3rd most awarded artist in CMA history*),  
8 ACM Awards, 2014 BMI Icon Award

2007 Induction into the Country Music Hall Of Fame,  
1991 Inducted into the Grand Ole Opry

2000 NSAI Songwriter/Artist Of The Decade 1990-1999

## FOR YOUR GRAMMY® CONSIDERATION

BEST COUNTRY ALBUM - *OKIE*

BEST COUNTRY SONG - “Forever Changed”

BEST COUNTRY SOLO PERFORMANCE - “Forever Changed”

BEST AMERICAN ROOTS PERFORMANCE  
“I Don’t Wanna Ride The Rails No More”

BEST AMERICAN ROOTS SONG  
“I Don’t Wanna Ride The Rails No More”



LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	<b>NEW</b>	<b>1</b> <b>#1</b> <b>POST MALONE</b> REPUBLIC		<b>Hollywood's Bleeding</b>	1	1
	2	<b>2</b> <b>TAYLOR SWIFT</b> REPUBLIC		<b>Lover</b>	1	3
<b>NEW</b>	3	<b>3</b> <b>MELANIE MARTINEZ</b> ATLANTIC/AG		<b>K-12 (Soundtrack)</b>	3	1
	4	<b>4</b> <b>YOUNG THUG</b> YOUNG STONER LIFE/300/ATLANTIC/AG		<b>So Much Fun</b>	1	4
	5	<b>5</b> <b>LIL TECCA</b> GALACTIC/REPUBLIC		<b>We Love You Tecca</b>	4	2
	6	<b>6</b> <b>LIZZO</b> NICE LIFE/ATLANTIC/AG		<b>Cuz I Love You</b>	4	21
<b>1</b>	7	<b>7</b> <b>TOOL</b> TOOL DISSECTIONAL/VOLCANO/RCA		<b>Fear Inoculum</b>	1	2
	8	<b>8</b> <b>BILLIE EILISH</b> DARKROOM/INTERSCOPE/JGA		<b>When We All Fall Asleep, Where Do We Go?</b>	1	24
<b>3</b>	9	<b>9</b> <b>LANA DEL REY</b> POLYDOR/INTERSCOPE/JGA		<b>Norman Fucking Rockwell!</b>	3	2
<b>NEW</b>	10	<b>10</b> <b>THE HIGHWOMEN</b> LOW COUNTRY SOUND/ELEKTRA/EMG		<b>The Highwomen</b>	10	1
	11	<b>11</b> <b>CHRIS BROWN</b> CBE/RCA		<b>Indigo</b>	1	11
	12	<b>12</b> <b>ED SHEERAN</b> ATLANTIC/AG		<b>No.6 Collaborations Project</b>	1	9
	13	<b>13</b> <b>VARIOUS ARTISTS</b> QUALITY CONTROL/MOTOWN/CAPITOL		<b>Quality Control: Control The Streets, Volume 2</b>	3	4
<b>10</b>	14	<b>14</b> <b>TRAVIS SCOTT</b> CACTUS JACK/GRAND HUSTLE/EPIC		<b>ASTROWORLD</b>	1	58
<b>14</b>	15	<b>15</b> <b>POST MALONE</b> REPUBLIC		<b>beerbongs &amp; bentleys</b>	1	72
	16	<b>16</b> <b>SHAWN MENDES</b> ISLAND		<b>Shawn Mendes</b>	1	68
	17	<b>17</b> <b>LIL NAS X</b> COLUMBIA		<b>7 (EP)</b>	2	12
<b>12</b>	18	<b>18</b> <b>KHALID</b> RIGHT HAND/RCA		<b>Free Spirit</b>	1	23
<b>45</b>	<b>19</b>	<b>GG</b> <b>XXXTENTACION</b> BAD VIBES FOREVER		<b>?</b>	1	78
	20	<b>20</b> <b>VARIOUS ARTISTS</b> DREAMVILLE/INTERSCOPE/JGA		<b>Dreamville &amp; J. Cole: Revenge Of The Dreamers III</b>	1	10
	21	<b>21</b> <b>QUEEN</b> HOLLYWOOD		<b>Greatest Hits</b>	11	351
<b>NEW</b>	22	<b>22</b> <b>LINDSEY STIRLING</b> LINDSEYSTOMP/BMG		<b>Artemis</b>	22	1
<b>20</b>	23	<b>23</b> <b>JONAS BROTHERS</b> REPUBLIC		<b>Happiness Begins</b>	1	14
	24	<b>24</b> <b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC		<b>Scorpion</b>	1	63
	25	<b>25</b> <b>DABABY</b> SOUTH COAST/INTERSCOPE/JGA		<b>Baby On Baby</b>	7	28
	26	<b>26</b> <b>LUKE COMBS</b> RIVER HOUSE/COLUMBIA NASHVILLE/SMN		<b>This One's For You</b>	4	119
	27	<b>27</b> <b>NF</b> NF REAL MUSIC/CAROLINE		<b>The Search</b>	1	7
<b>27</b>	28	<b>28</b> <b>POST MALONE</b> REPUBLIC		<b>Stoney</b>	4	144
	29	<b>29</b> <b>ELTON JOHN</b> ROCKE T/ISLAND/UMI		<b>Diamonds</b>	7	96
<b>25</b>	30	<b>30</b> <b>MUSTARD</b> 10 SUMMERS/INTERSCOPE/JGA		<b>Perfect Ten</b>	8	11
	31	<b>31</b> <b>ARIANA GRANDE</b> REPUBLIC		<b>Thank U, Next</b>	1	31
	32	<b>32</b> <b>POLO G</b> COLUMBIA		<b>Die A Legend</b>	6	14
<b>32</b>	33	<b>33</b> <b>LEWIS CAPALDI</b> VERTIGO/CAPITOL		<b>Divinely Uninspired To A Hellish Extent</b>	32	17
	34	<b>34</b> <b>BILLIE EILISH</b> DARKROOM/INTERSCOPE/JGA		<b>Dont Smile At Me</b>	14	90
	35	<b>35</b> <b>A BOOGIE WIT DA HOODIE</b> HIGHBRIDGE THE LABEL/ATLANTIC/AG		<b>Hoodie SZN</b>	1	38
	36	<b>36</b> <b>DAN + SHAY</b> WARNER MUSIC NASHVILLE/WMN		<b>Dan + Shay</b>	6	64
<b>39</b>	37	<b>37</b> <b>JUICE WRLD</b> GRADE A/INTERSCOPE/JGA		<b>Goodbye &amp; Good Riddance</b>	4	69
	38	<b>38</b> <b>MEEK MILL</b> MAYBACH/ATLANTIC/AG		<b>Championships</b>	1	41
	39	<b>39</b> <b>CARDI B</b> THE KSR GROUP/ATLANTIC/AG		<b>Invasion Of Privacy</b>	1	75
<b>NEW</b>	40	<b>40</b> <b>EARTHGANG</b> DREAMVILLE/INTERSCOPE/JGA		<b>Mirrorland</b>	40	1
	41	<b>41</b> <b>RICK ROSS</b> MAYBACH/EPIC		<b>Port of Miami 2</b>	2	5
	42	<b>42</b> <b>JUICE WRLD</b> GRADE A/INTERSCOPE/JGA		<b>Death Race For Love</b>	1	27
	43	<b>43</b> <b>LIL TJAY</b> COLUMBIA		<b>F.N</b>	38	5
<b>NEW</b>	44	<b>44</b> <b>HOME FREE</b> HOME FREE		<b>Dive Bar Saints</b>	44	1
	45	<b>45</b> <b>LAUREN DAIGLE</b> CENTRICITY/IZTONE		<b>Look Up Child</b>	3	53
	46	<b>46</b> <b>ORIGINAL BROADWAY CAST</b> HAMILTON UPTOWN/ATLANTIC/AG		<b>Hamilton: An American Musical</b>	3	207
	47	<b>47</b> <b>ED SHEERAN</b> ATLANTIC/AG		<b>÷ (Divide)</b>	1	132
	48	<b>48</b> <b>KHALID</b> RIGHT HAND/RCA		<b>American Teen</b>	4	132
	49	<b>49</b> <b>CHANCE THE RAPPER</b> CHANCE THE RAPPER		<b>The Big Day</b>	2	7
	50	<b>50</b> <b>MORGAN WALLEN</b> BIG LOUD		<b>If I Know Me</b>	35	50

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41	51	<b>51</b> <b>DRAKE</b> OVO SOUND/REPUBLIC		<b>Care Package</b>	1	6
37	52	<b>52</b> <b>SOUNDTRACK</b> WALT DISNEY		<b>Descendants 3</b>	7	6
52	53	<b>53</b> <b>LIL DURK</b> ALAMO/INTERSCOPE/JGA		<b>Love Songs 4 The Streets 2</b>	4	6
54	54	<b>54</b> <b>LADY GAGA &amp; BRADLEY COOPER</b> INTERSCOPE/JGA		<b>A Star Is Born (Soundtrack)</b>	1	49
56	55	<b>55</b> <b>MEGAN THEE STALLION</b> ISO1 CERTIFIED/300/AG		<b>Fever</b>	10	17
62	56	<b>56</b> <b>SOUNDTRACK</b> FOX/20TH CENTURY FOX/ATLANTIC/AG		<b>The Greatest Showman</b>	1	92
<b>80</b>	57	<b>57</b> <b>SOUNDTRACK</b> CARTOON NETWORK/WATERTOWER		<b>Steven Universe The Movie</b>	57	2
<b>59</b>	58	<b>58</b> <b>LUKE COMBS</b> RIVER HOUSE/COLUMBIA NASHVILLE/SMN		<b>The Prequel (EP)</b>	4	14
65	59	<b>59</b> <b>LIL BABY &amp; MUNA</b> YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL		<b>Drip Harder</b>	4	49
60	60	<b>60</b> <b>CREEDENCE CLEARWATER REVIVAL</b> FANTASY/CONCORD		<b>Chronicle The 20 Greatest Hits</b>	22	436
<b>NEW</b>	61	<b>61</b> <b>SHORELINE MAFIA</b> ATLANTIC/AG		<b>Party Pack, Vol. 2</b>	61	1
55	62	<b>62</b> <b>LIZZO</b> NICE LIFE/ATLANTIC/AG		<b>Coconut Oil (EP)</b>	55	8
<b>58</b>	63	<b>63</b> <b>CHRIS STAPLETON</b> MERCURY NASHVILLE/UMGN		<b>Traveller</b>	1	209
71	64	<b>64</b> <b>BAD BUNNY</b> RIMAS		<b>X 100PRE</b>	11	38
72	65	<b>65</b> <b>EMINEM</b> SHADY/AF TERMATH/INTERSCOPE/JGA		<b>Curtain Call: The Hits</b>	1	462
69	66	<b>66</b> <b>JASON ALDEAN</b> MACON/BROKEN BOW/BMG/BBMG		<b>Rearview Town</b>	1	74
75	67	<b>67</b> <b>LIL UZI VERT</b> GENERATION NOW/ATLANTIC/AG		<b>Luv Is Rage 2</b>	1	107
<b>30</b>	68	<b>68</b> <b>SHERYL CROW</b> VALORY/BMLG		<b>Threads</b>	30	2
79	69	<b>69</b> <b>GUNNA</b> YOUNG STONER LIFE/300/AG		<b>Drip Or Drown 2</b>	3	29
129	70	<b>PS</b> <b>MAC MILLER</b> WARNER		<b>Swimming</b>	3	58
63	71	<b>71</b> <b>BAZZI</b> IAMCOSMIC/ATLANTIC/AG		<b>Soul Searching</b>	20	5
68	72	<b>72</b> <b>J BALVIN &amp; BAD BUNNY</b> UNIVERSAL MUSIC LATINO/UMI		<b>Oasis</b>	9	11
<b>77</b>	73	<b>73</b> <b>KENDRICK LAMAR</b> TOP DAWG/AF TERMATH/INTERSCOPE/JGA		<b>DAMN.</b>	1	126
70	74	<b>74</b> <b>DJ KHALED</b> WE THE BEST/EPIC		<b>Father Of Asahd</b>	2	17
66	75	<b>75</b> <b>TRIPPIE REDD</b> TENTHOUSAND PROJECTS		<b>!</b>	3	5
<b>76</b>	76	<b>76</b> <b>KANE BROWN</b> ZONE 4/RCA NASHVILLE/SMN		<b>Experiment</b>	1	44
82	77	<b>77</b> <b>NIPSEY HUSSLE</b> ALL MONEY IN NO MONEY OUT/ATLANTIC/AG		<b>Victory Lap</b>	2	34
67	78	<b>78</b> <b>BOB MARLEY &amp; THE WAILERS</b> TUFF GONG/ISLAND/UMI		<b>Legend: The Best Of...</b>	5	591
78	79	<b>79</b> <b>PANIC! AT THE DISCO</b> DICK/2/FUELED BY RAMEN/EMG		<b>Pray For The Wicked</b>	1	64
46	80	<b>80</b> <b>SLIPKNOT</b> ROADRUNNER/AG		<b>We Are Not Your Kind</b>	1	5
90	81	<b>81</b> <b>ELLA MAI</b> 10 SUMMERS/INTERSCOPE/JGA		<b>Ella Mai</b>	5	48
81	82	<b>82</b> <b>TYLER, THE CREATOR</b> COLUMBIA		<b>IGOR</b>	1	17
35	83	<b>83</b> <b>JEEZY</b> YJ/DEF JAM		<b>TM104: The Legend Of The Snowman</b>	5	3
89	84	<b>84</b> <b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC		<b>Take Care</b>	1	341
92	85	<b>85</b> <b>21 SAVAGE</b> SLAUGHTER GANG/EPIC		<b>I Am &gt; I Was</b>	1	38
<b>83</b>	86	<b>86</b> <b>2PAC</b> AMARU/DEATH ROW/INTERSCOPE/UMI		<b>Greatest Hits</b>	3	289
95	87	<b>87</b> <b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC		<b>Views</b>	1	176
85	88	<b>88</b> <b>IMAGINE DRAGONS</b> KIDINAKORNER/INTERSCOPE/JGA		<b>Evolve</b>	2	116
88	89	<b>89</b> <b>THE BEATLES</b> APPLE/CAPITOL/UMI		<b>1</b>	1	385
87	90	<b>90</b> <b>BILLY JOEL</b> COLUMBIA/LEGACY		<b>The Essential Billy Joel</b>	15	160
<b>73</b>	91	<b>91</b> <b>TRAVIS SCOTT</b> GRAND HUSTLE/EPIC		<b>Birds In The Trap Sing McKnight</b>	1	158
<b>NEW</b>	92	<b>92</b> <b>SLEEPING WITH SIRENS</b> SUMERIAN		<b>How It Feels To Be Lost</b>	92	1
91	93	<b>93</b> <b>THOMAS RHETT</b> VALORY/BMLG		<b>Center Point Road</b>	1	15
99	94	<b>94</b> <b>MAREN MORRIS</b> COLUMBIA NASHVILLE/SMN		<b>GIRL</b>	4	27
100	95	<b>95</b> <b>THE BEATLES</b> APPLE/CAPITOL/UMI		<b>Abbey Road</b>	1	326
94	96	<b>96</b> <b>TOM PETTY AND THE HEARTBREAKERS</b> MCA/GEFFEN/UMI		<b>Greatest Hits</b>	2	322
93	97	<b>97</b> <b>KEY GLOCK &amp; YOUNG DOLPH</b> PAPER ROUTE THE EMPIRE/EMPIRE		<b>Dum And Dummer</b>	8	7
96	98	<b>98</b> <b>FLEETWOOD MAC</b> WARNER BROS./RHINO		<b>Rumours</b>	1	337
97	99	<b>99</b> <b>SOUNDTRACK</b> WALT DISNEY		<b>Moana</b>	2	147
102	100	<b>100</b> <b>LIL WAYNE</b> YOUNG MONEY/REPUBLIC		<b>Tha Carter V</b>	1	50



## Posty's Big Week

Post Malone scores his second No. 1 on the Billboard 200 chart as *Hollywood's Bleeding* (Republic) bows with 489,000 equivalent album units earned in the week ending Sept. 12 in the United States, according to Nielsen Music. That's the second-biggest week of 2019, trailing only the debut of Taylor Swift's *Lover*, also on Republic, with 867,000.

Of *Hollywood's* starting unit sum, 200,000 were in album sales (boosted by a concert ticket/album sale redemption offer and merchandise/album bundles).

Further, the album racked up 365.4 million on-demand audio streams for its tracks in its first week — 2019's biggest streaming week for an album.

Republic now holds the four biggest weeks of 2019 for an album in terms of total units earned: the debuts of *Lover* (867,000), *Hollywood's Bleeding* (489,000), Jonas Brothers' *Happiness Begins* (414,000; chart dated June 22) and Ariana Grande's *Thank U, Next* (360,000; Feb. 23).

—KEITH CAULFIELD



For Your GRAMMY® Consideration

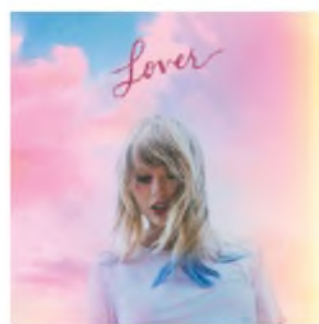
Shawn Mendes  
& Camila Cabello  
"Señorita"

"A smooth and satisfying bit of pop songcraft"  
STEREOGUM

"An instant, sticky summer hit."  
TIME

"A steamy duet that trades in the po-faced demeanor of 2019 pop for something sexier, smarter, and, thankfully, way more fun."  
THE FADER

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
61	101	<b>BROCKHAMPTON</b> QUESTION EVERYTHING/RCA		GINGER	3	3
101	102	<b>ARIANA GRANDE</b> ▲ REPUBLIC		Sweetener	1	56
106	103	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC		More Life	1	130
109	104	<b>BAZZI</b> ● ZZZ/IAMCOSMIC/ATLANTIC/AG		Cosmic	14	75
104	105	<b>AC/DC</b> 22 COLUMBIA/LEGACY		Back In Black	4	376
117	106	<b>XXXTENTACION</b> ▲ BAD VIBES FOREVER/EMPIRE		17	2	107
103	107	<b>KANE BROWN</b> ▲ ZONE 4/RCA NASHVILLE/SMN		Kane Brown	5	145
120	108	<b>H.E.R.</b> ● MBK/RCA		H.E.R.	23	99
RE	109	<b>GUNS N' ROSES</b> 5 GEFFEN/UMI		Greatest Hits	3	486
127	110	<b>SZA</b> ▲ TOP DAWG/RCA		Ctrl	3	118
121	111	<b>LIL BABY</b> ● QUALITY CONTROL/MOTOWN/CAPITOL		Harder Than Ever	3	69
130	112	<b>NF</b> ▲ NF REAL MUSIC/CAPITOL/CAROLINE		Perception	1	101
119	113	<b>KODAK BLACK</b> ● DOLLA Z N DEALZ/ATLANTIC/AG		Dying To Live	1	39
131	114	<b>J. COLE</b> 3 DREAMVILLE/ROC NATION/COLUMBIA		2014 Forest Hills Drive	1	249
64	115	<b>SIR</b> ● TOP DAWG/RCA		Chasing Summer	64	2
133	116	<b>THE WEEKND</b> 3 XO/REPUBLIC		Starboy	1	146
125	117	<b>SAWEETIE</b> ICY/ARTISTRY WORLDWIDE/WARNER BROS.		ICY	85	9
113	118	<b>QUEEN</b> ● HOLLYWOOD		Bohemian Rhapsody (Soundtrack)	2	47
105	119	<b>SOCIAL HOUSE</b> SRV/SILENT/REPUBLIC		Everything Changed... (EP)	56	5
96	120	<b>ZAC BROWN BAND</b> ROAR/SOUTHERN GROUND/ATLANTIC/AG		Greatest Hits So Far...	20	228
126	121	<b>TAYLOR SWIFT</b> 9 BIG MACHINE/BMLG		1989	1	248
124	122	<b>TYGA</b> ● LAST KINGS/EMPIRE		Legendary	17	11
187	123	<b>CARRIE UNDERWOOD</b> ● CAPITOL NASHVILLE/UMGN		Cry Pretty	1	45
139	124	<b>EMINEM</b> ▲ SHADY/AFTERMATH/INTERSCOPE/IGA		Kamikaze	1	54
137	125	<b>MIGOS</b> 2 QUALITY CONTROL/MOTOWN/CAPITOL		Culture II	1	85
146	126	<b>YOUNGBOY NEVER BROKE AGAIN</b> ● NEVER BROKE AGAIN/ATLANTIC/AG		Realer	15	38
108	127	<b>ILLENIUM</b> ASTRALWERKS		Ascend	14	4
132	128	<b>EAGLES</b> 38 ASYLUM/ELEKTRA/RHINO		Their Greatest Hits 1971-1975	1	291
143	129	<b>THE WEEKND</b> 3 XO/REPUBLIC		Beauty Behind The Madness	1	210
138	130	<b>NAV</b> XO/REPUBLIC		Bad Habits	1	25
134	131	<b>MICHAEL JACKSON</b> 4 EPIC/LEGACY		The Essential Michael Jackson	31	294
128	132	<b>TAYLOR SWIFT</b> 3 BIG MACHINE/BMLG		reputation	1	96
107	133	<b>FLORIDA GEORGIA LINE</b> BMLG		Can't Say I Ain't Country	4	30
154	134	<b>PLAYBOI CARTI</b> ● AWGE/INTERSCOPE/IGA		Die Lit	3	66
142	135	<b>SOUNDTRACK</b> WALT DISNEY		Aladdin (2019)	6	16
145	136	<b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY/RHINO		Greatest Hits	1	192
111	137	<b>YBN CORDAE</b> ART@WAR/ATLANTIC/AG		The Lost Boy	13	7
141	138	<b>KENDRICK LAMAR</b> 3 TOP DAWG/AFTERMATH/INTERSCOPE/IGA		good kid, m.A.A.d city	2	359
152	139	<b>KACEY MUSGRAVES</b> ● MCA NASHVILLE/UMGN		Golden Hour	4	56
144	140	<b>RODDY RICCH</b> BIRD VISION/ATLANTIC/AG		Feed Tha Streets II	67	43
RE	141	<b>LYNYRD SKYNYRD</b> ▲ MCA/GEFFEN/UMI		All Time Greatest Hits	56	71
162	142	<b>CAMILA CABELLO</b> ▲ SYCO/EPIC		Camila	1	87
157	143	<b>YOUNGBOY NEVER BROKE AGAIN</b> ▲ NEVER BROKE AGAIN/ATLANTIC/AG		Until Death Call My Name	7	72
153	144	<b>YNW MELLY</b> YNW MELLY/300/AG		I Am You	20	36
74	145	<b>JOURNEY</b> 15 COLUMBIA/LEGACY		Journey's Greatest Hits	10	581
147	146	<b>RED HOT CHILI PEPPERS</b> 2 WARNER		Greatest Hits	18	225
164	147	<b>LIL BABY</b> QUALITY CONTROL/MOTOWN/CAPITOL		Street Gossip	2	41
163	148	<b>RIHANNA</b> 3 WESTBURY ROAD/ROC NATION		ANTI	1	189
169	149	<b>SAM SMITH</b> 2 CAPITOL		In The Lonely Hour	2	272
160	150	<b>ED SHEERAN</b> 4 ATLANTIC/AG		x	1	273



2

TAYLOR SWIFT  
Lover

Lover (104,000 equivalent album units in the week ending Sept. 12, down 42%, according to Nielsen Music) is the second album to tally three 100,000-plus weeks in 2019; the first was Ariana Grande's *Thank U, Next*, in its first three frames.



