

billboard Bulletin

YOUR DAILY ENTERTAINMENT NEWS UPDATE

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Ciara, Dan + Shay, Halsey and Tori Kelly Added as 2019 Billboard Music Awards Performers

BY ANNIE REUTER

Ciara, Dan + Shay, Halsey and Tori Kelly have been added to the list of performers for the 2019 Billboard Music Awards.

Halsey will perform her No. 1 Billboard Hot 100 hit "Without Me" in addition to her previously-announced collaborative appearance with BTS, while Ciara will take the stage to make the television debut of her new single "Thinkin Bout You." Country hitmakers Dan + Shay, who are seven-time 2019 Billboard Music Awards nominees, will perform with singer/songwriter Tori Kelly.

These acts join previously-announced performers Kelly Clarkson, Lauren Daigle, Jonas Brothers, Khalid, Madonna and Maluma and Panic! At The Disco. Additionally, 2019 icon award recipient, Mariah Carey, will also serve as a performer.

The 2019 Billboard Music Awards will air live from the MGM Grand Garden Arena in Las Vegas on Wednesday, May 1 at 8 p.m. ET/PT on NBC.

Nominees and winners for the 2019 Billboard Music Awards are based on fan interactions with

music as well as album and digital song sales, streaming, radio airplay, touring and social engagement. ●

Epic Records Names Sylvia Rhone Chairman and CEO

BY MARC SCHNEIDER

Sony Music Entertainment has promoted industry trailblazer Sylvia Rhone to chairman and CEO of Epic Records, where she had been president for the past several years. In her elevated role, Rhone will oversee the creative direction and management of the storied label, home to Camila Cabello, Travis Scott, Meghan Trainor and DJ Khaled, among other artists.

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Rhone will continue to report to Sony Music CEO Rob Stringer, who in his announcement called her an “iconic executive who has played a critical leadership role in driving Epic’s recent artist development success. Her wealth of experience and passionate support of artistic vision will help us further grow the reach of Epic’s roster around the world.”

Prior to this appointment, Rhone held the position of president at Epic since 2014 and has shepherded several hit albums from roster artists including