19

XXXTENTACION  
17

A deluxe Sept. 6 reissue of the set, with an assortment of bonus tracks, pumps the album's gain. It vaults 45-19 with 23,000 units earned (up 86%), with album sales comprising nearly 7,000 (up 1,095%) of that figure.



70

MAC MILLER  
Swimming

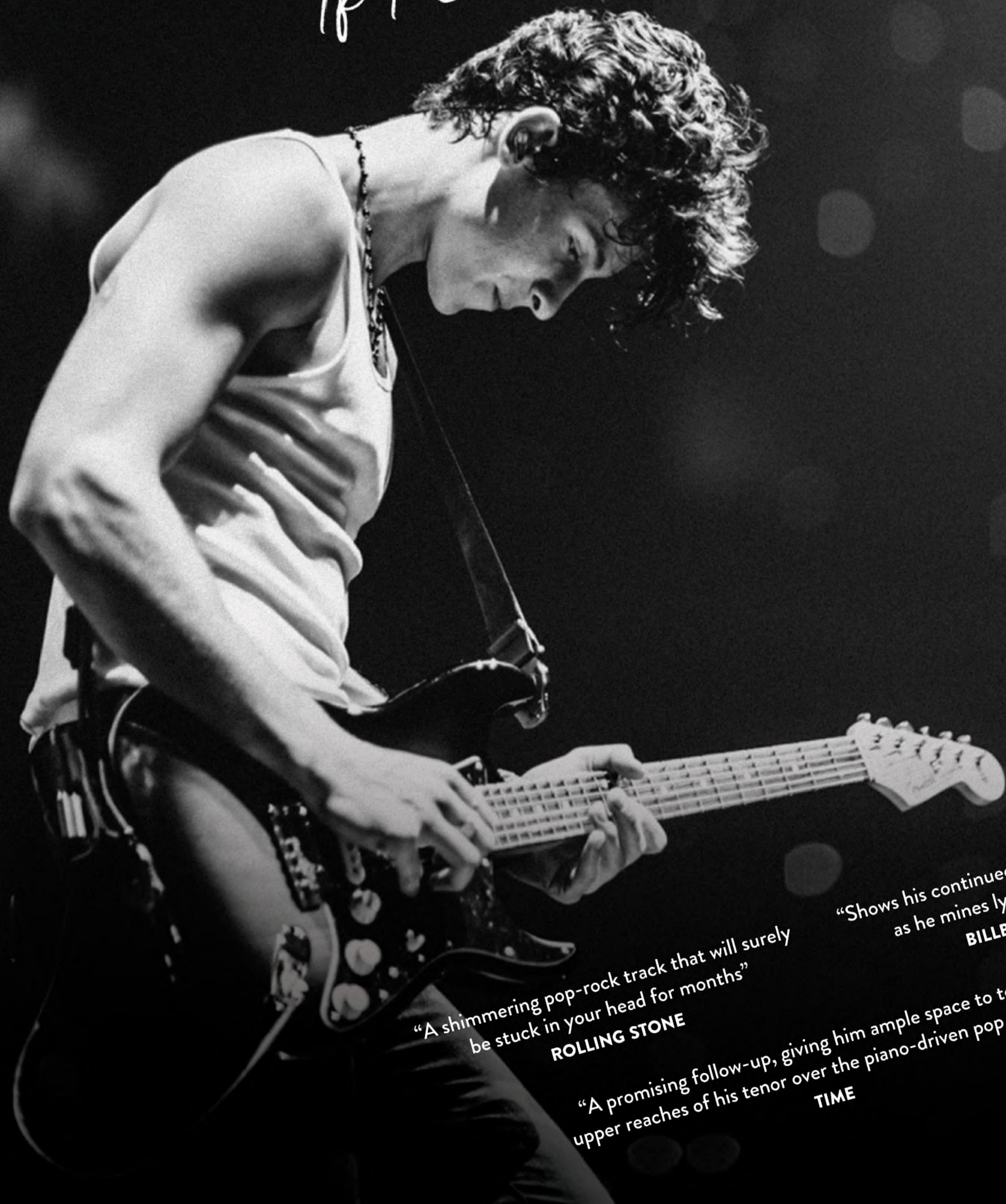
Fans remembering Miller on the one-year anniversary of his death (Sept. 7, 2018) spur a 30% unit gain for his final album released during his lifetime (rising to 9,000). On Top R&B/Hip-Hop Albums, *Swimming* climbs 64-37. —K.C.

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
38	151	<b>BON IVER</b> JAGJAGUWAR		i,i	26	4
122	152	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> 10 HIDEOUT/CAPITOL/UMI		Greatest Hits	8	294
161	153	<b>JOJI</b> 8BRISING/I2TONE		BALLADS I	3	45
156	154	<b>IMAGINE DRAGONS</b> 2 KIDINAKORNER/INTERSCOPE/IGA		Night Visions	2	363
159	155	<b>METRO BOOMIN</b> ● BOOMINATI/REPUBLIC		Not All Heroes Wear Capes	1	45
136	156	<b>THE BEACH BOYS</b> 3 CAPITOL/UMI		Sounds Of Summer: The Very Best Of The Beach Boys	16	179
150	157	<b>MACHINE GUN KELLY</b> EST19XX/BAD BOY/INTERSCOPE/IGA		Hotel Diablo	5	10
170	158	<b>FRANK OCEAN</b> ▲ BOYS DON'T CRY		Blonde	1	144
168	159	<b>KANYE WEST</b> ▲ G O O D /DEF JAM		The Life Of Pablo	1	144
167	160	<b>CALBOY</b> PAPER GANG/POLO GROUNDS/RCA		Wildboy	30	15
158	161	<b>TWENTY ONE PILOTS</b> 4 FUELED BY RAMEN/EMG		Blurryface	1	226
26	162	<b>SOUNDTRACK</b> REPUBLIC		Spider-Man: Into The Spider-Verse	2	39
148	163	<b>JON PARDI</b> ▲ CAPITOL NASHVILLE/UMGN		California Sunrise	11	162
179	164	<b>BRAYSON TILLER</b> 2 TRAPSOUL/RCA		T R A P S O U L	8	191
175	165	<b>TRIPPIE REDD</b> TENTHousand PROJECTIONS		A Love Letter To You 3	3	36
181	166	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK		A Decade Of Destruction	29	85
114	167	<b>TOOL</b> 3 TOOL DISSECTIONAL/VOLCANO/LEGACY		AEnima	2	110
155	168	<b>MARSHMELLO</b> JOYTIME COLLECTIVE		Marshmello: Fortnite Extended Set	45	32
182	169	<b>DRAKE</b> 4 YOUNG MONEY/CASH MONEY/REPUBLIC		Nothing Was The Same	1	302
178	170	<b>THOMAS RHETT</b> ▲ VALORY/BMLG		Life Changes	1	105
140	171	<b>LANA DEL REY</b> ▲ POLYDOR/INTERSCOPE/IGA		Born To Die	2	325
171	172	<b>TORY LANEZ</b> MAD LOVE/INTERSCOPE/IGA		LoVe me NOW?	4	45
RE	173	<b>ADELE</b> 14 XL/COLUMBIA		21	1	430
RE	174	<b>KID ROCK</b> TOP DOG/WARNER		Greatest Hits: You Never Saw Coming	51	5
RE	175	<b>SUMMER WALKER</b> LVRN/INTERSCOPE/IGA		Last Day Of Summer	44	32
172	176	<b>BRUNO MARS</b> 3 ATLANTIC/AG		24K Magic	2	147
186	177	<b>NIRVANA</b> 10 SUB POP/DGC/GEFFEN/UMI		Nevermind	1	438
196	178	<b>FRANK SINATRA</b> FRANK SINATRA ENTERPRISES/CAPITOL/UMI		Ultimate Sinatra	32	75
194	179	<b>BRUNO MARS</b> 5 ELEKTRA/EMG		Doo-Wops & Hooligans	3	438
173	180	<b>STEVIE WONDER</b> ▲ MOTOWN/UT/UMI		The Definitive Collection	35	73
190	181	<b>OFFSET</b> QUALITY CONTROL/MOTOWN/CAPITOL		FATHER OF 4	4	29
184	182	<b>SECH</b> RICH		Suenos	81	7
174	183	<b>MICHAEL JACKSON</b> 33 EPIC/LEGACY		Thriller	1	383
RE	184	<b>NICKI MINAJ</b> ▲ YOUNG MONEY/CASH MONEY/REPUBLIC		Queen	2	55
180	185	<b>TWENTY ONE PILOTS</b> ● FUELED BY RAMEN/EMG		Trench	2	49
86	186	<b>H.E.R.</b> MBK/RCA		I Used To Know Her	86	2
188	187	<b>IMAGINE DRAGONS</b> KIDINAKORNER/INTERSCOPE/IGA		Origins	2	44
197	188	<b>MAROON 5</b> ▲ 222/INTERSCOPE/IGA		Red Pill Blues	2	97
RE	189	<b>YNW MELLY</b> YNW MELLY/300/AG		We All Shine	27	32
176	190	<b>DARYL HALL JOHN OATES</b> ▲ RCA/LEGACY		The Very Best Of Daryl Hall John Oates	34	58
191	191	<b>BON JOVI</b> ▲ ISLAND/UMI		Greatest Hits: The Ultimate Collection	5	144
116	192	<b>TOOL</b> 2 TOOL DISSECTIONAL/VOLCANO/LEGACY		Lateralus	1	45
RE	193	<b>CHRIS BROWN</b> 2 RCA		Heartbreak On A Full Moon	3	88
RE	194	<b>J. COLE</b> ▲ DREAMVILLE/ROC NATION/INTERSCOPE/IGA		KOD	1	67
177	195	<b>THE ROLLING STONES</b> 12 ABKCO		Hot Rocks 1964-1971	4	320
189	196	<b>YG</b> 4HUNNID/CTE/DEF JAM		4REAL 4REAL	7	16
RE	197	<b>MELANIE MARTINEZ</b> ▲ ATLANTIC/AG		Cry Baby	6	117
166	198	<b>BTS</b> BIGHIT ENTERTAINMENT		Map Of The Soul: PERSONA	1	22
RE	199	<b>5 SECONDS OF SUMMER</b> ONE MODE/CAPITOL		Youngblood	1	64
RE	200	<b>DANIEL CAESAR</b> ● GOLDEN CHILD		Freudian	25	88

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**billboard**

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#3 CLASSICAL

#24 HEATSEEKERS

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*Living Blues* Magazine



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*Vintage Guitar* Magazine

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Billboard Blues Albums

#7 Billboard Heatseekers -  
Pacific

# Dallas Hodge



*Don't  
Forget  
About  
The  
Music  
We  
Made*

Album Produced By  
Dallas Hodge for Dallas Hodge Music and  
I.M. Rock N. Rollen for Mighty Achilles LLC

Album Mixed By  
Dallas Hodge for Dallas Hodge Music;  
I.M. Rock N. Rollen for Mighty Achilles LLC;  
and Tim Hofstetter

Album Art Direction and Design by  
Tracey Milionis and William Kelly Milionis for Mighty Achilles LLC;  
Photography by Bo Rothschild

SONG: "Asking Too Much" featuring Coco Montoya

SONG ARRANGEMENT: "By The Hand"

DallasHodge.com

Facebook.com/DallasHodgeBand

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Album Recording Engineer / Mix Engineer  
Tim Hofstetter  
Wolfdog Sound Studios, Van Nuys, CA

Album Mastered By  
Tim Branom  
Puma Claw Music Studios, Van Nuys, CA



Dallas Hodge - Lead Vocals, Guitar

Musicians:

Larry Zack - Drums, Percussion

Pat Wilkins - Bass Guitar, Backing Vocals

Robert Heft - Slide Guitar, Guitar,  
Backing Vocals

Jon Greathouse - Keyboards, Piano,  
Backing Vocals



SPECIAL GUESTS...

Coco Montoya (Albert Collins, John  
Mayall and the Bluesbreakers) - Guitar on  
"Asking Too Much" and "Crossroads"

Lee Thornburg (Tower Of Power,  
Supertramp) - Trumpet, Valve Trombone on  
"By The Hand" and "Don't Forget About The  
Music We Made"

Ron Dziubla (Sting) - Saxophone on  
"By The Hand" and "Don't Forget About The  
Music We Made"

"Asking Too Much" (4:11) "Love So Fine" (4:01)  
"Jelly Roll" (3:59) "Shame Shame" (5:51)  
"Bad Troubles" (4:42) "Crossroads" (5:35)  
"By The Hand" (2:49) "Don't Forget About  
"Hey Baby" (4:27) The Music We Made" (4:00)

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
	1	<b>#1</b> POST MALONE	REPUBLIC	Hollywood's Bleeding	1
	2	TAYLOR SWIFT	REPUBLIC	Lover	3
NEW	3	MELANIE MARTINEZ	ATLANTIC/AG	K-12 (Soundtrack)	1
NEW	4	THE HIGHWOMEN	LOW COUNTRY SOUND/ELEKTRA/EMG	The Highwomen	1
1	5	TOOL	TOOL DISSECTIONAL/VOLCANO/RCA	Fear Inoculum	2
NEW	6	LINDSEY STIRLING	LINDSEYS/TOMP/BMG	Artemis	1
3	7	LANA DEL REY	POLYDOR/INTERSCOPE/JGA	Norman Fucking Rockwell!	2
NEW	8	HOME FREE	HOME FREE	Dive Bar Saints	1
4	9	SHERYL CROW	VALORY/BMLG	Threads	2
RE	10	XXXTENTACION	BAD VIBES FOREVER	i,i	13
10	11	BILLIE EILISH	DARKROOM/INTERSCOPE/JGA	When We All Fall Asleep, Where Do We Go?	24
NEW	12	SLEEPING WITH SIRENS	SUMERIAN	How It Feels To Be Lost	1
9	13	LIZZO	NICE LIFE/ATLANTIC/AG	Cuz I Love You	21
8	14	SLIPKNOT	ROADRUNNER/AG	We Are Not Your Kind	5
24	15	JONAS BROTHERS	REPUBLIC	Happiness Begins	14
16	16	LAUREN DAIGLE	CENTRICITY/IZTONE	Look Up Child	53
NEW	17	DEATH CAB FOR CUTIE	BAR/SUK/ATLANTIC/AG	The Blue EP	1
14	18	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW That's What I Call Music! 71	6
13	19	SOUNDTRACK	WALT DISNEY	Descendants 3	6
17	20	ELTON JOHN	ROCKE T/ISLAND/UME	Diamonds	72
NEW	21	GRAYSCALE	FEARLESS/CONCORD	Nella Vita	1
7	22	TRISHA YEARWOOD	GWENDOLYN	Every Girl	2
67	23	BACKSTREET BOYS	K-BAHN/RCA	DNA	26
5	24	BON IVER	JAG.JAGUWAR	i,i	3
61	25	THE RACONTEURS	THIRD MAN	Help Us Stranger	12
21	26	ED SHEERAN	ATLANTIC/AG	No.6 Collaborations Project	9
26	27	QUEEN	HOLLYWOOD	Greatest Hits	296
33	28	QUEEN	HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	47
38	29	TANYA TUCKER	TUCKAHO/FANTASY/CONCORD	While I'm Livin'	3
41	30	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	253
31	31	BTS	BIGHIT ENTERTAINMENT	Map Of The Soul: PERSONA	22
25	32	SOUNDTRACK	TAKEONE COMPANY/BIGHIT ENTERTAINMENT	BTS WORLD	7
NEW	33	THE ALLMAN BROTHERS BAND	THE ALLMAN BROTHERS BAND	Fillmore West '71	1
19	34	TOOL	TOOL DISSECTIONAL/VOLCANO/LEGACY	Lateralus	46
43	35	QUEEN	HOLLYWOOD	Greatest Hits III & III: The Platinum Collection	53
40	36	BILLIE EILISH	DARKROOM/INTERSCOPE/JGA	Dont Smile At Me	36
NEW	37	MILES DAVIS	WARNER BROS./RHINO	Rubberband	1
RE	38	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	Cry Pretty	50
37	39	NF	NF REAL MUSIC/CAROLINE	The Search	7
35	40	RICK ROSS	MAYBACH/EPIC	Port of Miami 2	5
NEW	41	IGGY POP	THOUSAND MILE/LOMA VISTA/CONCORD	Free	1
30	42	TOOL	TOOL DISSECTIONAL/VOLCANO/LEGACY	AEnima	110
RE	43	KID ROCK	TOP DOG/WARNER	Greatest Hits: You Never Saw Coming	10
42	44	BOB SEGER & THE SILVER BULLET BAND	HIDEOUT/CAPITOL/UME	Greatest Hits	298
NEW	45	SENSES FAIL	PURE NOISE	From The Depths Of Dreams (EP) (2019)	1
23	46	MIDLAND	BIG MACHINE/BMLG	Let It Roll	3
27	47	TOOL	TOOL DISSECTIONAL/VOLCANO/LEGACY	10,000 Days	67
NEW	48	BAT FOR LASHES	BAT FOR LASHES	Lost Girls	1
44	49	LADY GAGA & BRADLEY COOPER	INTERSCOPE/JGA	A Star Is Born (Soundtrack)	49
45	50	CREEDENCE CLEARWATER REVIVAL	FANTASY/CONCORD	Chronicle The 20 Greatest Hits	314



## Class Begins For K-12

Melanie Martinez earns her second top 10 album and highest-charting set yet on the Billboard 200 as *K-12* debuts at No. 3 with 57,000 equivalent album units earned in the week ending Sept. 12, according to Nielsen Music. (Of that sum, 30,000 were in album sales.)

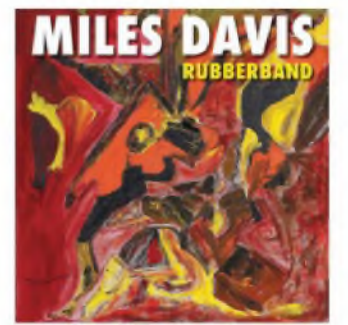
*K-12* is Martinez's second full-length studio set following 2015's *Cry Baby*, which debuted and peaked at No. 6 on Sept. 5, 2015, with 40,000 units in its first week (32,000 in album sales). *Cry Baby* has earned 1.4 million units and collected 1.1 billion on-demand audio streams for its tracks.

*K-12* also serves as the soundtrack to the feature-length film of the same name starring Martinez. The movie (written and directed by the artist) was released for one night in theaters (Sept. 5). It arrived on YouTube the same day, and bowed Sept. 6 in a deluxe package with the album. The *K-12* LP also launches at No. 1 on the Soundtracks chart.

—KEITH CAULFIELD

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	<b>#1</b> GRAYSCALE	FEARLESS/CONCORD	Nella Vita	1
NEW	2	PAUL CAUTHEN	VELVET ROSE/LIGHTNING ROD	Room 41	1
NEW	3	BARNES COURTNEY	VIRGIN/CAPITOL	404	1
1	4	WHITNEY	SECRETLY CANADIAN	Forever Turned Around	2
NEW	5	BLACK STAR RIDERS	NUCLEAR BLAST	Another State Of Grace	1
NEW	6	MOONCHILD	EONE	Little Ghost	1
NEW	7	MUNA	RCA	Saves The World	1
NEW	8	INFANT ANNIHILATOR	INFANT ANNIHILATOR	The Battle Of Yaldabaoth	1
NEW	9	TINARIWEN	WEDGES A R L/ANTI-EPITAPH	Amadjar	1
NEW	10	DEMUN JONES	RAHHH	Demun	1
RE	11	J.S. ONDARA	VERVE FORECAST/VLG	Tales Of America	2
NEW	12	FRANKIE COSMOS	SUB POP	Close It Quietly	1
NEW	13	SONATA ARCTICA	NUCLEAR BLAST	Talviyo	1
NEW	14	PERNICE BROTHERS	ASHMONT	Spread The Feeling	1
9	15	MO3	MO3 MEDIA/HSM	Shottaz 3.0	2
NEW	16	LOWER DENS	RIBBON	The Competition	1
3	17	JOAN SHELLEY	NO QUARTER	Like The River Loves The Sea	2
NEW	18	MYKAL KILGORE	AFFECTIVE	A Man Born Black	1
18	19	THE BRYCE CANYON WRANGLERS	BCW	A Song Like Me	6
16	20	HIMESH PATEL	UNIVERSAL PICTURES/CAPITOL	Yesterday (Soundtrack)	12
NEW	21	PAULINE FRECHETTE	VISCOUNT CLASSICAL/VISCOUNT	An Intimate Story	1
NEW	22	SIK WORLD	SIK WORLD	When Stars Align	1
13	23	RED VELVET	SM	The ReVe Festival: Day 2 (EP)	3
NEW	24	MOON BOOTS	ANJUNA DEEP	Bimini Road	1
15	25	SONS OF APOLLO WITH THE PLOVDIV PSYCHOTIC SYMPHONY	INSIDEOUT/CENTURY MEDIA/RED	Live...	2

VINYL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	<b>#1</b> MELANIE MARTINEZ	ATLANTIC/AG	K-12 (Soundtrack)	1
2	2	LANA DEL REY	POLYDOR/INTERSCOPE/JGA	Norman Fucking Rockwell!	2
RE	3	XXXTENTACION	BAD VIBES FOREVER	i,i	3
1	4	BON IVER	JAG.JAGUWAR	i,i	2
4	5	BILLIE EILISH	DARKROOM/INTERSCOPE/JGA	When We All Fall Asleep, Where Do We Go?	24
NEW	6	GUSTER	NETTWERK	Keep It Together	1
NEW	7	DEATH CAB FOR CUTIE	ATLANTIC/BARSUK	The Blue EP	1
5	8	QUEEN	HOLLYWOOD	Greatest Hits	70
9	9	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	196
10	10	THE BEATLES	APPLE/CAPITOL/UME	Abbey Road	345
12	11	QUEEN	HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	31
7	12	WHITNEY	SECRETLY CANADIAN	Forever Turned Around	2
NEW	13	DAWES	RECORD COLLECTION/ATO	North Hills	1
11	14	PINK FLOYD	PINK FLOYD/LEGACY	The Dark Side Of The Moon	128
16	15	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND/UME	Legend: The Best Of...	222
13	16	MICHAEL JACKSON	EPIC/LEGACY	Thriller	146
15	17	CREEDENCE CLEARWATER REVIVAL	FANTASY/CONCORD	Chronicle The 20 Greatest Hits	45
NEW	18	GRAYSCALE	FEARLESS/CONCORD	Nella Vita	1
20	19	AMY WINEHOUSE	REPUBLIC	Back To Black	219
NEW	20	IGGY POP	THOUSAND MILE/LOMA VISTA/CONCORD	Free	1
NEW	21	SENSES FAIL	PURE NOISE	From The Depths Of Dreams (EP) (2019)	1
3	22	NIRVANA	DGC/GEFFEN/UME	Live And Loud	2
NEW	23	D. BYRD/P.ADAMS/H. HANCOCK/D.WATKINS/T.ROBINSON	BLUE NOTE/UME	Chant	1
RE	24	FLEETWOOD MAC	WARNER BROS./RHINO	Rumours	151
14	25	LANA DEL REY	POLYDOR/INTERSCOPE/JGA	Born To Die	146



## Davis' Lost Album Arrives

Miles Davis' lost album *Rubberband* debuts at No. 37 on Top Album Sales (3,000 sold in the week ending Sept. 12, according to Nielsen Music) and at No. 1 on both Contemporary Jazz Albums and the overall Jazz Albums tallies. The set's original recording sessions date back to 1985, when the album was intended to be Davis' debut for Warner Bros. Records, though the album was ultimately shelved. The completed tracks were augmented with new musical accompaniment and vocalists.

In other jazz news, Vince Guaraldi's TV soundtrack *It's the Great Pumpkin, Charlie Brown* scares up a 23-6 move on Kid Albums (1,000 sold; up 110%). The boost is mostly owed to sales of recent vinyl releases: a direct-to-consumer exclusive on glow-in-the-dark vinyl, a yellow moon-colored set at Barnes & Noble and an orange-colored version at Cracker Barrel.

—K.C.



# trisha yearwood

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male or female, in this  
or any other format.”*

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**OVER  
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10 MILLION**  
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POP VOCAL ALBUM  
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the vocal stylings of  
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she took on.”*

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SOUNDS LIKE NASHVILLE

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PHIL@RELEVANTLV.COM

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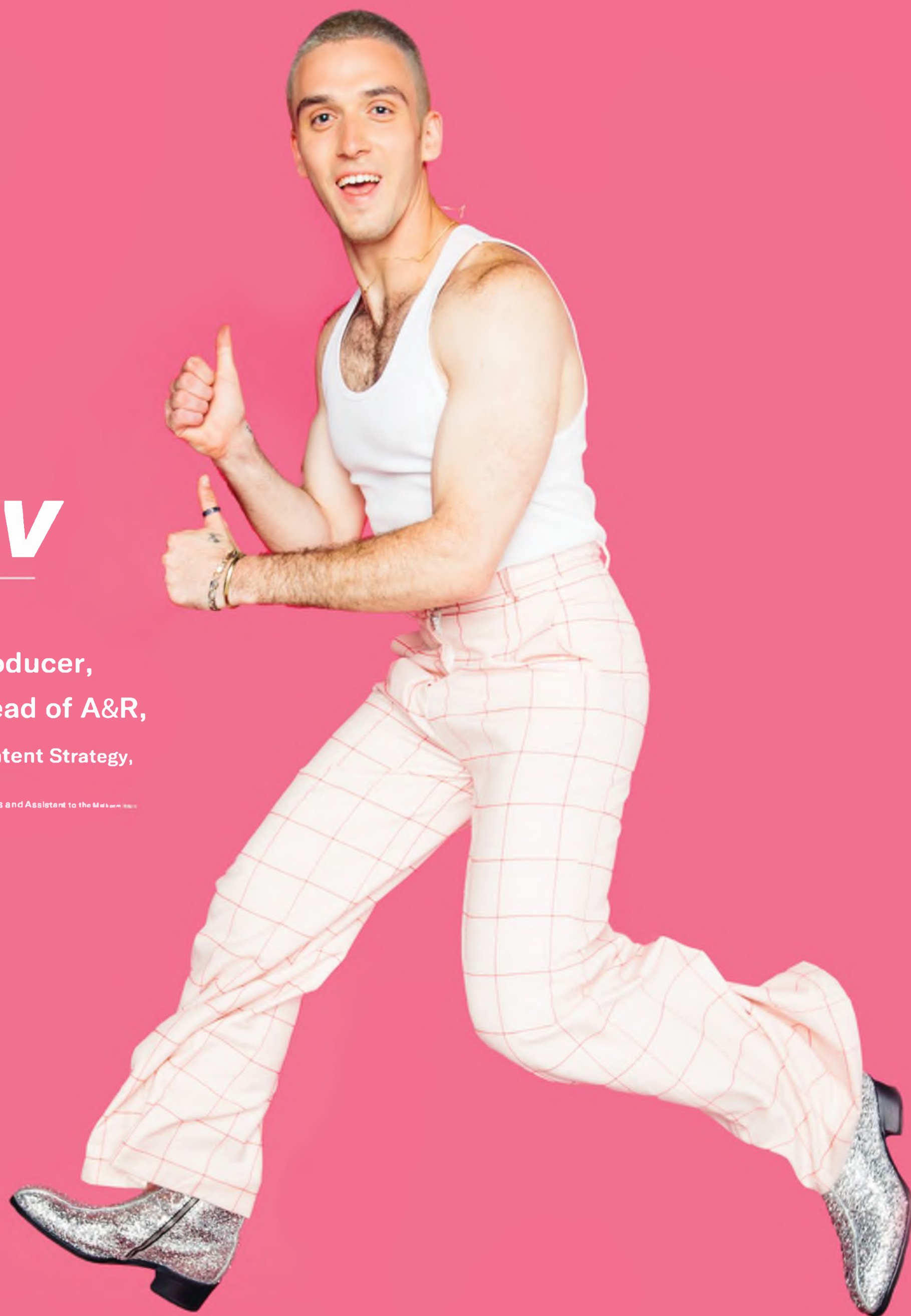




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Songwriter, Producer,  
Label President, Head of A&R,  
SVP of Branded Content Strategy,  
EVP of Synergistic Business Solutions and Assistant to the Master**



SEPT.  
21  
2019

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	<b>#1</b> <b>BTS</b> BIGHIT ENTERTAINMENT	153
2	2	<b>X1</b> STONE MUSIC ENTERTAINMENT	6
8	3	<b>GOT7</b> JYP	108
3	4	<b>SEVENTEEN</b> PLEDIS/LOEN ENTERTAINMENT	117
10	5	<b>BLACKPINK</b> YG/INTERSCOPE/JGA	99
28	6	<b>TOMORROW X TOGETHER</b> BIGHIT ENTERTAINMENT/REPUBLIC	26
4	7	<b>BILLIE EILISH</b> DARKROOM/INTERSCOPE/JGA	60
6	8	<b>ARIANA GRANDE</b> REPUBLIC	345
24	9	<b>NCT DREAM</b> SM	39
38	10	<b>TWICE</b> JYP	67
7	11	<b>CAMILA CABELLO</b> SYCO/EPIC	160
19	12	<b>POST MALONE</b> REPUBLIC	88
20	13	<b>LIL NAS X</b> COLUMBIA	27
21	14	<b>MONSTA X</b> STARSHIP ENTERTAINMENT	93
RE	15	<b>MELANIE MARTINEZ</b> ATLANTIC/AG	27
23	16	<b>NCT 127</b> SM	60
9	17	<b>EXO</b> SM	112
15	18	<b>CARDI B</b> THE KSR GROUP/ATLANTIC/AG	116
12	19	<b>SHAWN MENDES</b> ISLAND	247
RE	20	<b>KEHLANI</b> TSUNAMI MOB/ATLANTIC/AG	22
13	21	<b>LIZZO</b> NICE LIFE/ATLANTIC/AG	14
27	22	<b>HALSEY</b> CAPITOL	131
31	23	<b>ZENDAYA</b> HOLLYWOOD/REPUBLIC	219
34	24	<b>MILEY CYRUS</b> RCA	350
NEW	25	<b>CAMILO SESTO</b> ARIOLA/SONY MUSIC LATIN	1
16	26	<b>NICKI MINAJ</b> YOUNG MONEY/CASH MONEY/REPUBLIC	406
RE	27	<b>JOHN LEGEND</b> COLUMBIA	18
RE	28	<b>THE WEEKND</b> XO/REPUBLIC	129
RE	29	<b>TYLER, THE CREATOR</b> COLUMBIA	35
22	30	<b>RIHANNA</b> WESTBURY ROAD/ROC NATION	441
17	31	<b>TAYLOR SWIFT</b> REPUBLIC	378
25	32	<b>MARSHMELLO</b> JOYTIME COLLECTIVE	120
RE	33	<b>NCT</b> SM	71
39	34	<b>PENTAGON</b> CUBE/LOEN ENTERTAINMENT	21
42	35	<b>STRAY KIDS</b> JYP	52
14	36	<b>LALI</b> ARIOLA/SONY MUSIC ARGENTINA	125
29	37	<b>BAEKHYUN</b> SM	29
11	38	<b>LANA DEL REY</b> POLYDOR/INTERSCOPE/JGA	138
35	39	<b>THE BOYZ</b> CRE KER/KAKAO M	4
RE	40	<b>WAYV</b> LABEL V	31
37	41	<b>LADY GAGA</b> INTERSCOPE/JGA	427
33	42	<b>TRAVIS SCOTT</b> CACTUS JACK/GRAND HUSTLE/EPIC	42
RE	43	<b>MARILIA MENDONCA</b> SOM LIVRE	30
RE	44	<b>KANG DANIEL</b> KONNECT	4
5	45	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/DEF JAM	421
30	46	<b>MEGAN THEE STALLION</b> 501 CERTIFIED/300/AG	23
49	47	<b>MICHAEL JACKSON</b> MJJ/EPIC	246
41	48	<b>ALAN WALKER</b> MER MUSIKK/RCA	44
RE	49	<b>WIZ KHALIFA</b> TAYLOR GANG/ATLANTIC/AG	384
18	50	<b>LOUIS TOMLINSON</b> 78/SYCO/ARISTA	114



## K-Pop Holds Top Six On Social 50

For the first time in 2019, K-pop acts occupy each of the Social 50's top six spots. The last time K-pop monopolized the top six was on the April 14, 2018, chart, which featured BTS, Exo, NCT, Monsta X, Got7 and Wanna One at Nos. 1-6. This time, two of those acts are joined by four different groups, with BTS, X1, Got7, Seventeen, Blackpink and Tomorrow X Together (above) taking Nos. 1-6, respectively.

The last of that list makes the largest gain of the bunch, leaping 28-6 with 631,000 Twitter reactions in the week ending Sept. 12, up 273%, according to Next Big Sound. One of the act's top tweets wished newly 20-year-old member Yeonjun a happy birthday.

K-pop acts also snag eight of the top 10, with NCT Dream and Twice reaching Nos. 9 and 10, respectively.

—KEVIN RUTHERFORD

STREAMING SONGS™			
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist WKS. ON CHART
1	1	<b>#1</b> <b>RANSOM</b> GALACTIC/REPUBLIC	Lil Tecca 14
5	2	<b>CIRCLES</b> REPUBLIC	Post Malone 2
NEW	3	<b>TAKE WHAT YOU WANT</b> REPUBLIC	Post Malone Feat. Ozzy Osbourne & Travis Scott 1
NEW	4	<b>HOLLYWOOD'S BLEEDING</b> REPUBLIC	Post Malone 1
3	5	<b>GOODBYES</b> REPUBLIC	Post Malone Feat. Young Thug 10
NEW	6	<b>ENEMIES</b> REPUBLIC	Post Malone Feat. DaBaby 1
2	7	<b>OLD TOWN ROAD</b> COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus 27
9	8	<b>SUNFLOWER</b> REPUBLIC	Post Malone & Swae Lee 47
19	9	<b>PANINI</b> COLUMBIA	Lil Nas X 12
NEW	10	<b>SAINT-TROPEZ</b> REPUBLIC	Post Malone 1
7	11	<b>NO GUIDANCE</b> CBE/RCA	Chris Brown Feat. Drake 14
4	12	<b>SENORITA</b> SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello 12
6	13	<b>BAD GUY</b> DARKROOM/INTERSCOPE	Billie Eilish 24
3	14	<b>TRUTH HURTS</b> NICE LIFE/ATLANTIC	Lizzo 19
NEW	15	<b>DIE FOR ME</b> REPUBLIC	Post Malone Feat. Future & Halsey 1
NEW	16	<b>ON THE ROAD</b> REPUBLIC	Post Malone Feat. Meek Mill & Lil Baby 1
NEW	17	<b>A THOUSAND BAD TIMES</b> REPUBLIC	Post Malone 1
NEW	18	<b>I'M GONNA BE</b> REPUBLIC	Post Malone 1
NEW	19	<b>STARING AT THE SUN</b> REPUBLIC	Post Malone Feat. gSZA 1
NEW	20	<b>ALLERGIC</b> REPUBLIC	Post Malone 1
29	21	<b>WOW.</b> REPUBLIC	Post Malone 38
11	22	<b>BABY</b> QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby & DaBaby 8
13	23	<b>SOMEONE YOU LOVED</b> VERTIGO/CAPITOL	Lewis Capaldi 10
10	24	<b>MONEY IN THE GRAVE</b> OVO SOUND/REPUBLIC	Drake Feat. Rick Ross 13
18	25	<b>HOT</b> YOUNG STONER LIFE/ATLANTIC/300	Young Thug Feat. Gunna 4
15	26	<b>THE GIT UP</b> RAILER TRAP MUSIC/BMG/WHEELHOUSE/STONEY CREEK/BROKEN BOW/WARNER	Blanco Brown 13
14	27	<b>SUGE</b> SOUTHCOAST/INTERSCOPE	DaBaby 23
12	28	<b>YOU NEED TO CALM DOWN</b> REPUBLIC	Taylor Swift 13
17	29	<b>HOT GIRL SUMMER</b> 501 CERTIFIED/300	Megan Thee Stallion, Nicki Minaj & Ty Dolla Sign 5
NEW	30	<b>MYSELF</b> REPUBLIC	Post Malone 1
NEW	31	<b>I KNOW</b> REPUBLIC	Post Malone 1
NEW	32	<b>INTERNET</b> REPUBLIC	Post Malone 1
20	33	<b>POP OUT</b> COLUMBIA	Polo G Feat. Lil Tjay 22
23	34	<b>MY TYPE</b> ICY/ARTIST TRY WORLDWIDE/WARNER	Saweetie 9
24	35	<b>SHOTTA FLOW</b> NO LOVE	NLE Choppa 13
21	36	<b>TALK</b> RIGHT HAND/RCA	Khalid 31
25	37	<b>BABY SHARK</b> SMART STUDY	Pinkfong 46
22	38	<b>BOYFRIEND</b> SRV/SILENT/REPUBLIC	Ariana Grande & Social House 6
26	39	<b>THE LONDON</b> YOUNG STONER LIFE/ATLANTIC/300	Young Thug, J. Cole & Travis Scott 16
27	40	<b>BEAUTIFUL PEOPLE</b> RIGHT HAND/ATLANTIC/RCA	Ed Sheeran Feat. Khalid 11
30	41	<b>BAD BAD BAD</b> YOUNG STONER LIFE/ATLANTIC/300	Young Thug Feat. Lil Baby 4
28	42	<b>I DON'T CARE</b> SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber 18
16	43	<b>LOVER</b> REPUBLIC	Taylor Swift 4
33	44	<b>WITHOUT ME</b> CAPITOL	Halsey 49
NEW	45	<b>SELF CONTROL</b> NEVER BROKE AGAIN/ATLANTIC	YoungBoy Never Broke Again 1
31	46	<b>SICKO MODE</b> CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott 58
32	47	<b>LALALA</b> BBNO/Y2K/COLUMBIA	Y2K & bbno\$ 10
50	48	<b>ON CHILL</b> MAYBACH/WARNER	Wale Feat. Jeremih 2
39	49	<b>HOW DO YOU SLEEP?</b> CAPITOL	Sam Smith 8
37	50	<b>CASH SHIT</b> 501 CERTIFIED/300	Megan Thee Stallion Feat. DaBaby 9

### CHARTS LEGEND

Bullets indicate titles with greatest weekly gains.

### ALBUM CHARTS

Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).

RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.

RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.

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

Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platino symbol indicates album's multiplatinum level.

### DIGITAL SONG SALES CHARTS

RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).

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

### AWARDS

**PS** (PaceSetter for largest % album sales gain)

**GG** (Greatest Gainer for largest volume gain)

**SAL** (Sales Gainer)

**AIR** (Airplay Gainer)

**STM** (Streaming Gainer)

Publishing song index available on [Billboard.com](http://Billboard.com).

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**SIEDAH GARRETT**

(Track: I Know I Can)

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**JULIAN LENNON**

**SIEDAH GARRETT**

**KECHI OKWUCHI**

**VISHWA MOHAN BHATT**

**Rupam Sarmah**



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**Associate Producer  
KEVIN MACKIE**

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HOT 100 SONGWRITERS™

1	#1 1WK	LOUIS BELL
2		POST MALONE
3		BILLY WALSH
4		FRANK DUKES
5		TAYLOR SWIFT
6		DABABY
7		ANDREW WATT
TIE	8	BILLIE EILISH
TIE	8	FINNEAS O'CONNELL
TIE	10	LIZZO
TIE	10	RICKY REED

COUNTRY SONGWRITERS™

1	#1 13WKS	BLANCO BROWN
2		ASHLEY GORLEY
3		HARDY
4		JON NITE
5		HILLARY LINDSEY
6		LUKE COMBS
7		GORDIE SAMPSON
TIE	8	BEN BURGESS
TIE	8	KEVIN KADISH
10		ROSS COPPERMAN

R&B/HIP-HOP SONGWRITERS™

1	#1 1WK	POST MALONE
2		LOUIS BELL
3		DABABY
4		BILLY WALSH
TIE	5	LIZZO
TIE	5	RICKY REED
7		NICK MIRA
8		LIL TECCA
9		TAZ TAYLOR
TIE	10	JESSE SAINT JOHN
TIE	10	STEVEN CHEUNG



Louis Bell  
Doubles  
Up At  
No. 1

Louis Bell commands both the Hot 100 Songwriters and Hot 100 Producers charts simultaneously for the first time, thanks to a massive week on the Billboard Hot 100. He leads the Songwriters tally for the first time on the strength of 19 writing credits on the Hot 100 — 16 from songs on Post Malone's new Billboard 200 No. 1 LP, *Hollywood's Bleeding* — while pacing the Producers survey for an 11th week thanks to 18 Hot 100 production credits.

Bell is the third talent to top both recently launched tallies simultaneously, following Finneas O'Connell (three weeks in June) and Taylor Swift (one, earlier in September).

Meanwhile, Post Malone powers 9-2 on the Songwriters ranking thanks to his 17 Hot 100 entries (as an artist and writer), including four in the top 10.

—XANDER ZELLNER

HOT 100 PRODUCERS™

1	#1 11WKS	LOUIS BELL
2		FRANK DUKES
3		ANDREW WATT
4		BRIAN LEE
5		FINNEAS O'CONNELL
6		RICKY REED
7		WHEEZY
8		TMS
9		NICK MIRA
10		DISCLOSURE

COUNTRY PRODUCERS™

1	#1 9WKS	DANN HUFF
2		JOEY MOI
3		SCOTT HENDRICKS
4		SCOTT MOFFATT
5		BLANCO BROWN
6		ROSS COPPERMAN
7		MICHAEL KNOX
8		MARSHMELLO
9		SHANE MCANALLY
10		MICHAEL CARTER

R&B/HIP-HOP PRODUCERS™

1	#1 3WKS	LOUIS BELL
2		RICKY REED
3		WHEEZY
4		NICK MIRA
5		DISCLOSURE
6		LONDON ON DA TRACK
7		TELE
8		BRIAN LEE
9		TAZ TAYLOR
10		T-MINUS

The top songwriters and producers on the Billboard Hot 100 and selective genre songs charts that utilize the Hot 100 formula (blending streaming, airplay and download sales data) for the charts dated Sept. 21, 2019. Rankings are based on accumulated weekly points for all charted songs — on the specified chart for the week — on which a songwriter or producer is credited. If a song is written or produced by more than one person, points are divided equally among all credited parties.

ASCAP WRITERS POWER THE CHARTS.

CONGRATS TO OUR MEMBERS ON THIS WEEK'S BILLBOARD TOP SONGWRITER & TOP PRODUCER CHARTS

BAD BUNNY BILLIE EILISH BRENDON URE CHRIS JEDAY DADDY YANKEE DANN HUFF DAN SMITH  
DILLON FRANCIS DJ SNAKE FINNEAS O'CONNELL JONAS JEBERG JOZZY LOUIS BELL MALUMA  
MAMBO KINGZ MATTMAN & ROBIN OWY ON THE DRUMS PAUL MEANY PLAY-N-SKILLZ  
SAM HOLLANDER SNOW TRENT REZTOR



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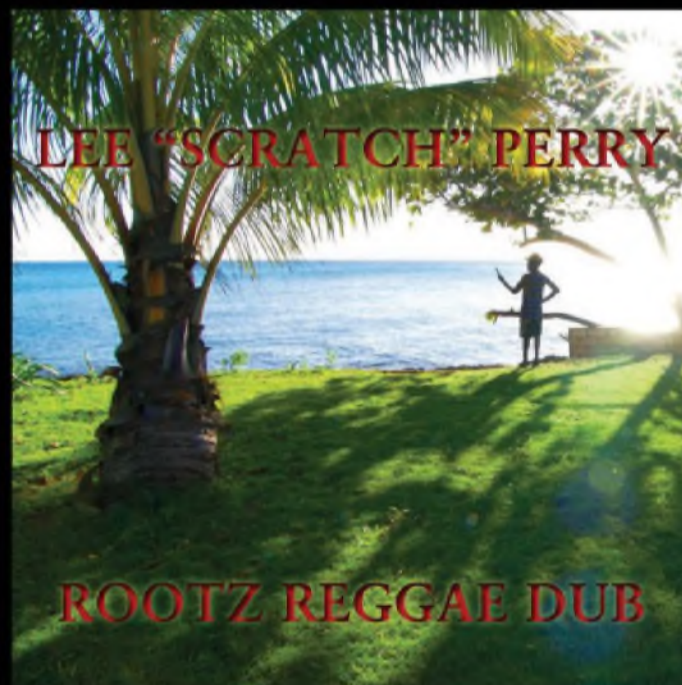
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RADIO SONGS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 2 WKS SENORITA Shawn Mendes & Camila Cabello SYCO/ISLAND/EPIC/REPUBLIC	11	
4	2	TRUTH HURTS Lizzo NICE LIFE/ATLANTIC	13	
2	3	IDON'T CARE Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	19	
3	4	TALK Khalid RIGHT HAND/RCA	23	
5	5	SUCKER Jonas Brothers REPUBLIC	28	
8	6	SOMEONE YOU LOVED Lewis Capaldi VERTIGO/CAPITOL	10	
6	7	BAD GUY Billie Eilish DARKROOM/INTERSCOPE	18	
7	8	IF I CAN'T HAVE YOU Shawn Mendes ISLAND/REPUBLIC	20	
9	9	GOODBYES Post Malone Feat. Young Thug REPUBLIC	10	
11	10	NO GUIDANCE Chris Brown Feat. Drake CBE/RCA	12	
10	11	DANCING WITH A STRANGER Sam Smith & Normani CAPITOL	33	
12	12	BEAUTIFUL PEOPLE Ed Sheeran Feat. Khalid RIGHT HAND/ATLANTIC/RCA	8	
13	13	BOYFRIEND Ariana Grande & Social House SRV/SILENT/REPUBLIC	6	
18	14	TRAMPOLINE SHAED PHOTO FINISH/CAROLINE	11	
15	15	KNOCKIN' BOOTS Luke Bryan CAPITOL NASHVILLE	11	
21	16	ONLY HUMAN Jonas Brothers REPUBLIC	7	
14	17	HEY LOOK MA, I MADE IT Panic! At The Disco DCD2/FUELED BY RAMEN/EMG	20	
20	18	MONEY IN THE GRAVE Drake Feat. Rick Ross OVO SOUND/REPUBLIC	9	
23	19	LIVING Dierks Bentley CAPITOL NASHVILLE	7	
16	20	SPEECHLESS Dan + Shay WARNER MUSIC NASHVILLE/WAR/WARNER	31	
22	21	SUGE DaBaby SOUTHCOAST/INTERSCOPE	16	
28	22	MY TYPE Saweetie ICY/ARTISTRY WORLDWIDE/WARNER	8	
28	23	IDON'T KNOW ABOUT YOU Chris Lane BIG LOUD	6	
17	24	THE ONES THAT DIDN'T MAKE IT BACK HOME Justin Moore VALORY	12	
28	25	HOW DO YOU SLEEP? Sam Smith CAPITOL	6	

DIGITAL SONG SALES™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 3 WKS TRUTH HURTS Lizzo NICE LIFE/ATLANTIC/AG	21	
NEW	2	TAKE WHAT YOU WANT Post Malone Feat. Ozzy Osbourne & Travis Scott REPUBLIC	1	
3	3	SENIORITA Shawn Mendes & Camila Cabello ISLAND	12	
6	4	SOMEONE YOU LOVED Lewis Capaldi VERTIGO/CAPITOL	18	
5	5	THE GIT UP Blanco Brown TRAILER TRAP MUSIC/BMG/BBMG	14	
4	6	OLD TOWN ROAD Lil Nas X Feat. Billy Ray Cyrus LIL NAS X/COLUMBIA	27	
NEW	7	HOME COMING QUEEN? Kelsea Ballerini BLACK RIVER	1	
2	8	CIRCLES Post Malone REPUBLIC	2	
7	9	GOOD AS HELL Lizzo NICE LIFE/ATLANTIC/AG	6	
9	10	BAD GUY Billie Eilish DARKROOM/INTERSCOPE/IGA	24	
NEW	11	CARRY ME AWAY John Mayer COLUMBIA	1	
8	12	YOU NEED TO CALM DOWN Taylor Swift REPUBLIC	12	
NEW	13	SHAMELESS Camila Cabello SYCO/EPIC	1	
NEW	14	WANTED OneRepublic MOSLEY/INTERSCOPE/IGA	1	
NEW	15	LIAR Camila Cabello SYCO/EPIC	1	
12	16	ONE THING RIGHT Marshmello & Kane Brown JOY TIME COLLECTIVE/RCA NASHVILLE/SMN	12	
NEW	17	SOMEBODY TO LOVE OneRepublic MOSLEY/INTERSCOPE/IGA	1	
NEW	18	HOLLYWOOD'S BLEEDING Post Malone REPUBLIC	1	
NEW	19	THE FATHER, MY SON, AND THE HOLY GHOST Craig Morgan TRIPPLE SHOES	1	
NEW	20	DIE FOR ME Post Malone Feat. Future & Halsey REPUBLIC	1	
14	21	BEAUTIFUL PEOPLE Ed Sheeran Feat. Khalid ATLANTIC/AG	11	
NEW	22	LET IT BE ME Steve Aoki Feat. Backstreet Boys ULTRA	1	
16	23	IDON'T CARE Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM/AG	18	
10	24	LOVER Taylor Swift REPUBLIC	4	
15	25	ONLY HUMAN Jonas Brothers REPUBLIC	5	

# POP/RHYTHMIC/ADULT

billboard

SEPT. 21 2019

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 SENORITA Shawn Mendes & Camila Cabello SYCO/ISLAND/EPIC/REPUBLIC	13	
2	2	TRUTH HURTS Lizzo NICE LIFE/ATLANTIC	16	
3	3	IDON'T CARE Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	19	
4	4	BAD GUY Billie Eilish DARKROOM/INTERSCOPE	22	
8	5	SOMEONE YOU LOVED Lewis Capaldi VERTIGO/CAPITOL	13	
6	6	GOODBYES Post Malone Feat. Young Thug REPUBLIC	11	
5	7	TALK Khalid RIGHT HAND/RCA	27	
9	8	BEAUTIFUL PEOPLE Ed Sheeran Feat. Khalid RIGHT HAND/ATLANTIC/RCA	11	
11	9	BOYFRIEND Ariana Grande & Social House SRV/SILENT/REPUBLIC	7	
7	10	IF I CAN'T HAVE YOU Shawn Mendes ISLAND/REPUBLIC	20	
10	11	SUCKER Jonas Brothers REPUBLIC	29	
12	12	ONLY HUMAN Jonas Brothers REPUBLIC	11	
14	13	TRAMPOLINE SHAED PHOTO FINISH/CAROLINE	15	
17	14	HOW DO YOU SLEEP? Sam Smith CAPITOL	8	
15	15	DANCING WITH A STRANGER Sam Smith & Normani CAPITOL	35	
23	16	GG CIRCLES Post Malone REPUBLIC	3	
18	17	TIME NF NF REAL MUSIC/CAROLINE	7	
21	18	MOTIVATION Normani KEEP COOL/RCA	4	
13	19	EASIER 5 Seconds Of Summer 5 SECONDS OF SUMMER/INTERSCOPE	17	
22	20	HATE ME Ellie Goulding & Juice WRLD POLYDOR/INTERSCOPE	10	
16	21	YOU NEED TO CALM DOWN Taylor Swift REPUBLIC	14	
25	22	PANINI Lil Nas X COLUMBIA	8	
26	23	ONE THING RIGHT Marshmello & Kane Brown JOY TIME COLLECTIVE/RCA NASHVILLE/RCA	9	
19	24	LOVE ME LESS MAX & Quinn XCII COLOUR VISION/RED	19	
33	25	LOVER Taylor Swift REPUBLIC	2	

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
4	1	#1 6G SUCKER Jonas Brothers REPUBLIC	23	
1	2	WALK ME HOME P!nk RCA	29	
2	3	YOU SAY Lauren Daigle CENTRICITY/2TONE/WARNER	38	
3	4	GIRLS LIKE YOU Maroon 5 222/INTERSCOPE	63	
5	5	DANCING WITH A STRANGER Sam Smith & Normani CAPITOL	32	
6	6	SHALLOW Lady Gaga & Bradley Cooper INTERSCOPE	48	
8	7	IDON'T CARE Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	18	
9	8	SPEECHLESS Dan + Shay WARNER MUSIC NASHVILLE/WARNER	15	
10	9	HIGH HOPES Panic! At The Disco DCD2/FUELED BY RAMEN/EMG	40	
7	10	BE ALRIGHT Dean Lewis ISLAND/REPUBLIC	36	
12	11	SOMEONE YOU LOVED Lewis Capaldi VERTIGO/CAPITOL	10	
11	12	A MILLION DREAMS P!nk FOX/20TH CENTURY FOX/ATLANTIC	37	
13	13	IF I CAN'T HAVE YOU Shawn Mendes ISLAND/REPUBLIC	19	
14	14	(I'M GONNA) LOVE ME AGAIN Elton John & Taron Egerton PARAMOUNT PICTURES/SROCKET/INTERSCOPE	14	
15	15	ANOTHER ONE DOWN Richard Marx BMG/IN2UNE	4	
16	16	ME! Taylor Swift Feat. Brendon Urie REPUBLIC	21	
17	17	HIGHER LOVE Kygo X Whitney Houston RCA	9	
18	18	SENIORITA Shawn Mendes & Camila Cabello SYCO/ISLAND/EPIC/REPUBLIC	10	
20	19	FOREVER NOW Michael Buble REPRISE/WARNER	10	
19	20	RUMOR Lee Brice CURB	5	
21	21	HEY LOOK MA, I MADE IT Panic! At The Disco DCD2/FUELED BY RAMEN/EMG	8	
22	22	YOU NEED TO CALM DOWN Taylor Swift REPUBLIC	12	
23	23	TALK Khalid RIGHT HAND/RCA	6	
29	24	AS YOU ARE Daughtry 19/RCA	13	
27	25	HOW DO YOU SLEEP? Sam Smith CAPITOL	3	

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
2	1	#1 1 WKR GOODBYES Post Malone Feat. Young Thug REPUBLIC	11	
1	2	MONEY IN THE GRAVE Drake Feat. Rick Ross OVO SOUND/REPUBLIC	13	
4	3	GG MY TYPE Saweetie ICY/ARTISTRY WORLDWIDE/WARNER	15	
3	4	NO GUIDANCE Chris Brown Feat. Drake CBE/RCA	14	
5	5	TRUTH HURTS Lizzo NICE LIFE/ATLANTIC	17	
6	6	THE LONDON Young Thug, J. Cole & Travis Scott YOUNG STONER LIFE/ATLANTIC/300	14	
7	7	RANSOM Lil Tecca GALACTIC/REPUBLIC	10	
8	8	HOT GIRL SUMMER Megan Thee Stallion, Nicki Minaj & Ty Dolla Sign 1501 CERTIFIED/300	5	
14	9	RIGHT BACK Khalid Feat. A Boogie Wit da Hoodie RIGHT HAND/RCA	6	
10	10	TALK Khalid RIGHT HAND/RCA	31	
12	11	SUGE DaBaby SOUTHCOAST/INTERSCOPE	19	
11	12	SINGLE AGAIN Big Sean G O O D /DEF JAM	7	
15	13	BOYFRIEND Ariana Grande & Social House SRV/SILENT/REPUBLIC	6	
13	14	PANINI Lil Nas X COLUMBIA	10	
9	15	POP OUT Polo G Feat. Lil Tjay COLUMBIA	21	
16	16	WIGGLE IT French Montana Feat. City Girl QUALITY CONTROL/MOTOWN/BAD BOY/CAPITOL/EPIC	8	
17	17	TIME NF NF REAL MUSIC/CAROLINE	8	
18	18	WISH WISH DJ Khaled Feat. Cardi B & 21 Savage WE THE BEST/EPIC	5	
20	19	ANTISOCIAL Ed Sheeran & Travis Scott ATLANTIC	6	
19	20	UNO Ambjaay COLUMBIA	11	
26	21	ON CHILL Wale Feat. Jeremih MAYBACH/WARNER	3	
23	22	BABY SITTER DaBaby Feat. Offset SOUTHCOAST/INTERSCOPE	4	
22	23	SENIORITA Shawn Mendes & Camila Cabello SYCO/ISLAND/EPIC/REPUBLIC	6	
25	24	WON'T BE LATE Swae Lee Feat. Drake EARDRUMMA/INTERSCOPE	3	
24	25	CASH SHIT Megan Thee Stallion Feat. DaBaby 1501 CERTIFIED/300	8	

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 7 WKS IDON'T CARE Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	19	
3	2	SOMEONE YOU LOVED Lewis Capaldi VERTIGO/CAPITOL	23	
4	3	SUCKER Jonas Brothers REPUBLIC	29	
5	4	GG SENORITA Shawn Mendes & Camila Cabello SYCO/ISLAND/EPIC/REPUBLIC	12	
2	5	IF I CAN'T HAVE YOU Shawn Mendes ISLAND/REPUBLIC	20	
6	6	YOU NEED TO CALM DOWN Taylor Swift REPUBLIC	14	
8	7	BAD GUY Billie Eilish DARKROOM/INTERSCOPE	18	
7	8	HEY LOOK MA, I MADE IT Panic! At The Disco DCD2/FUELED BY RAMEN/EMG	31	
9	9	WALK ME HOME P!nk RCA	30	
11	10	TALK Khalid RIGHT HAND/RCA	19	
12	11	CAN WE PRETEND P!nk Feat. Cash Cash RCA	8	
13	12	BEAUTIFUL PEOPLE Ed Sheeran Feat. Khalid RIGHT HAND/ATLANTIC/RCA	11	
14	13	HOW DO YOU SLEEP? Sam Smith CAPITOL	8	
18	14	TRUTH HURTS Lizzo NICE LIFE/ATLANTIC	9	
15	15	RESCUE ME OneRepublic MOSLEY/INTERSCOPE	14	
16	16	ONLY HUMAN Jonas Brothers REPUBLIC	9	
17	17	THE BONES Maren Morris COLUMBIA NASHVILLE/COLUMBIA	16	
20	18	CAN'T HELP ME NOW Rob Thomas EMBLEM/ATLANTIC	8	
19	19	MISS ME MORE Kelsea Ballerini BLACK RIVER/RCA	13	
21	20	MIRACLE PILL Goo Goo Dolls WARNER	9	
24	21	GOD ONLY KNOWS for KING & COUNTRY CURB-WORD/CURB	16	
26	22	WITH YOU Kaskade & Meghan Trainor EPIC	5	
25	23	HATE ME Ellie Goulding & Juice WRLD POLYDOR/INTERSCOPE	10	
27	24	WAVES Dean Lewis ISLAND/REPUBLIC	6	
28	25	BOYFRIEND Ariana Grande & Social House SRV/SILENT/REPUBLIC	6	

ADULT CONTEMPORARY, RHYTHMIC, MAINSTREAM TOP 40, RHYTHMIC, ADULT CONTEMPORARY AND ADULT TOP 40 CHARTS ARE MONITORED 24 HOURS A DAY. RADIO SONGS THE WEEK'S MOST POPULAR SONGS, RANKED BY RADIO AIRPLAY AND SALES DATA AS REPORTED BY NIELSEN MUSIC. RADIO STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY. 7 DAYS A WEEK. RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SEE THE LEGEND ON BILLBOARD.COM FOR MORE DETAILS.

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**A twenty-year milestone** for beloved vocalist Deva Premal, **DEVA** offers up a transcendent collection of signature mantras for yoga, meditation and inner peace

**DEVA**  
Deva Premal

DEVA is a calling - beyond the chattering mind, the heavy heart and life's many distractions - into a place of conscious relaxation. Alternately soothing, uplifting, and inviting, Deva's entrancing voice guides listeners into deeper states, a portal to inner peace. The album is book-ended by versions of the **Seven Chakra Gayatri Mantra**, like a journey coming full circle.

Tracks range from alluring chants with partner Miten, to soaring flights of bansuri flute by Nepalese maestro Manose, all set in soundscapes of producer Joby Baker's sensual, groove-laden instrumentation - including "Prabhujee," written by Ravi Shankar and featuring Anoushka Shankar on sitar.

"Beautiful music, beautiful!"  
- HH Dalai Lama

"My favorite CD for yoga is Deva Premal's ... it's the only one I want to listen to." - Cher

"Pure magic." - Eckhart Tolle

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## HOT COUNTRY SONGS™

LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	<b>#1 TO WKS</b> <b>THE GIT UP</b> ●	BLANCO BROWN (B. A. III)	Blanco Brown	1	15
2	2	<b>KNOCKIN' BOOTS</b> ●	J. STEVENS, J. S. STEVENS (H. LINDSEY, G. SAMPSON, J. M. NITE)	Luke Bryan	2	24
3	3	<b>BEER NEVER BROKE MY HEART</b>	S. MOFFATT (L. COMBS, R. MONTANA, J. SINGLETON)	Luke Combs	2	19
5	4	<b>WHISKEY GLASSES</b> ▲	J. MOI (B. BURGESS, K. KADISH)	Morgan Wallen	1	48
9	5	<b>I DON'T KNOW ABOUT YOU</b> ●	J. MOI (A. GORLEY, M. W. HARDY, H. PHELPS, J. RODGERS)	Chris Lane	5	49
4	6	<b>ONE THING RIGHT</b>	MARSHMELLO (MARSHMELLO, K. BROWN, J. FRASURE, M. MCGINN)	Marshmello & Kane Brown	4	10
6	7	<b>GOD'S COUNTRY</b> ▲	S. HENDRICKS (M. W. HARDY, J. M. SCHMIDT, D. DAWSON)	Blake Shelton	1	25
11	8	<b>LIVING</b>	R. COPPERMAN, JON RANDALL (R. COPPERMAN, J. M. NITE, A. GORLEY, D. BENTLEY)	Dierks Bentley	8	23
8	9	<b>THE ONES THAT DIDN'T MAKE IT BACK HOME</b>	J. S. STOVER, S. BORCHERT (J. A. MOORE, P. DIGIOVANNI, C. MCGILL, J. S. STOVER)	Justin Moore	7	25
7	10	<b>ALL TO MYSELF</b> ●	D. SMYERS, S. HENDRICKS (D. SMYERS, S. MOONEY, N. GALYON, J. REYNOLDS)	Dan + Shay	3	36
12	11	<b>PRAYED FOR YOU</b>	A. BOWERS, M. STELL (M. STELL, A. BOWERS, A. CRUZ)	Matt Stell	11	35
13	12	<b>SOUTHBOUND</b>	D. GARCIA, C. UNDERWOOD (C. UNDERWOOD, D. A. GARCIA, J. MILLER)	Carrie Underwood	12	18
14	13	<b>LOVE YOU TOO LATE</b>	M. R. CARTER (C. SWINDELL, M. R. CARTER, B. KINNEY)	Cole Swindell	13	29
15	14	<b>ONE MAN BAND</b>	S. MCANALLY (M. RAMSEY, T. ROSEN, B. TURSJI, J. OSBORNE)	Old Dominion	14	24
NEW	15	<b>HOMECOMING QUEEN?</b>	J. ROBBINS (K. BALLERINI, J. ROBBINS, N. GALYON)	Kelsea Ballerini	15	1
17	16	<b>GOOD VIBES</b>	Z. CROWELL, C. JANSON (C. JANSON, Z. CROWELL, A. GORLEY)	Chris Janson	16	20
19	17	<b>BUY MY OWN DRINKS</b>	D. HUFF (H. MULHOLLAND, J. WAYNE, N. COOKE, H. LINDSEY, J. KEAR)	Runaway June	17	30
16	18	<b>TIP OF MY TONGUE</b>	R. COPPERMAN, K. CHESNEY (K. CHESNEY, R. COPPERMAN, E. C. SHEERAN)	Kenny Chesney	14	10
22	19	<b>EVERY LITTLE THING</b>	C. BROWN (R. DICKERSON, P. WELING, C. BROWN)	Russell Dickerson	19	25
28	20	<b>SAL AIR STM</b> <b>EVEN THOUGH I'M LEAVING</b>	S. MOFFATT (L. COMBS, W. B. DURRETT, R. F. L. CHER)	Luke Combs	12	14
18	21	<b>WHAT HAPPENS IN A SMALL TOWN</b>	D. HUFF (B. GILBERT, R. AKINS, B. BERRYHILL, J. DUNNE)	Brantley Gilbert + Lindsay Ell	18	39
21	22	<b>WE WERE</b>	D. HUFF, K. URBAN (E. CHURCH, J. HYDE, R. TYNDELL)	Keith Urban	18	18
20	23	<b>THE BONES</b> ●	G. KURSTIN (M. MORRIS, J. ROBBINS, L. VOLTZ)	Maren Morris	20	28
23	24	<b>WHAT IF I NEVER GET OVER YOU</b>	D. HUFF (S. ELLIS, J. GREEN, R. J. HURD, L. VOLTZ)	Lady Antebellum	14	17
26	25	<b>REMEMBER YOU YOUNG</b>	D. HUFF, J. FRASURE, THOMAS RHETT (THOMAS RHETT, J. FRASURE, A. GORLEY)	Thomas Rhett	25	9
31	26	<b>HELL RIGHT</b>	S. HENDRICKS (D. A. GARCIA, B. TYLER, M. W. HARDY)	Blake Shelton Featuring Trace Adkins	26	4
24	27	<b>IT ALL COMES OUT IN THE WASH</b>	J. JOYCE (M. LAMBERT, H. LINDSEY, L. MCKENNA, L. ROSE)	Miranda Lambert	24	9
26	28	<b>HEARTLESS</b>	DIPLO, KING HENRY, CHARLIE HANDSOME, J. MOI (T. W. PENTZ, H. A. ALLEN, M. WALKER, E. K. SMITH, R. J. HURD, CHARLIE HANDSOME)	Diplo Presents Thomas Wesley Featuring Morgan Wallen	15	4
29	29	<b>DIVE BAR</b>	G. BROOKS (M. ROSSELL, B. KENNEDY, T. G. BROOKS)	Garth Brooks & Blake Shelton	29	11
34	30	<b>HEARTACHE MEDICATION</b>	J. PARDI, B. BUTLER, R. GORE (J. PARDI, BARY DEAN, N. HEMBRY)	Jon Pardi	30	14
33	31	<b>RIDIN' ROADS</b>	Z. CROWELL (D. LYNCH, A. GORLEY, Z. CROWELL)	Dustin Lynch	26	27
39	32	<b>HOMESICK</b>	D. HUFF (K. BROWN, B. BERRYHILL, M. J. MCGINN, T. PHILLIPS)	Kane Brown	24	25
37	33	<b>SLOW DANCE IN A PARKING LOT</b>	P. DIGIOVANNI (J. DAVIS, L. L. FOWLER)	Jordan Davis	33	8
42	34	<b>MORE HEARTS THAN MINE</b>	S. ELLIS, J. ANDRESS (J. ANDRESS, S. ELLIS, D. SOUTHERLAND)	Ingrid Andress	34	10
38	35	<b>MAKE ME WANT TO</b>	A. BOWERS, E. TORRES (J. ALLEN, P. SIKES, J. DENMARK)	Jimmie Allen	35	15
36	36	<b>THOUGHT ABOUT YOU</b>	B. GALLIMORE, T. MCGRAW (L. T. MILLER, B. WARREN, B. D. WARREN)	Tim McGraw	26	23
35	37	<b>MR. LONELY</b>	D. HUFF, S. MCANALLY, J. OSBORNE (J. CARSON, C. DUDDY, M. WYSTRACH, S. MCANALLY, J. OSBORNE)	Midland	31	15
41	38	<b>TO A T</b>	D. HUFF, A. ESHUIS (R. J. HURD, N. SPICER, L. VOLTZ)	Ryan Hurd	35	31
44	39	<b>I WISH GRANDPAS NEVER DIED</b>	D. HUFF (R. GREEN, L. BONDS, B. GREEN)	Riley Green	32	6
NEW	40	<b>WE BACK</b>	M. KNOX (B. D. WARREN, B. WARREN, T. HUBBARD, J. M. SCHMIDT)	Jason Aldean	40	1
43	41	<b>I HOPE</b>	R. COPPERMAN (Z. KALE, J. M. NITE, G. BARRETT)	Gabby Barrett	31	20
40	42	<b>SOMEONE I USED TO KNOW</b>	ANDREW WATT (Z. A. BROWN, A. WOTMAN, M. MOON, B. SIMONETTI, S. MENDES)	Zac Brown Band	27	16
32	43	<b>SOON YOU'LL GET BETTER</b>	J. M. ANTONOFF, T. SWIFT (T. SWIFT, J. M. ANTONOFF)	Taylor Swift Featuring Dixie Chicks	10	3
45	44	<b>CATCH</b>	D. HUFF (B. YOUNG, R. COPPERMAN, A. GORLEY)	Brett Young	43	11
46	45	<b>CHASIN' YOU</b>	J. MOI (J. MOORE, M. WALKER, C. WISEMAN)	Morgan Wallen	45	4
47	46	<b>LONELY IF YOU ARE</b>	C. DESTEFANO, C. RICE (C. RICE, L. RIMES, H. PHELPS)	Chase Rice	43	10
48	47	<b>FAMILY TREE</b>	M. REAVES, C. HAMMACK (C. HAMMACK, T. VERGES, G. SAMPSON)	Caylee Hammack	47	2
50	48	<b>DIE FROM A BROKEN HEART</b>	J. ROBBINS, D. WELLS (M. MARLOW, T. DYE, J. SINGLETON, D. RUTAN)	Maddie & Tae	43	10
NEW	49	<b>THE FATHER, MY SON, AND THE HOLY GHOST</b>	NOT LISTED (NOT LISTED)	Craig Morgan	49	1
NEW	50	<b>REDESIGNING WOMEN</b>	D. COBB (N. HEMBRY, R. CLAWSON)	The Highwomen	50	1



## Brown 'Up' To Historic No. 1 Run

"The Git Up" by Blanco Brown (above) tops Hot Country Songs for a 10th week, making him the first soloist to reign for double-digit weeks with a debut single since the survey adopted a multi-metric methodology in October 2012. The track adds its latest frame at the summit with 19 million U.S. streams, 5.9 million in radio reach and 15,000 downloads sold, according to Nielsen Music.

Only one other debut hit by any act led for double-digit weeks in the past seven years: Florida Georgia Line's "Cruise" (24 weeks, 2012-13).

Plus, *The Highwomen*, the inaugural set from the supergroup of Brandi Carlile, Natalie Hemby, Maren Morris and Amanda Shires, debuts at No. 1 on Top Country Albums (34,000 equivalent album units). The set is the first leader by an all-female group since Pistol Annies' *Interstate Gospel*, which entered at the peak on the chart dated Nov. 17, 2018.

—JIM ASKER

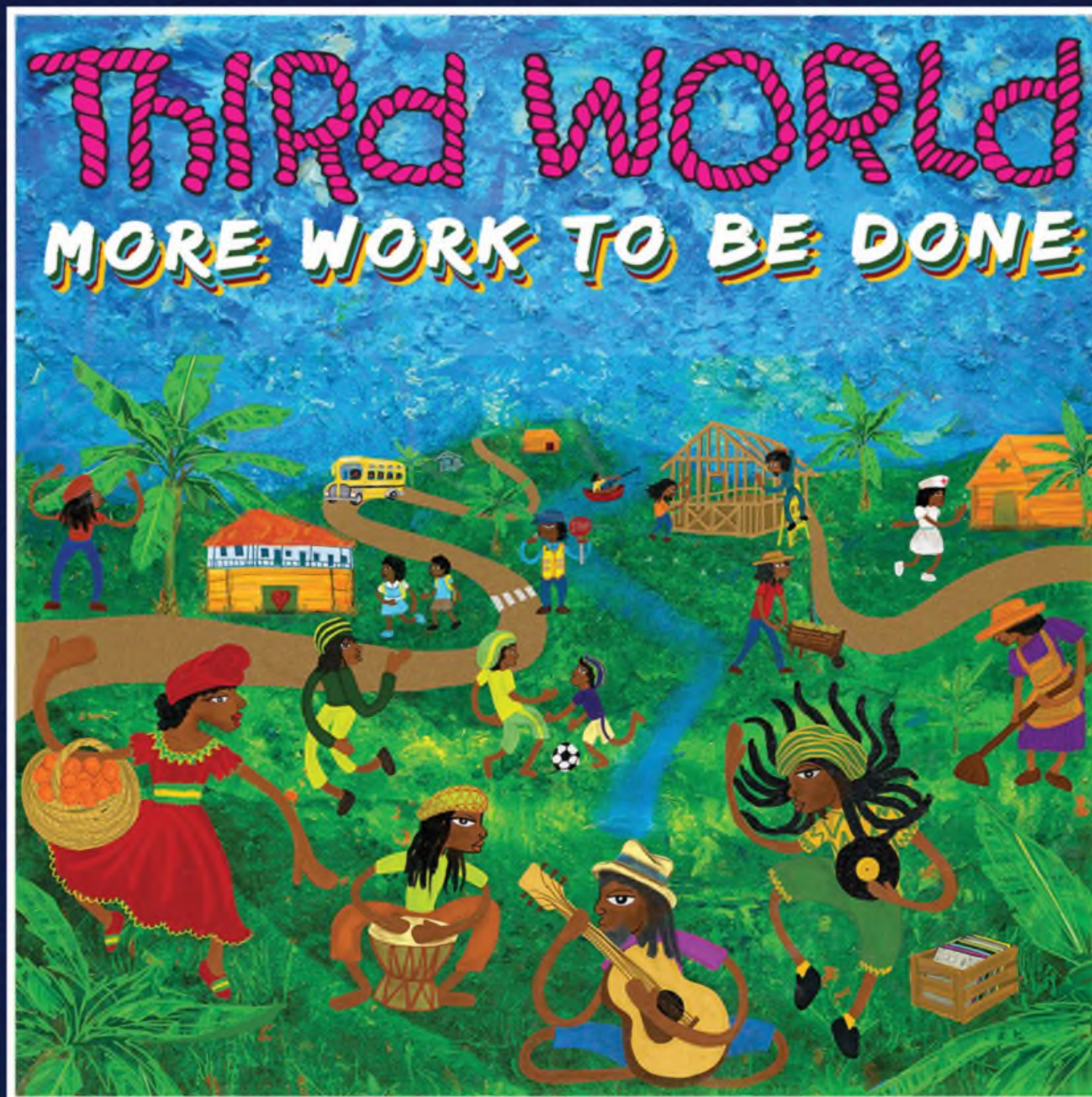
## TOP COUNTRY ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Label	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL				
NEW	1	<b>#1 1 WK</b> <b>THE HIGHWOMEN</b>	LOW COUNTRY SOUND/ELEKTRA/EMG	The Highwomen	1	
1	2	<b>LUKE COMBS</b> ●	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	119	
3	3	<b>DAN + SHAY</b> ●	WARNER MUSIC NASHVILLE/WMN	Dan + Shay	64	
NEW	4	<b>HOME FREE</b>	HOME FREE	Dive Bar Saints	1	
4	5	<b>MORGAN WALLEN</b>	BIG LOUD	If I Know Me	67	
7	6	<b>LUKE COMBS</b>	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	The Prequel (EP)	14	
6	7	<b>CHRIS STAPLETON</b> ▲	MERCURY/UMGN	Traveller	228	
8	8	<b>JASON ALDEAN</b> ●	MACON/BROKEN BOW/BMG	Rearview Town	74	
2	9	<b>SHERYL CROW</b>	VALORY/BMLG	Threads	2	
9	10	<b>KANE BROWN</b>	ZONE 4/RCA NASHVILLE/SMN	Experiment	44	
10	11	<b>THOMAS RHETT</b>	VALORY/BMLG	Center Point Road	15	
12	12	<b>MAREN MORRIS</b>	COLUMBIA NASHVILLE/SMN	GIRL	27	
13	13	<b>KANE BROWN</b> ▲	ZONE 4/RCA NASHVILLE/SMN	Kane Brown	145	
11	14	<b>ZAC BROWN BAND</b>	ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	216	
20	15	<b>GG</b> <b>CARRIE UNDERWOOD</b> ●	CAPITOL NASHVILLE/UMGN	Cry Pretty	52	
14	16	<b>FLORIDA GEORGIA LINE</b>	BMLG	Can't Say I Ain't Country	30	
18	17	<b>KACEY MUSGRAVES</b> ●	MCA NASHVILLE/UMGN	Golden Hour	71	
16	18	<b>JON PARDI</b> ▲	CAPITOL NASHVILLE/UMGN	California Sunrise	169	
19	19	<b>THOMAS RHETT</b> ▲	VALORY/BMLG	Life Changes	105	
21	20	<b>TIM MCGRAW</b> ▲	CURB	Number One Hits	188	
22	21	<b>BLAKE SHELTON</b>	WARNER MUSIC NASHVILLE/WMN	Reloaded: 20 #1 Hits	203	
23	22	<b>GEORGE STRAIT</b> ●	MCA NASHVILLE/UMGN	50 Number Ones	193	
24	23	<b>BRETT YOUNG</b> ▲	BMLG	Brett Young	135	
15	24	<b>MIDLAND</b>	BIG MACHINE/BMLG	Let It Roll	3	
25	25	<b>TAYLOR SWIFT</b> ●	BIG MACHINE/BMLG	Red	197	

## COUNTRY AIRPLAY™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
		IMPRINT/PROMOTION LABEL		
1	1	<b>#1 2 WKS</b> <b>KNOCKIN' BOOTS</b>	Luke Bryan	25
3	2	<b>LIVING</b>	Dierks Bentley	29
5	3	<b>I DON'T KNOW ABOUT YOU</b>	Chris Lane	43
2	4	<b>THE ONES THAT DIDN'T MAKE IT BACK HOME</b>	Justin Moore	45
4	5	<b>BEER NEVER BROKE MY HEART</b>	Luke Combs	19
6	6	<b>SOUTHBOUND</b>	Carrie Underwood	21
7	7	<b>LOVE YOU TOO LATE</b>	Cole Swindell	42
8	8	<b>BUY MY OWN DRINKS</b>	Runaway June	48
11	9	<b>PRAYED FOR YOU</b>	Matt Stell	34
9	10	<b>GOOD VIBES</b>	Chris Janson	29
10	11	<b>WHAT HAPPENS IN A SMALL TOWN</b>	Brantley Gilbert + Lindsay Ell	40
13	12	<b>EVERY LITTLE THING</b>	Russell Dickerson	41
12	13	<b>WE WERE</b>	Keith Urban	18
14	14	<b>TIP OF MY TONGUE</b>	Kenny Chesney	10
15	15	<b>WHAT IF I NEVER GET OVER YOU</b>	Lady Antebellum	18
16	16	<b>REMEMBER YOU YOUNG</b>	Thomas Rhett	11
18	17	<b>IT ALL COMES OUT IN THE WASH</b>	Miranda Lambert	9
21	18	<b>ONE MAN BAND</b>	Old Dominion	14
19	19	<b>DIVE BAR</b>	Garth Brooks & Blake Shelton	13
20	20	<b>THOUGHT ABOUT YOU</b>	Tim McGraw	33
RE	21	<b>EVEN THOUGH I'M LEAVING</b>	Luke Combs	6
23	22	<b>HEARTACHE MEDICATION</b>	Jon Pardi	16
24	23	<b>RIDIN' ROADS</b>	Dustin Lynch	25
25	24	<b>MAKE ME WANT TO</b>	Jimmie Allen	34
NEW	25	<b>GG</b> <b>WE BACK</b>	Jason Aldean	1

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FEATURED ARTISTS INCLUDE DAMIAN "JR GONG" MARLEY, CHRONIXX, BUSY SIGNAL,  
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Table with columns: LAST WEEK, THIS WEEK, TITLE, CERTIFICATION, PRODUCER (SONGWRITER), Artist, IMPRINT/PROMOTION LABEL, PEAK POS., WKS. ON CHART. Top entry: #1 HIGH HOPES, Panic! At The Disco.



Dominic Dominates

'3 Nights' by Dominic Fike (above) rises 3-1 on Billboard's Alternative airplay chart, marking his first leader on the list as soloists continue to soar: For the first time in nearly 27 years and the second time in the survey's history, three consecutive leaders belong to solo artists.

Also on the chart, the three headliners on the newly announced 2020 Hella Mega Tour debut new singles: Green Day ('Father of All...,' No. 13), Weezer ('The End of the Game,' No. 19) and Fall Out Boy ('Dear Future Self [Hands Up],' featuring Wyclef Jean; No. 23).

- KEVIN RUTHERFORD

Table with columns: LAST WEEK, THIS WEEK, ARTIST, CERTIFICATION, IMPRINT/DISTRIBUTING LABEL, Title, WKS. ON CHART. Top entry: #1 TOOL, Fear Inoculum.

Table with columns: LAST WEEK, THIS WEEK, TITLE, CERTIFICATION, IMPRINT/PROMOTION LABEL, Artist, WKS. ON CHART. Top entry: #1 3 NIGHTS, Dominic Fike.

SALES: AIRPLAY & STREAMING DATA: THE WEEK'S MOST POPULAR CURRENT ROCK SONGS, AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS COMPILATED BY RADIO AIRPLAY MONITORING SYSTEM (RAMS); THE WEEK'S MOST POPULAR ROCK ALBUMS, AS MEASURED BY RADIO AIRPLAY SALES, AS COMPILATED BY RADIO AIRPLAY MONITORING SYSTEM (RAMS); THE WEEK'S MOST POPULAR ALTERNATIVE AIRPLAY, AS MEASURED BY RADIO AIRPLAY SALES, AS COMPILATED BY RADIO AIRPLAY MONITORING SYSTEM (RAMS); THE WEEK'S MOST POPULAR ALTERNATIVE ROCK SONGS, AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS COMPILATED BY RADIO AIRPLAY MONITORING SYSTEM (RAMS); THE WEEK'S MOST POPULAR ALTERNATIVE ROCK ALBUMS, AS MEASURED BY RADIO AIRPLAY SALES, AS COMPILATED BY RADIO AIRPLAY MONITORING SYSTEM (RAMS). SEE CHARTS. LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2019 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED. MAY-PARIS FERNANDES/GETTY IMAGES



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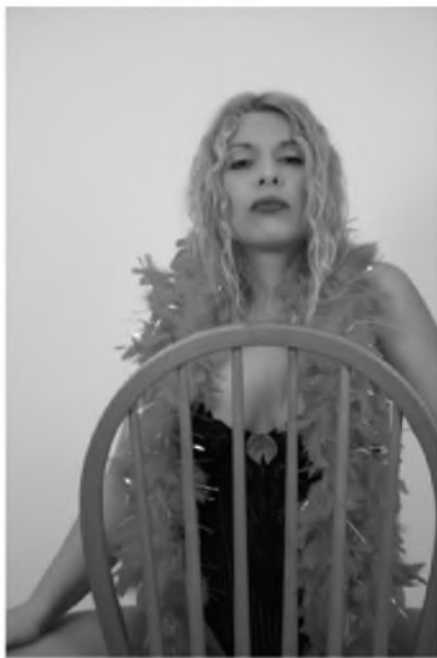
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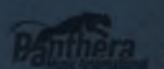
FOR YOUR GRAMMY® CONSIDERATION

**BEST MUSIC VIDEO “RASENBLEMAN” MALOU BEAUVOIR FEAT. PAUL BEAUBRUN**

DIRECTOR: HUGUE-ROBERT MARSAN • SONGWRITER: TOTO BISSAINTHE • SONG PRODUCERS: CHICO BOYER, CHEFF LONCHER, MALOU BEAUVOIR

[MALOUBEAUVOIR.COM](http://MALOUBEAUVOIR.COM)

THIS VIDEO WAS PRODUCED AND FILMED IN HAITI WITH A HAITIAN CREW, DIRECTOR, AND ARTISTS.  
PANTHERA MUSIC INTERNATIONAL IS PROUD TO PRESENT THIS “MADE IN HAITI” PROJECT.



Jeff Oster

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Lawrence Blatt

Will Ackerman

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– Jonathan Widran, Music Connection Magazine



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- Best Arrangement, Instruments And Vocals ("Pedro Navaja")



Betty Carter

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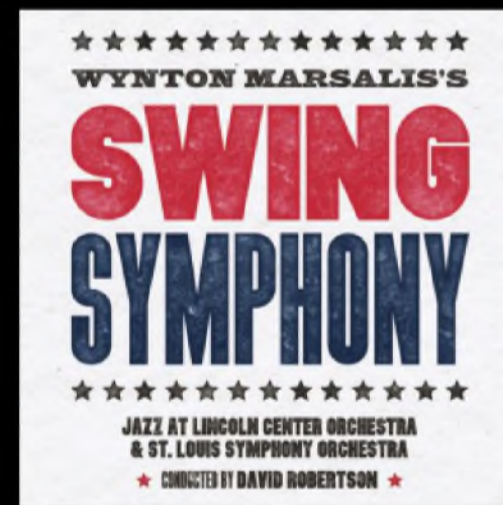
- Best Historical Album
- Producer Of The Year (Todd Whitelock)



Wynton Marsalis

## BOLDEN

- Best Compilation Soundtrack
- Best Instrumental Composition ("Phantasmagoric Bordello Ballet")



Jazz at Lincoln Center Orchestra with Wynton Marsalis and the St. Louis Symphony Orchestra

## SWING SYMPHONY

- Best Large Jazz Ensemble Album
- Best Improvised Jazz Solo (Carlos Henriquez)
- Best Engineered Album, Classical
- Producer Of The Year, Classical
- Best Orchestral Performance
- Best Contemporary Classical Composition, Wynton Marsalis

**JAZZ AT LINCOLN CENTER**

HOT R&B/HIP-HOP SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	<b>#1</b> 4 WKS <b>AIR</b> TRUTH HURTS ▲		Lizzo	1	19
6	2	<b>SAL</b> GOODBYES		Post Malone Featuring Young Thug	2	10
2	3	RANSOM		Lil Tecca	2	15
4	4	NO GUIDANCE ▲		Chris Brown Featuring Drake	4	14
7	5	SUNFLOWER (SPIDER-MAN: INTO THE SPIDER-VERSE) ▲		Post Malone & Swae Lee	1	47
3	6	OLD TOWN ROAD ▲		Lil Nas X Featuring Billy Ray Cyrus	1	28
5	7	TALK ▲		Khalid	2	30
15	8	<b>STM</b> PANINI		Lil Nas X	8	12
NEW	9	ENEMIES		Post Malone Featuring DaBaby	9	1
NEW	10	SAINT-TROPEZ		Post Malone	10	1
NEW	11	DIE FOR ME		Post Malone Featuring Future & Halsey	11	1
8	12	MONEY IN THE GRAVE		Drake Featuring Rick Ross	3	13
NEW	13	ON THE ROAD		Post Malone Featuring Meek Mill & Lil Baby	13	1
9	14	SUGE ▲		DaBaby	3	26
10	15	HOT GIRL SUMMER		Megan Thee Stallion, Nicki Minaj & Ty Dolla Sign	7	5
11	16	MY TYPE		Sawetie	10	13
13	17	BABY		Lil Baby & DaBaby	11	8
12	18	THE LONDON ▲		Young Thug, J. Cole & Travis Scott	6	16
14	19	POP OUT ▲		Polo G Featuring Lil Tjay	7	25
17	20	HOT		Young Thug Featuring Gunna	13	4
16	21	CASH SHIT		Megan Thee Stallion Featuring DaBaby	16	13
19	22	ON CHILL		Wale Featuring Jeremih	19	5
18	23	GOOD AS HELL		Lizzo	18	3
NEW	24	I KNOW		Post Malone	24	1
NEW	25	INTERNET		Post Malone	25	1
21	26	BAD BAD BAD		Young Thug Featuring Lil Baby	15	4
23	27	TIME		NF	23	8
22	28	LALALA		Y2K & bbno\$	22	12
NEW	29	SELF CONTROL		YoungBoy Never Broke Again	29	1
28	30	BALLIN'		Mustard Featuring Roddy Ricch	28	8
30	31	HEAT		Chris Brown Featuring Gunna	30	3
24	32	DID IT AGAIN		Lil Tecca	24	4
26	33	F.N		Lil Tjay	23	5
31	34	PRESS		Cardi B	6	15
38	35	BABY SITTER		DaBaby Featuring Offset	35	10
45	36	223'S		YNW Melly & 9LokkNine	36	3
29	37	RIGHT BACK		Khalid Featuring A Boogie Wit da Hoodie	29	7
33	38	BAGUETTES IN THE FACE		Mustard featuring NAV, Playboi Carti & A Boogie Wit da Hoodie	33	9
34	39	IT'S YOU		Ali Gatie	25	13
37	40	GO LOKO		YG, Tyga & Jon Z	16	19
44	41	PLAYING GAMES		Summer Walker	31	3
40	42	WISH WISH		DJ Khaled Featuring Cardi B & 21 Savage	8	15
46	43	HOT GIRL BUMMER		blackbear	43	2
36	44	JUICE		Lizzo	27	16
43	45	UNO		Ambjaay	35	10
42	46	EARFQUAKE ▲		Tyler, The Creator	5	17
27	47	BABUSHKA BOI		ASAP Rocky	27	2
48	48	HOT SHOWER		Chance The Rapper Featuring MadeinTYO & DaBaby	24	6
41	49	LOVE ME		Lil Tecca	41	2
RE	50	RODEO		Lil Nas X & Cardi B	12	11



### 'Byes' Says Hi To No. 1

Post Malone collects his sixth No. 1 on Rhythmic as "Goodbyes" (featuring Young Thug) lifts 2-1 with a 6% boost in plays during the week ending Sept. 15, according to Nielsen Music. The single is Post Malone's third Rhythmic No. 1 from his most recent album, *Hollywood's Bleeding*, following the Swae Lee collaboration "Sunflower (Spider-Man: Into the Spider-Verse)" and "Wow."

*Bleeding* scores its own chart headlines as it debuts at No. 1 on Top R&B/Hip-Hop Albums with 489,000 equivalent album units in the week ending Sept. 12 (see page 186) and becomes Post Malone's third straight leader after 2016's *Stoney* and 2018's *beerbongs & bentleys*. *Bleeding's* impact spills over to Hot R&B/Hip-Hop Songs, where four of its tracks reside in the top 10, including "Goodbyes," which rebounds to its No. 2 peak.

—TREVOR ANDERSON

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
NEW	1	<b>#1</b> 1 WK <b>REPUBLIC</b>		Hollywood's Bleeding	1	
2	2	YOUNG THUG		So Much Fun	4	
1	3	LIL TECCA		We Love You Tecca	2	
3	4	CHRIS BROWN		Indigo	11	
5	5	VARIOUS ARTISTS		Quality Control: Control The Streets, Volume 2	4	
4	6	TRAVIS SCOTT		ASTROWORLD	58	
7	7	POST MALONE		beerbongs & bentleys	72	
8	8	LIL NAS X		7 (EP)	12	
6	9	KHALID		Free Spirit	23	
26	10	<b>GG</b> XXXTENTACION		?	78	
9	11	VARIOUS ARTISTS		Dreamville & J. Cole: Revenge Of The Dreamers III	10	
12	12	DRAKE		Scorpion	63	
11	13	DABABY		Baby On Baby	28	
10	14	NF		The Search	7	
15	15	POST MALONE		Stoney	144	
13	16	MUSTARD		Perfect Ten	11	
16	17	POLO G		Die A Legend	14	
19	18	A BOOGIE WIT DA HOODIE		Hoodie SZN	38	
20	19	JUICE WRLD		Goodbye & Good Riddance	69	
21	20	MEEK MILL		Championships	41	
24	21	CARDI B		Invasion Of Privacy	75	
NEW	22	EARTHGANG		Mirrorland	1	
17	23	RICK ROSS		Port of Miami 2	5	
25	24	JUICE WRLD		Death Race For Love	27	
27	25	LIL TJAY		F.N	5	

R&B/HIP-HOP STREAMING SONGS™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
1	1	<b>#1</b> 4 WKS <b>REPUBLIC</b>	Lil Tecca	14		
5	2	GOODBYES	Post Malone Feat. Young Thug	10		
NEW	3	ENEMIES	Post Malone Feat. DaBaby	1		
2	4	OLD TOWN ROAD	Lil Nas X Feat. Billy Ray Cyrus	27		
6	5	SUNFLOWER	Post Malone & Swae Lee	47		
12	6	PANINI	Lil Nas X	12		
NEW	7	SAINT-TROPEZ	Post Malone	1		
4	8	NO GUIDANCE	Chris Brown Feat. Drake	14		
3	9	TRUTH HURTS	Lizzo	19		
NEW	10	DIE FOR ME	Post Malone Feat. Future & Halsey	1		
NEW	11	ON THE ROAD	Post Malone Feat. Meek Mill & Lil Baby	1		
18	12	WOW	Post Malone	38		
8	13	BABY	Lil Baby & DaBaby	8		
7	14	MONEY IN THE GRAVE	Drake Feat. Rick Ross	13		
11	15	HOT	Young Thug Feat. Gunna	4		
9	16	SUGE	DaBaby	23		
10	17	HOT GIRL SUMMER	Megan Thee Stallion, Nicki Minaj & Ty Dolla Sign	5		
NEW	18	I KNOW	Post Malone	1		
NEW	19	INTERNET	Post Malone	1		
13	20	POP OUT	Polo G Feat. Lil Tjay	21		
15	21	MY TYPE	Sawetie	9		
16	22	SHOTTA FLOW	NLE Choppa	13		
14	23	TALK	Khalid	26		
17	24	THE LONDON	Young Thug, J. Cole & Travis Scott	16		
19	25	BAD BAD BAD	Young Thug Feat. Lil Baby	4		

SALES, AIRPLAY & STREAMING DATA FOR THE WEEK'S MOST POPULAR CURRENT R&B/HIP-HOP SONGS, TRACKED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP R&B/HIP-HOP ALBUMS, TRACKED BY NIELSEN MUSIC, BASED ON MULTI-METRIC CONSUMPTION (INCLUDING TRADITIONAL ALBUM SALES, TRACK-EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS). R&B/HIP-HOP STREAMING SONGS, THE WEEK'S TOP STREAMED R&B/HIP-HOP RADIO SONGS AND DEMANDS ARE COMPILED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SEE CHARTS. LEGEND: BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2019, PHOTOFEST GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

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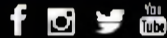
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— AudioFile Magazine

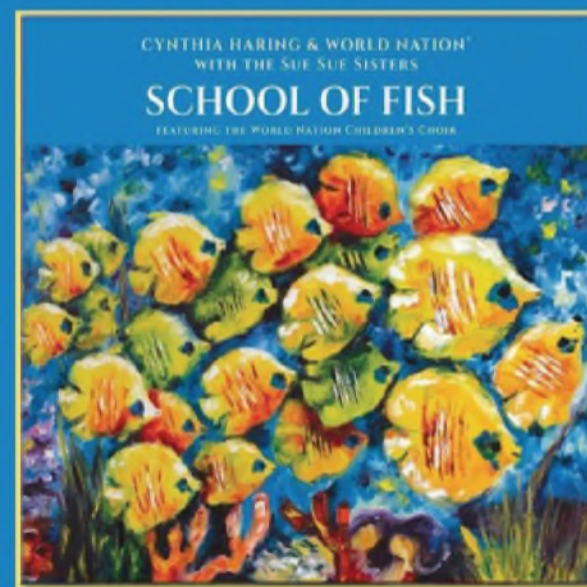
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 Engineered by Tom Morris & Lonnie Park

Mixed by Oscar Autie except "Heal The World" Medley Mixed by Tom Morris  
 Mastered by Emily Lazar & Chris Allgood at The Lodge, NY  
 Additional engineering by Ruben Salas, Raniero Palm, Luis Alejandro Bermudez, Eybar Serrano, and Charles Glenn

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Cynthia Haring & World Nation with The Sue Sue Sisters featuring The World Nation Children's Choir  
 Garnered a Silver Award for SCHOOL OF FISH in the Best Lyrics/Songwriting category at the GLOBAL MUSIC AWARDS - September 2019

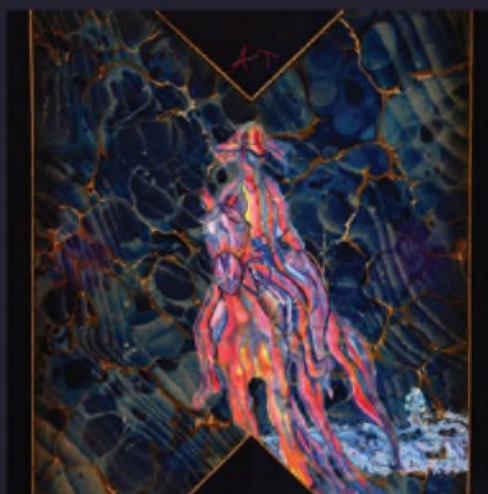
WorldNationGroup.com

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BLOOD ORANGE  
*Angel's Pulse*  
Featuring "Dark & Handsome"  
"Gold Teeth," and "Benzo"



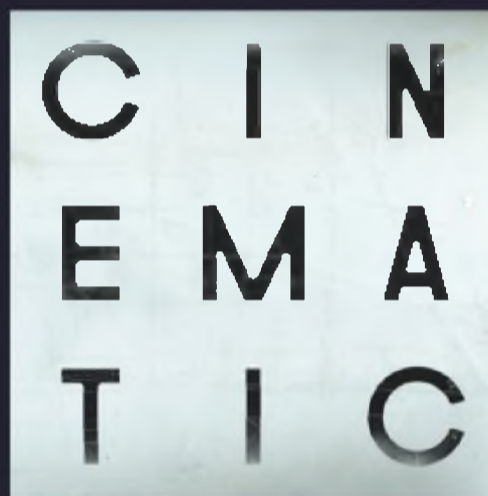
BLOOD ORANGE  
& YVES TUMOR  
"Smoke" (feat. Ian Isiah) [Remix]



BOB MOSES  
*Battle Lines*  
Featuring "Back Down"  
"Back Down" (Hayden James Remix)  
"Enough to Believe" (Jamie Jones Remix)



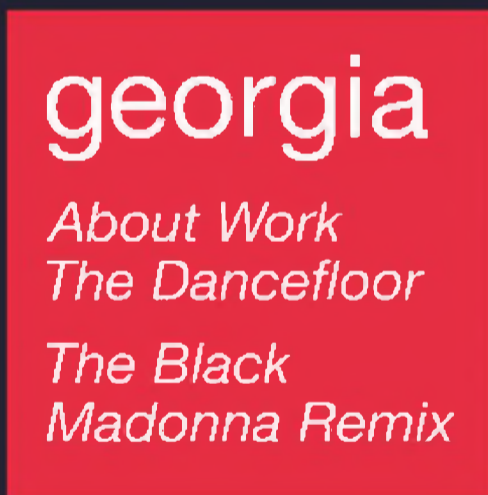
CAT POWER  
*Wanderer*  
Featuring "Stay"



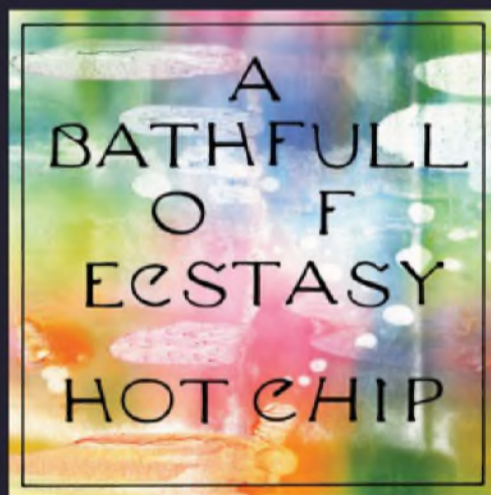
THE CINEMATIC ORCHESTRA  
*To Believe*



FAT WHITE FAMILY  
*Serfs Up!*



GEORGIA  
"About Work The Dancefloor"  
(The Black Madonna Remix)



HOT CHIP  
*Bath Full of Ecstasy*  
Featuring "Hungry Child"  
"Melody of Love" (Adelphi Music Factory Remix)



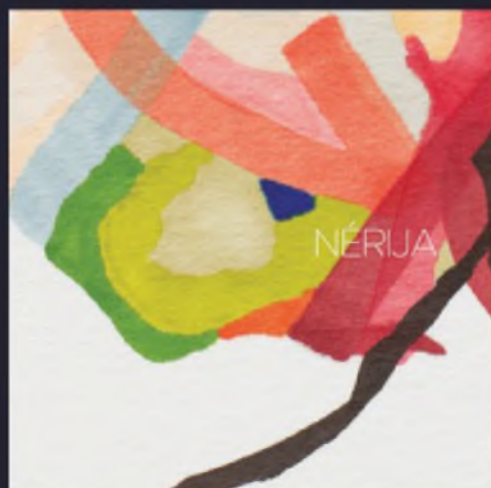
JON HOPKINS  
*Singularity*  
Featuring "Emerald Rush"  
"Emerald Rush" (Solomon Remix)  
"Singularity" (ANNA Remix)



JULIA HOLT  
*Aviary*  
Featuring "I Shall Love 2"



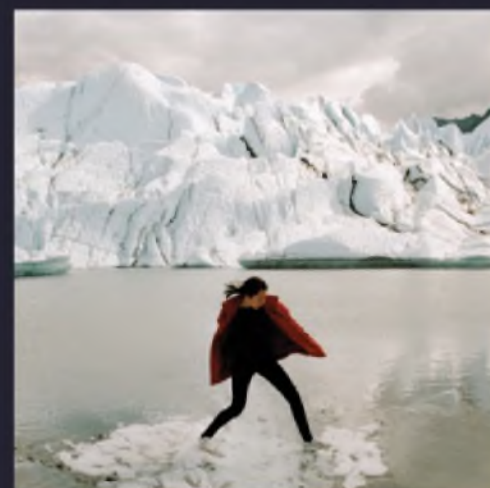
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PANDA BEAR  
*Buoy*



SASAMI  
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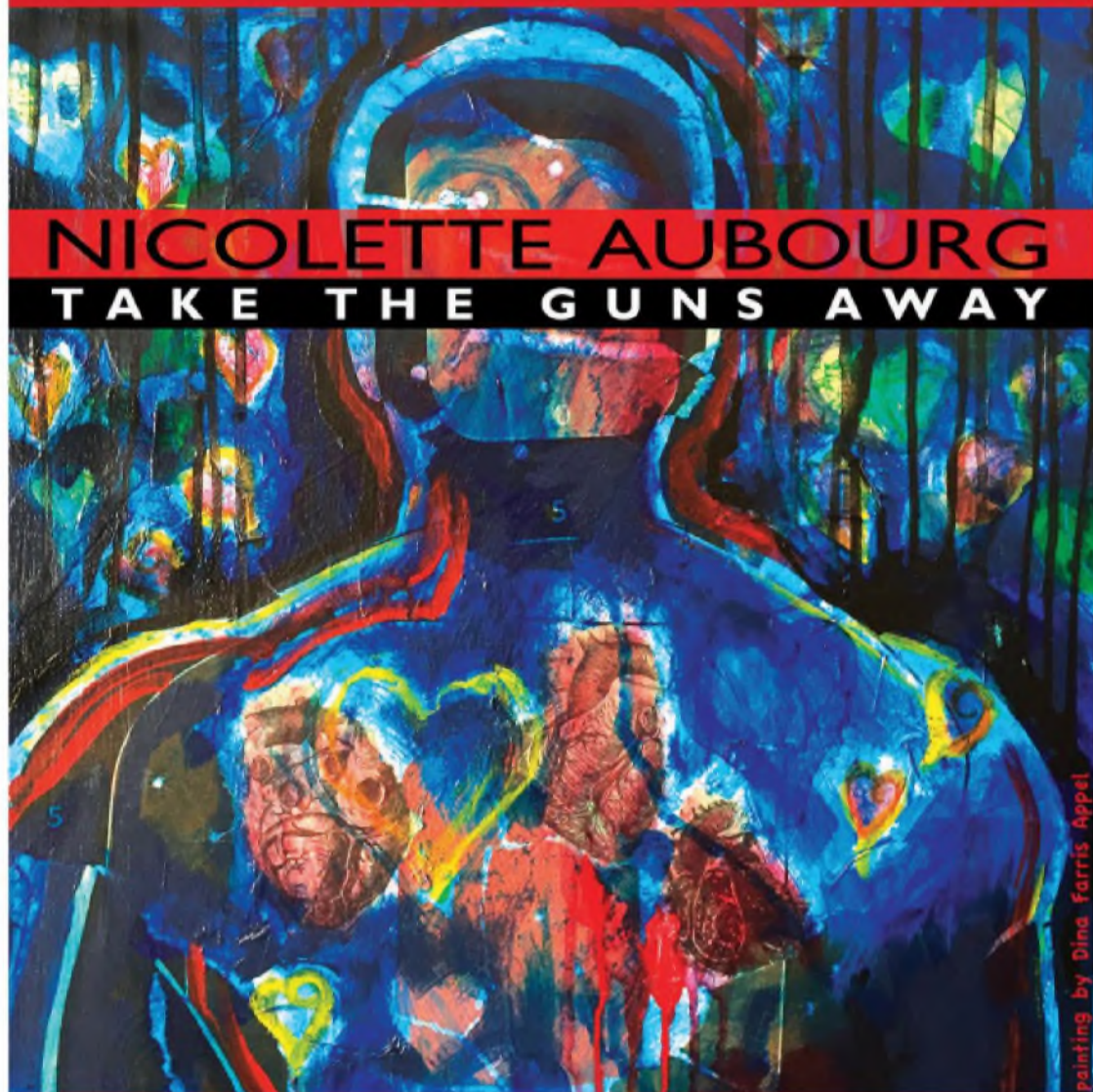
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*“A beautiful lady, an incredible talent.” Wayne Newton*

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HOT CHRISTIAN SONGS™

LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	ARTIST	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	<b>#1</b> YOU SAY A	47 WKS	Lauren Daigle	1	62
2	2	GOD ONLY KNOWS		for KING & COUNTRY	2	55
3	3	RESCUE		Lauren Daigle	2	28
4	4	RAISE A HALLELUJAH		Bethel Music, Jonathan David Helser & Melissa Helser	2	36
5	5	NOBODY		Casting Crowns Featuring Matthew West	5	18
6	6	GOD'S NOT DONE WITH YOU		Tauren Wells	6	23
7	7	REASON		Unspoken	6	23
9	8	YES I WILL		Vertical Worship	8	42
8	9	SYMPHONY		Switch Featuring Dillon Chase	5	32
11	10	DEAD MAN WALKING		Jeremy Camp	10	17
10	11	LET IT RAIN (IS THERE ANYBODY)		Crowder Featuring Mandisa	10	19
13	12	RESCUE STORY		Zach Williams	12	12
12	13	FEAR NO MORE		Building 429	12	23
19	14	FIGHTING FOR ME		Riley Clemmons	14	18
15	15	DEFENDER		Francesca Battistelli Featuring Steffany Gretzinger	14	26
16	16	I'M GONNA LET IT GO		Jason Gray	15	16
17	17	POWER		We Are Messengers	17	9
14	18	SEE A VICTORY		Elevation Worship	14	5
18	19	UP AGAIN		Dan Bremnes	18	14
21	20	ANOTHER IN THE FIRE		Hillsong UNITED	19	26
20	21	LEGENDARY		Skillet	17	19
22	22	KING OF KINGS		Hillsong Worship	22	9
24	23	NOTHING ELSE		Cody Carnes	23	24
26	24	BELIEVER		Rhett Walker	24	16
29	25	GREATER THAN ALL MY REGRETS		Tenth Avenue North	25	15



Brown Bounds With 'Blessings'

Anthony Brown & group therAPy (above) net their second Gospel Airplay No. 1 with "Blessings on Blessings." The act first led with "Worth," for 24 weeks beginning in September 2015. "Blessings" bullets at No. 4 on the multimetric Hot Gospel Songs chart, where it has ranked in the top five since July.

Also on Hot Gospel Songs, Travis Greene's "Good & Loved" (featuring Steffany Gretzinger) flies in at No. 9, propelled by 1,000 downloads sold in its first week, according to Nielsen Music, as it debuts atop Gospel Digital Song Sales. Greene adds his fourth Hot Gospel Songs top 10 and his first debut in the tier. Gretzinger, a member of Bethel Music, is making her first foray into the gospel genre.

—JIM ASKER

HOT GOSPEL SONGS™

LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	ARTIST	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	<b>#1</b> LOVE THEORY	33 WKS	Kirk Franklin	1	33
2	2	DELIVER ME (THIS IS MY EXODUS)		Donald Lawrence Presents The Tri-City Singers Featuring Le'Andria Johnson	2	36
3	3	YOU KNOW MY NAME (LIVE)		Tasha Cobbs Leonard	2	37
5	4	BLESSINGS ON BLESSINGS		Anthony Brown & group therAPy	3	19
4	5	UNSTOPPABLE		Koryn Hawthorne	3	35
6	6	MAKE ROOM		Jonathan McReynolds	6	28
7	7	YOU'RE DOING IT ALL AGAIN		Todd Dulaney Featuring Nicole Harris	6	26
10	8	MIRACLE WORKER		JJ Hairston & Youthful Praise Featuring Rich Tolbert, Jr.	8	22
NEW	9	GOOD & LOVED		Travis Greene Featuring Steffany Gretzinger	9	1
8	10	I AM		James Fortune Featuring Deborah Carolina	8	17
9	11	I MADE IT OUT		John P. Kee Featuring Zacardi Cortez	9	23
11	12	SETTLE HERE		William Murphy	6	26
14	13	I SEE MIRACLES		Jekalyn Carr	12	9
12	14	YOU DON'T KNOW		Zacardi Cortez	12	12
13	15	WIDE AS THE SKY		Isabel Davis	12	19
16	16	SPEAK THE NAME		Koryn Hawthorne Featuring Natalie Grant	16	13
15	17	FOR MY GOOD		Todd Galberth	15	13
20	18	BE ALRIGHT		Damon Little	17	12
17	19	GREAT BIG GOD		Lisa Knowles-Smith	14	11
21	20	BIG		Pastor Mike Jr.	20	6
18	21	YOUR LOVE		Tim Bowman Jr.	14	13
22	22	WON'T LET GO		Travis Greene	16	3
24	23	I'M ALL IN		Maranda Curtis	21	6
19	24	OK		Kirk Franklin	6	14
23	25	I WANT GOD		Maurette Brown Clark	22	12

TOP CHRISTIAN ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
1	1	<b>#1</b> LAUREN DAIGLE	47 WKS	Look Up Child	53
4	2	LAUREN DAIGLE		How Can It Be	232
3	3	FOR KING & COUNTRY		Burn The Ships	49
7	4	MERCYME		ICanOnlyImagine: The Very Best Of MercyMe	81
5	5	SKILLET		Victorious	6
6	6	NF		Therapy Session	177
8	7	HILLSONG UNITED		People	20
9	8	BETHEL MUSIC		Victory: Recorded Live	33
17	9	<b>GG</b> ALAN JACKSON		Precious Memories Collection	117
10	10	CASTING CROWNS		Only Jesus	43
11	11	SKILLET		Awake	278
2	12	ELEVATION WORSHIP		At Midnight (EP)	2
15	13	TAUREN WELLS		Hills And Valleys	112
22	14	MERCYME		Lifer	128
12	15	NF		Mansion	216
14	16	HILLSONG WORSHIP		There Is More	75
16	17	ELEVATION WORSHIP		Here As In Heaven	188
13	18	ZACH WILLIAMS		Chain Breaker	142
20	19	HILLSONG UNITED		Wonder	118
18	20	TOBYMAC		The Elements	48
21	21	HILLSONG UNITED		Zion	304
19	22	SKILLET		Unleashed	162
23	23	ELEVATION WORSHIP		Hallelujah Here Below	50
24	24	CHRISTOMLIN		How Great Is Our God: The Essential Collection	209
26	25	HILLSONG WORSHIP		Let There Be Light	152

TOP GOSPEL ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
2	1	<b>#1</b> KIRK FRANKLIN	13 WKS	Long Live Love	15
3	2	TASHA COBBS LEONARD		Heart, Passion, Pursuit	107
9	3	BEBE WINANS		Need You	2
5	4	KORYN HAWTHORNE		Unstoppable	61
6	5	MARVIN SAPP		Playlist: The Very Best Of Marvin Sapp	217
7	6	TASHA COBBS LEONARD		Heart, Passion, Pursuit: Live At Passion City Church	45
8	7	JONATHAN MCREYNOLDS		Make Room	79
10	8	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS		Goshen	21
12	9	TASHA COBBS		Grace (EP)	286
16	10	TASHA COBBS		One Place: Live	211
24	11	TAMELA MANN		One Way	155
15	12	TRAVIS GREENE		The Hill	201
11	13	ARETHA FRANKLIN		Gospel Greats	75
19	14	KIRK FRANKLIN		Hello Fear	159
13	15	TORI KELLY		Hiding Place	52
20	16	TAMELA MANN		Best Days	288
23	17	FRED HAMMOND		The Best Of Fred Hammond	60
21	18	KIRK FRANKLIN		The Nu Nation Project	154
RE	19	MARY MARY		Go Get It (Soundtrack)	101
14	20	VASHAWN MITCHELL		Elements	5
18	21	VARIOUS ARTISTS		WOW Gospel 2019	34
22	22	JJ HAIRSTON		Miracle Worker	7
RE	23	ANTHONY EVANS		Altared	9
NEW	24	THE SEEK & FIND PROJECT		Forty40	1
4	25	JAMES FORTUNE		Dream Again	3

SALES, AIRPLAY & STREAMING DATA FOR ALL CHARTS ARE TRACKED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR CHRISTIAN ALBUMS, AS COMPILED BY NIELSEN MUSIC, ARE BASED ON MULTIMETRIC CONSUMPTION (BLENDING TRADITIONAL ALBUM SALES, TRACK-EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS). THE WEEK'S MOST POPULAR CHRISTIAN SONGS, AS COMPILED BY NIELSEN MUSIC, ARE BASED ON MULTIMETRIC CONSUMPTION (BLENDING TRADITIONAL SONG SALES, TRACK-EQUIVALENT SONGS, AND STREAMING EQUIVALENT SONGS). THE WEEK'S MOST POPULAR GOSPEL ALBUMS, AS COMPILED BY NIELSEN MUSIC, ARE BASED ON MULTIMETRIC CONSUMPTION (BLENDING TRADITIONAL ALBUM SALES, TRACK-EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS). THE WEEK'S MOST POPULAR GOSPEL SONGS, AS COMPILED BY NIELSEN MUSIC, ARE BASED ON MULTIMETRIC CONSUMPTION (BLENDING TRADITIONAL SONG SALES, TRACK-EQUIVALENT SONGS, AND STREAMING EQUIVALENT SONGS). SEE CHARTS. LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2019. PROMOTIONS/EXPLANATIONS: EARL GIBSON/GETTY IMAGES; NIELSEN MUSIC



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**Hands Up**

Best Rap Performance

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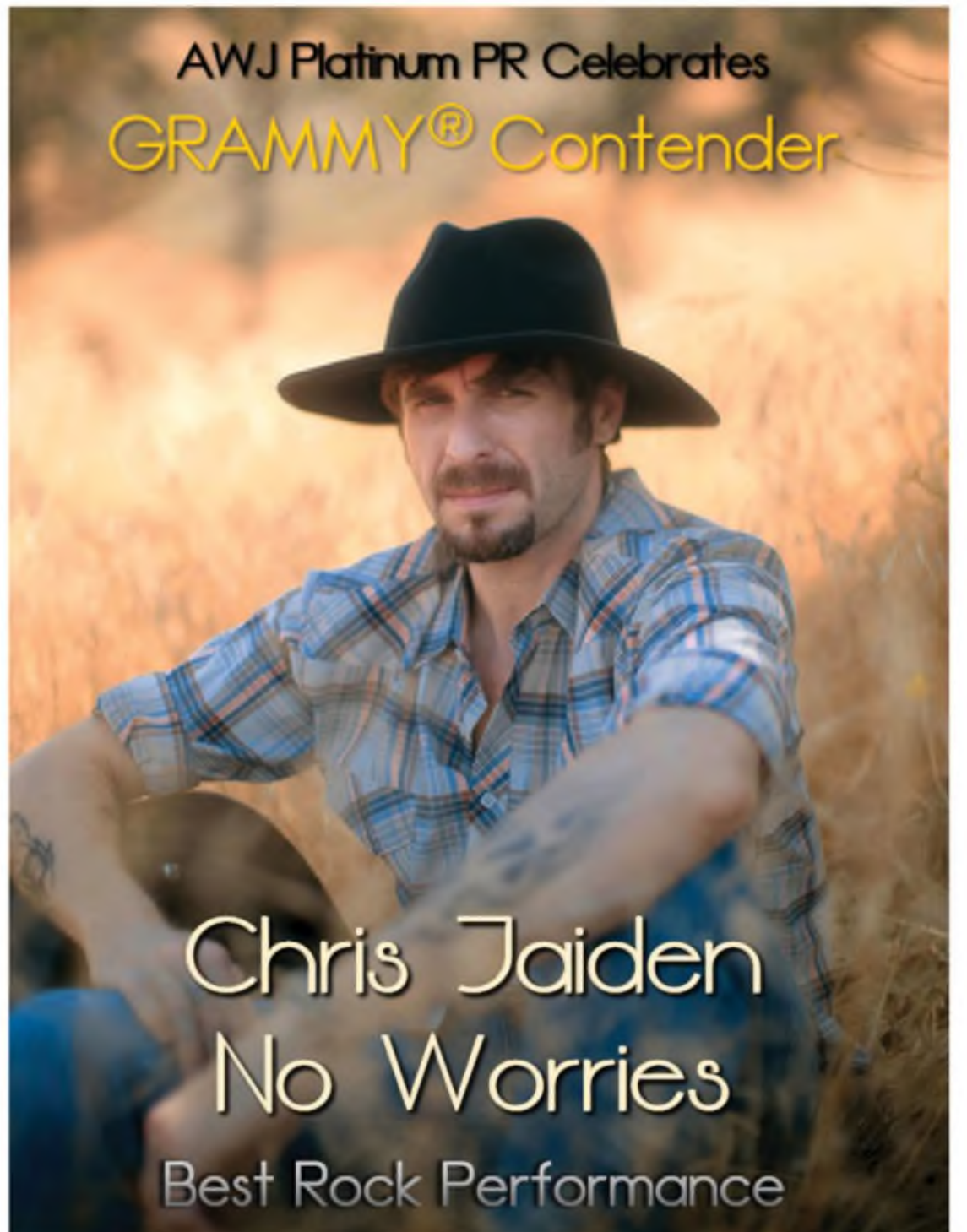
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Best Rap Album

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**GRAMMY® Contender**



**Chris Jaiden**

**No Worries**

Best Rock Performance



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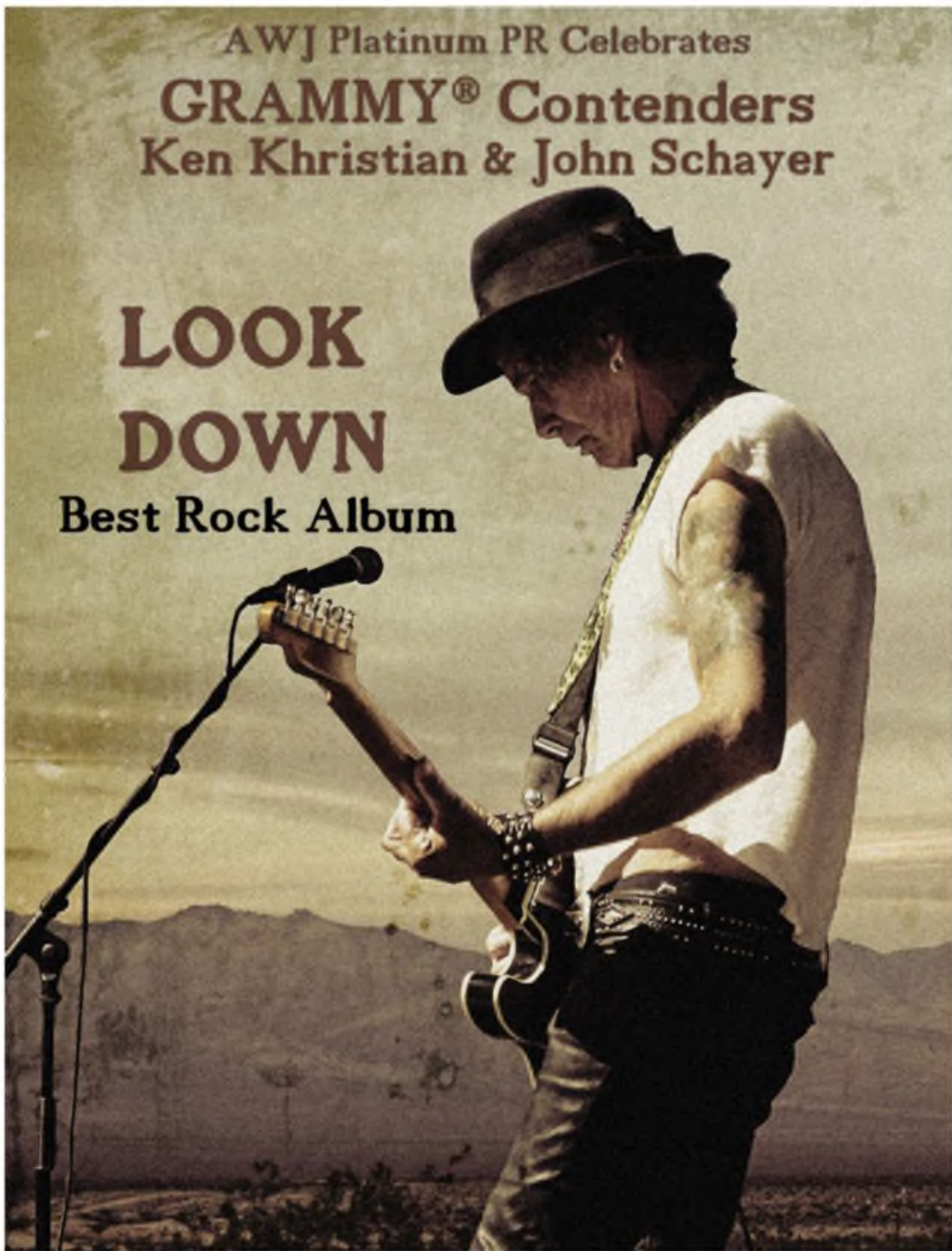


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GRAMMY® **Contender**

*Gia Jade*  
**Giant Steps**

Best Improvised Jazz Solo



AWJ Platinum PR Celebrates

GRAMMY® **Contenders**  
Ken Khristian & John Schayer

**LOOK DOWN**  
Best Rock Album



AWJ Platinum PR Celebrates

GRAMMY® **Contender**

**TANYA NOLAN**

*No Pressure*

Best R&B Performance | Best Music Video | Song Of The Year

## HOT DANCE/ELECTRONIC SONGS™

LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	<b>#1</b> <b>HAPPIER</b> 52 WKS	A	Marshmello & Bastille	1	56
3	2	<b>HIGHER LOVE</b>		Kygo X Whitney Houston	2	11
4	3	<b>AIR</b> <b>GOOD THINGS FALL APART</b>		Illenium & Jon Bellion	3	18
2	4	<b>CALL YOU MINE</b>		The Chainsmokers & Bebe Rexha	2	15
7	5	<b>POST MALONE</b>		Sam Feldt Featuring RANI	5	16
6	6	<b>TAKI TAKI</b>	A	DJ Snake Featuring Selena Gomez, Ozuna & Cardi B	2	50
5	7	<b>TAKEAWAY</b>		The Chainsmokers & Illenium Featuring Lennon Stella	3	8
8	8	<b>CLOSE TO ME</b>		Ellie Goulding X Diplo Featuring Swae Lee	2	46
9	9	<b>HERE WITH ME</b>		Marshmello Featuring CHVRCHES	2	27
12	10	<b>STM</b> <b>RIDE IT.</b>		DJ Regard	10	7
11	11	<b>PIECE OF YOUR HEART</b>		Meduza Featuring GOODBOYS	10	25
NEW	12	<b>LET IT BE ME</b>		Steve Aoki Featuring Backstreet Boys	12	1
15	13	<b>BAILA CONMIGO</b>		Dayvi & Victor Cardenas Featuring Kelly Ruiz	13	13
14	14	<b>WITH YOU</b>		Kaskadee & Meghan Trainor	13	13
16	15	<b>SOS</b>		Avicii Featuring Aloe Blacc	6	23
13	16	<b>SUMMER DAYS</b>		Martin Garrix Featuring Macklemore & Patrick Stump	4	20
10	17	<b>ON MY WAY</b>		Alan Walker, Sabrina Carpenter & Farruko	8	25
17	18	<b>MIDNIGHT HOUR</b>		Skrillex, Boys Noize & Ty Dolla Sign	17	2
18	19	<b>WTF</b>		HUGEL Featuring Amber Van Day	15	20
NEW	20	<b>VIOLENCE</b>		Grimes & i_o	20	1
19	21	<b>IN YOUR ARMS</b>		Illenium & X Ambassadors	16	4
20	22	<b>HEAVEN</b>		Avicii	4	14
23	23	<b>RITUAL</b>		Tiesto, Jonas Blue & Rita Ora	13	15
22	24	<b>I'M NOT ALRIGHT</b>		Loud Luxury And Bryce Vine	21	9
30	25	<b>I WANNA DANCE</b>		Jonas Blue	25	5
24	26	<b>RESCUE ME</b>		Marshmello Featuring A Day To Remember	5	13
NEW	27	<b>QUE CALOR</b>		Major Lazer Featuring J Blavin & El Alfa	27	1
21	28	<b>NAILS, HAIR, HIPS, HEELS</b>		Todrick Hall	21	16
32	29	<b>SAL HARDER</b>		Jax Jones & Bebe Rexha	28	9
34	30	<b>DON'T WANNA DANCE</b>		Boston Bun	30	3
36	31	<b>RESCUE ME</b>		DJ D-Sol Featuring Alex Newell	31	5
28	32	<b>INSTAGRAM</b>		Dimitri Vegas & Like Mike, David Guetta, Daddy Yankee, Afro Bros & Natti Natasha	23	10
39	33	<b>JOYS</b>		Roberto Surace	33	3
25	34	<b>OMG</b>		Gryffin And Carly Rae Jepsen	16	6
38	35	<b>ALL YOU NEED TO KNOW</b>		Gryffin And SLANDER Featuring Calle Lehmann	12	17
33	36	<b>ALL AROUND THE WORLD (LA LA LA)</b>		R3HAB & A Touch Of Class	20	14
RE	37	<b>UNDERGROUND</b>		Lindsey Stirling	35	2
NEW	38	<b>HOLY TERRAIN</b>		FKA Twigs Featuring Future	38	1
29	39	<b>PERFECT BITCH</b>		Tony Moran And Jason Walker	28	7
43	40	<b>ARTEMIS</b>		Lindsey Stirling	40	2
27	41	<b>SPICY</b>		Herve Pagez & Diplo Featuring Charli XCX	18	9
37	42	<b>PLAY</b>		K-391, Alan Walker & Martin Tungevaag Featuring Mangoo	37	2
44	43	<b>WISH YOU WELL</b>		Sigala & Becky Hill	32	12
41	44	<b>NOT OK</b>		Kygo & Chelsea Cutler	9	16
35	45	<b>JACQUES</b>		Jax Jones & Tove Lo	35	2
40	46	<b>HOLD ON</b>		Illenium & Georgia Ku	17	4
50	47	<b>KEEP YOU MINE</b>		NOTD x Shy Martin	47	2
NEW	48	<b>IN THE MIDDLE</b>		Alesso & SUMR CAMP	48	1
42	49	<b>YOU LITTLE BEAUTY</b>		FISHER	19	17
NEW	50	<b>CONFESSION</b>		Ani	50	1



## Perry's 'Over' Achievement

Katy Perry (above) parades to her 19th Dance Club Songs No. 1 with "Never Really Over," which was remixed by R3HAB, Syn Cole and Wow & Flutter, among others. She boasts the fifth-most leaders dating to the chart's August 1976 inception as a national survey, trailing only Madonna (48 No. 1s), Rihanna (33), Beyoncé (22) and Janet Jackson (20). Perry first reigned just over 10 years ago, with "Waking Up in Vegas."

On Top Dance/Electronic Albums, Lindsey Stirling storms in at No. 1 with *Artemis*, which launches with 19,000 equivalent album units earned (according to Nielsen Music), nearly all from album sales. *Artemis* is her fourth leader on the list, following *Brave Enough* (2016), *Shatter Me* (2014) and *Lindsey Stirling* (2012).

—GORDON MURRAY

## TOP DANCE/ELECTRONIC ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	<b>#1</b> <b>LINDSEY STIRLING</b> 1 WKS		<i>Artemis</i>	1
1	2	<b>ILLENIU</b>		<i>Ascend</i>	4
2	3	<b>MARSHMELLO</b>	Marshmello: Fortnite Extended Set		32
3	4	<b>DJ SNAKE</b>		<i>Carte Blanche</i>	8
4	5	<b>THE CHAINSMOKERS</b>		<i>World War Joy (EP)</i>	15
5	6	<b>LADY GAGA</b>	3	<i>The Fame</i>	287
6	7	<b>THE CHAINSMOKERS</b>	2	<i>Collage (EP)</i>	149
7	8	<b>THE CHAINSMOKERS</b>		<i>Memories...Do Not Open</i>	127
8	9	<b>SAM FELDT</b>		<i>Magnets EP</i>	11
10	10	<b>ODESZA</b>		<i>A Moment Apart</i>	105
RE	11	<b>MAJOR LAZER</b>		<i>Major Lazer Essentials</i>	41
11	12	<b>ALAN WALKER</b>		<i>Different World</i>	39
13	13	<b>THE CHAINSMOKERS</b>		<i>Sick Boy</i>	73
RE	14	<b>JAX JONES</b>		<i>Snacks</i>	3
12	15	<b>AVICII</b>		<i>TIM</i>	15
15	16	<b>CLEAN BANDIT</b>		<i>What Is Love?</i>	41
14	17	<b>CALVIN HARRIS</b>		<i>Funk Wav Bounces Vol. 1</i>	115
16	18	<b>GORILLAZ</b>	2	<i>Demon Days</i>	242
18	19	<b>RL GRIME</b>		<i>NOVA</i>	14
19	20	<b>AVICII</b>		<i>True</i>	152
20	21	<b>ILLENIU</b>		<i>Awake</i>	96
21	22	<b>DAVID GUETTA</b>		<i>Nothing But The Beat</i>	243
22	23	<b>ODESZA</b>		<i>In Return</i>	216
25	24	<b>ALINA BARAZ &amp; GALIMATIAS</b>		<i>Urban Flora</i>	211
17	25	<b>MARSHMELLO</b>		<i>Joytime III</i>	11

## DANCE/ELECTRONIC DIGITAL SONG SALES™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
		IMPRINT/PROMOTION LABEL		
NEW	1	<b>1</b> <b>LET IT BE ME</b>	Steve Aoki Feat. Backstreet Boys	1
1	2	<b>HIGHER LOVE</b>	Kygo X Whitney Houston	11
2	3	<b>CALL YOU MINE</b>	The Chainsmokers & Bebe Rexha	15
5	4	<b>GOOD THINGS FALL APART</b>	Illenium & Jon Bellion	18
NEW	5	<b>VIOLENCE</b>	Grimes & i_o	1
4	6	<b>POST MALONE</b>	Sam Feldt Feat. RANI	9
3	7	<b>HAPPIER</b>	Marshmello & Bastille	56
8	8	<b>HERE WITH ME</b>	Marshmello Feat. CHVRCHES	27
6	9	<b>TAKEAWAY</b>	The Chainsmokers & Illenium Feat. Lennon Stella	8
11	10	<b>SOMETHING JUST LIKE THIS</b>	The Chainsmokers & Coldplay	134
NEW	11	<b>LOVE GOES ON AND ON</b>	Lindsey Stirling Feat. Amy Lee	1
10	12	<b>SUNSET LOVER</b>	Petit Biscuit	16
13	13	<b>THE MIDDLE</b>	Zedd, Maren Morris & Grey	86
12	14	<b>NAILS, HAIR, HIPS, HEELS</b>	Todrick Hall	13
18	15	<b>BAILA CONMIGO</b>	Dayvi & Victor Cardenas Feat. Kelly Ruiz	2
16	16	<b>RIDE IT.</b>	DJ Regard	4
RE	17	<b>BOOGIE SHOES</b>	KC And The Sunshine Band	16
19	18	<b>I GOTTA FEELING</b>	The Black Eyed Peas	359
14	19	<b>THE NIGHTS</b>	Avicii	75
NEW	20	<b>QUE CALOR</b>	Major Lazer Feat. J Blavin & El Alfa	1
21	21	<b>CLOSER</b>	The Chainsmokers Feat. Halsey	157
20	22	<b>PLAY THAT FUNKY MUSIC</b>	Wild Cherry	42
22	23	<b>FADED</b>	Alan Walker	183
23	24	<b>WAKE ME UP!</b>	Avicii	233
25	25	<b>TURN DOWN FOR WHAT</b>	DJ Snake & Lil Jon	175



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**TAYLOR SWIFT**

**FT. BRENDON URIE**

ME!

**TAYLOR SWIFT**

THE MAN

**JONAS BROTHERS**

HAPPY WHEN I'M SAD

**BISHOP BRIGGS**

CHAMPION

**IMAGINE DRAGONS**

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PEER PRESSURE

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Director of the Leukemia and  
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RECORDS

DANCE CLUB SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
3	1	<b>#1</b> <b>NEVER REALLY OVER</b> CAPITOL	Katy Perry	7	
4	2	<b>GG</b> <b>CAN WE PRETEND</b> RCA	Pink Feat. Cash Cash	7	
6	3	<b>I WANNA DANCE</b> ELECTRONIC NATURE/ASTRALWERKS/CAPITOL	Jonas Blue	6	
5	4	<b>RESCUE ME</b> PAYBACK/BIG BEAT/ATLANTIC	DJ D-Sol Feat. Alex Newell	10	
10	5	<b>JOYS</b> DEFECTED	Roberto Surace	8	
9	6	<b>DON'T WANNA DANCE</b> BOSBUN/ISLAND/REPUBLIC	Boston Bun	8	
8	7	<b>FLYING ON MY OWN</b> COLUMBIA	Celine Dion	9	
11	8	<b>FIND U AGAIN</b> RCA	Mark Ronson Feat. Camila Cabello	5	
2	9	<b>PERFECT BITCH</b> RADIKAL	Tony Moran And Jason Walker	12	
12	10	<b>I RISE</b> LIVE NATION/INTERSCOPE	Madonna	10	
7	11	<b>HIGHER LOVE</b> RCA	Kygo X Whitney Houston	10	
13	12	<b>LOVE YOURSELF</b> BUTLER	Billy Porter	11	
1	13	<b>IF YOU LOVE SOMEBODY SET THEM FREE 2019</b> CHERRY TREE/INTERSCOPE	Sting	13	
17	14	<b>CONFESSION</b> DEL ORO/AHM	Ani	6	
21	15	<b>UNITED IN DANCE</b> LAUNCH/418	Crystal Waters & R-Naldo	5	
25	16	<b>THERE FOR YOU</b> ASTRALWERKS/CAPITOL	Gorgon City + MK	4	
14	17	<b>WELCOME HOME</b> SMIRNOFF	Laverne Cox	10	
26	18	<b>PERFECT WORLD</b> APRIL EARTH	Anggun	5	
22	19	<b>MADNESS AND THE DARK</b> DAUMAN	Dave Matthias Feat. Makeba	6	
24	20	<b>MONSTER</b> 418	Bleona	6	
15	21	<b>FIRE</b> AROMMET	Temmora Feat. Karma	10	
27	22	<b>MAD LOVE</b> POLYDOR/UNIVERSAL	Mabel	5	
20	23	<b>SEÑORITA</b> SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	8	
31	24	<b>NO LETTING GO</b> FLY HOUSE	Dirty Werk, DJ Bam Bam & Steve Smooth	5	
34	25	<b>TRUTH HURTS</b> NICE LIFE/ATLANTIC	Lizzo	6	
16	26	<b>YOU REALLY STARTED SOMETHING</b> DAUMAN	Dionne Warwick	9	
23	27	<b>GO SLOW</b> ASTRALWERKS/CAPITOL	Gorgon City & Kaskade Feat. Romeo	17	
37	28	<b>OMG</b> DARKROOM/GEFFEN/INTERSCOPE	Gryffin And Carly Rae Jepsen	3	
33	29	<b>PACMAN</b> AUDACIOUS	Dave Aude Feat. Sam Tinnesz	9	
36	30	<b>ALL ABOUT US</b> RADIKAL	Allegra	4	
40	31	<b>ON A ROLL</b> THE NULL CORPORATION 2/RCA	Ashley O	2	
38	32	<b>BANANA</b> S-CURVE	Conkarah Feat. Shaggy	3	
35	33	<b>TIDAL WAVE</b> 418	Christine Gordon	4	
18	34	<b>BE SOMEONE</b> COLUMBIA	Camelphat x Jake Bugg	13	
32	35	<b>YOU LITTLE BEAUTY</b> CATCH & RELEASE/FOLLOW THE FISH/ASTRALWERKS/CAPITOL	FISHER	15	
42	36	<b>SHARE THAT LOVE - WHAT THE WORLD NEEDS NOW IS LOVE</b> DEL ORO	Laura Angelini	2	
NEW	37	<b>SALVATION</b> ISLAND/REPUBLIC	House Gospel Choir & Adelphi Music Factory	1	
46	38	<b>LITTLE BIT OF RAIN</b> BUG ON THE CAMEL	Piper Madison	2	
44	39	<b>SWEET REVENGE</b> DAUMAN	Kalendr x Laura Bryna	2	
29	40	<b>SUMMER DAYS</b> STMPD RCRDS/RCA	Martin Garrix Feat. Macklemore & Patrick Stump	12	
28	41	<b>LET'S HEAR IT FOR THE BOY</b> LIT LYFE	Mari Burelle	11	
41	42	<b>EMOTION</b> POSITIVA/VIRGIN/CAPITOL	Purple Disco Machine	3	
19	43	<b>A DEEPER LOVE</b> DAUMAN	Kendra Erika	13	
30	44	<b>HIGHER</b> BROKEN	Jesse Saunders Feat. Cassandra Lucas	11	
NEW	45	<b>THE POWER</b> VIRGIN/ASTRALWERKS/CAPITOL	Duke Dumont & Zak Abel	1	
43	46	<b>NAILS, HAIR, HIPS, HEELS</b> TODRICK HALL	Todrick Hall	12	
NEW	47	<b>NOT YOU</b> ZZ20	Keelie Walker	1	
49	48	<b>BAD GUY</b> DARKROOM/INTERSCOPE	Billie Eilish	20	
45	49	<b>IDON'T CARE</b> SCHOOLBOY/RAYMOND BRAUN/DEF JAM/ATLANTIC/UNIVERSAL/WARNER	Ed Sheeran & Justin Bieber	15	
NEW	50	<b>DON'T FOLLOW ME</b> ADVANCED	XIMXIA	1	

# BOXSCORE

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CONCERT GROSSES				
GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER	
1	<b>\$13,494,183</b> \$499.50/\$375.50/\$99.50/\$29.50	<b>THE ROLLING STONES, NATHANIEL RATELIFF &amp; THE NIGHT SWEATS</b> MILE HIGH STADIUM, DENVER, COLO AUG 10	58,846 SELLOUT	AEG PRESENTS/CONCERTS WEST
2	<b>\$13,113,319</b> \$499.50/\$399.50/\$99.50/\$29.50	<b>THE ROLLING STONES, KALEO</b> ROSE BOWL, PASADENA, CALIF AUG 22	56,974 SELLOUT	AEG PRESENTS/CONCERTS WEST
3	<b>\$11,835,818</b> \$499.50/\$399.50/\$99.50/\$29.50	<b>THE ROLLING STONES, LUKAS NELSON &amp; THE PROMISE OF THE REAL</b> CENTURYLINK FIELD, SEATTLE, WASH AUG 14	53,363 SELLOUT	AEG PRESENTS/CONCERTS WEST
4	<b>\$11,496,719</b> \$499.50/\$399.50/\$99.50/\$29.50	<b>THE ROLLING STONES, VISTA KICKS</b> LEVI'S STADIUM, SANTA CLARA, CALIF AUG 18	47,578 SELLOUT	AEG PRESENTS/CONCERTS WEST
5	<b>\$9,762,771</b> \$499.50/\$399.50/\$99.50/\$29.50	<b>THE ROLLING STONES</b> HARD ROCK STADIUM, MIAMI, FLA AUG 30	40,768 SELLOUT	AEG PRESENTS/CONCERTS WEST
6	<b>\$9,747,170</b> \$450/\$350/\$99.50/\$29.50	<b>THE ROLLING STONES, KALEO</b> STATE FARM STADIUM, GLENDALE, ARIZ AUG 26	52,726 SELLOUT	AEG PRESENTS/CONCERTS WEST
7	<b>\$6,805,574</b> (6,137,290 EUROS) \$99.91	<b>METALLICA</b> OLYMPIASTADION, MUNICH, GERMANY AUG 23	68,117 68,315	LIVE NATION
8	<b>\$6,494,648</b> (149,888,000 KORUNY) \$88.30	<b>METALLICA</b> LETNANY AIRPORT, PRAGUE, CZECH REPUBLIC AUG 18	73,555 73,658	LIVE NATION
9	<b>\$5,917,606</b> (5,307,890 EUROS) \$92.44	<b>METALLICA</b> MAIMANKT, MANNHEIM, GERMANY AUG 25	64,017 64,045	LIVE NATION
10	<b>\$5,684,083</b> \$149.50/\$49.50	<b>BILLY JOEL</b> COORS FIELD, DENVER, COLO AUG 8	44,744 SELLOUT	LIVE NATION
11	<b>\$5,347,522</b> (4,778,000 EUROS) \$98.71	<b>METALLICA</b> ERNST HAPPEL STADIUM, VIENNA, AUSTRIA AUG 16	54,176 54,765	LIVE NATION
12	<b>\$5,313,530</b> (€4,378,610) \$133.49/\$57.62	<b>ARIANA GRANDE</b> O2 ARENA, LONDON AUG 17, 19-20	49,950 51,426 THREE SHOWS	LIVE NATION
13	<b>\$5,210,049</b> \$543.95/\$33.95	<b>JONAS BROTHERS, BEBE REXHA</b> MADISON SQUARE GARDEN, NEW YORK AUG 29-30	29,812 TWO SHOWS TWO SELLOUTS	LIVE NATION
14	<b>\$4,829,962</b> (18,990,800 ZLOTY) \$89.65	<b>METALLICA</b> PGE NARODOWY, WARSAW, POLAND AUG 21	53,877 SELLOUT	LIVE NATION
15	<b>\$4,554,409</b> (\$6,637,145 AUSTRALIAN) \$244.56/\$69.82	<b>FLEETWOOD MAC</b> BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA AUG 20, 22, 24	31,973 THREE SHOWS THREE SELLOUTS	LIVE NATION
16	<b>\$4,148,957</b> \$189/\$119/\$93.50/\$73.50/\$43.50	<b>QUEEN + ADAM LAMBERT</b> MADISON SQUARE GARDEN, NEW YORK AUG 6-7	29,622 TWO SHOWS TWO SELLOUTS	LIVE NATION
17	<b>\$3,664,487</b> \$499/\$89	<b>AEROSMITH</b> MASSMUTUAL CENTER, SPRINGFIELD, MASS AUG 21, 24, 26, 29	21,295 FOUR SHOWS FOUR SELLOUTS	MGM RESORTS INTERNATIONAL
18	<b>\$3,567,074</b> (LEI SINGULAR IS: LEU15,035,200 LEI) \$73.06	<b>METALLICA</b> STADIONUL NATIONAL, BUCHAREST, ROMANIA AUG 14	48,725 48,800	LIVE NATION
19	<b>\$3,187,437</b> \$395/\$60	<b>CHER</b> PARK THEATER, LAS VEGAS AUG 21, 23-24, 28, 31	21,992 25,723 FIVE SHOWS	AEG PRESENTS/MGM RESORTS INTERNATIONAL
20	<b>\$2,649,344</b> (2,348,605 EUROS) \$117.86/\$75.05	<b>ARIANA GRANDE</b> ACCORHOTELS ARENA, PARIS AUG 27-28	31,521 32,520 TWO SHOWS	LIVE NATION
21	<b>\$2,635,504</b> \$99.50/\$29.95	<b>MUMFORD &amp; SONS</b> FIDDLER'S GREEN AMPHITHEATRE, ENGLEWOOD, COLO AUG 15-17	4,7756 79,094 THREE SHOWS	AEG PRESENTS
22	<b>\$2,438,416</b> \$499.95/\$29.95	<b>JONAS BROTHERS, BEBE REXHA</b> HERSHEY PARK STADIUM, HERSHEY, PA AUG 31	31,090 SELLOUT	LIVE NATION
23	<b>\$2,320,787</b> \$595/\$145	<b>AEROSMITH</b> THE THEATER AT MGM NATIONAL HARBOR, OXON HILL, MD AUG 8, 10, 13	8,010 THREE SHOWS THREE SELLOUTS	MGM RESORTS INTERNATIONAL
24	<b>\$2,284,845</b> \$115/\$45.50	<b>DAVE MATTHEWS BAND</b> FIDDLER'S GREEN AMPHITHEATRE, ENGLEWOOD, COLO AUG 23-24	34,019 34,123 TWO SHOWS	AEG PRESENTS
25	<b>\$2,282,734</b> \$129.50/\$29.50/\$93.50/\$63.50/\$31.50	<b>HOOTIE &amp; THE BLOWFISH, BARENAKED LADIES</b> MADISON SQUARE GARDEN, NEW YORK AUG 10-11	21,479 TWO SHOWS TWO SELLOUTS	LIVE NATION
26	<b>\$1,963,973</b> \$109.25/\$35.25	<b>FLORIDA GEORGIA LINE</b> HOLLYWOOD CASINO AMPHITHEATRE, TINLEY PARK, ILL AUG 9	26,698 SELLOUT	LIVE NATION
27	<b>\$1,922,843</b> \$109.25/\$35.25	<b>FLORIDA GEORGIA LINE</b> HERSHEY PARK STADIUM, HERSHEY, PA AUG 17	30,449 SELLOUT	LIVE NATION
28	<b>\$1,829,051</b> \$109.25/\$35.25	<b>FLORIDA GEORGIA LINE</b> JIFFY LUBE LIVE, BRISTOW, VA AUG 3	23,394 SELLOUT	LIVE NATION
29	<b>\$1,633,870</b> (\$2,381,040 AUSTRALIAN) \$113.02/\$39.18	<b>HUGH JACKMAN</b> BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA AUG 31	17,770 18,166 TWO SHOWS	TEG DAINTY
30	<b>\$1,534,185</b> \$109.25/\$35.25	<b>THOMAS RHETT</b> XFINITY CENTER, MANSFIELD, MASS AUG 2	19,714 SELLOUT	LIVE NATION
31	<b>\$1,517,648</b> \$149.95/\$49.95	<b>ONEREPUBLIC</b> RED ROCKS AMPHITHEATRE, MORRISON, COLO AUG 26-27	19,009 TWO SHOWS TWO SELLOUTS	AEG PRESENTS
32	<b>\$1,501,728</b> (\$2,000,603 CANADIAN) \$75.62/\$30.22	<b>KHALID</b> SCOTIABANK ARENA, TORONTO AUG 6-7	24,955 TWO SHOWS TWO SELLOUTS	LIVE NATION
33	<b>\$1,488,410</b> \$109.25/\$35.25	<b>FLORIDA GEORGIA LINE</b> KEYBANK PAVILION, BURGESS TOWN, PA AUG 2	22,465 SELLOUT	LIVE NATION
34	<b>\$1,486,592</b> \$109.25/\$35.25	<b>FLORIDA GEORGIA LINE</b> MIDFLORIDA CREDIT UNION AMPHITHEATRE, TAMPA, FLA AUG 30	18,526 SELLOUT	LIVE NATION
35	<b>\$1,484,771</b> \$251/\$200.95/\$99/\$50.99/\$30.99	<b>MARY J. BLIGE &amp; NAS</b> BARCLAYS CENTER, BROOKLYN AUG 28	12,977 13,281	LIVE NATION



## Khalid's 'Spirit' Shines

Khalid (above) hits the Boxscore chart at No. 32 with a two-night stint at Toronto's Scotiabank Arena Aug. 6-7 as part of the 35-date North American leg of his Free Spirit World Tour. According to figures reported to Billboard Boxscore, the two shows grossed \$1.5 million and sold 25,000 tickets.

In all, the North American tour leg grossed \$29.5 million, tripling the reported \$9.6 million from Khalid's Roxy Tour in 2018. While he had never grossed \$1 million from a single engagement prior to 2019, this summer's run surpassed the seven-figure mark in eight U.S. markets. The tour's highlight was a double-header at the Staples Center in Los Angeles June 25-26.

—ERIC FRANKENBERG

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“Comparisons with such late-career highlights as Johnny Cash’s *American Recordings* albums and Leonard Cohen’s *You Want It Darker* are inevitable, but *Negative Capability* really does belong in such exalted company.”

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# My Billboard Moment

## Derrick Aroh

VP A&R, RCA RECORDS

Since rising to vp A&R in 2015, Aroh says he has been on a mission to make “weird” hip-hop mainstream. In 2018 the Brooklyn native — alongside Tunji Balogun (RCA’s executive vp A&R and founder of label Keep Cool) and Adonis Sutherlin (senior vp A&R) — secured the signings of two of the genre’s buzziest artists: Brockhampton and Childish Gambino (aka Donald Glover). The latter scored his first Billboard Hot 100 No. 1 last year with “This Is America.” Those wins landed Aroh on Billboard’s 40 Under 40 list in 2018; Aroh reflects on what that meant to him.

At the end of the day, the people who read *Billboard* are my peers, who have some part in my growth, and kids who are trying to get in the industry. I’m Nigerian and didn’t have family members who were into music. For me to finally get my shot as an A&R [rep], I’m showing people that if I can do it, so can they. These lists are self-gratifying, but they also show it’s possible for others like me.

It took a year to sign Childish. Every label wanted him. Governors Ball 2017 was really a war day; so many label executives were onstage, watching. I’ve known Fam [Udeorji, Gambino’s longtime manager] since I was an assistant, so when Gambino left Glassnote Records, I asked him: “Can we jump in yet?” We even flew to London when he was filming *Solo: A Star Wars Story*. Our success with Khalid and GoldLink crystallized it.

I remember getting ready for *Saturday Night Live*, and his team played us the “This Is America” video — I had chills! Twenty minutes after Gambino’s *SNL* performance [of “This Is America”], Twitter went apeshit. The video shifted culture, and that’s what you want as an A&R.

—AS TOLD TO BIANCA GRACIE

### TRUE BELIEVER

“Derrick was very passionate about me and didn’t look at me like a prize; he looked at me like somebody with a lot of potential. He believed in me when I didn’t really believe in myself.”

—GOLDLINK

### THE LEGACY

“This Is America” won four Grammys, including song and record of the year, and has garnered 639 million on-demand streams in the United States, according to Nielsen Music.

Brockhampton’s 2018 LP, *iridescence*, debuted at No. 1 on the Billboard 200 and has amassed 126 million U.S. streams.

GoldLink received consecutive Grammy nods for best rap/sung performance in 2017 and 2018.

Aroh photographed by Jai Lennard on Sept. 10 at RCA Records in New York.

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---

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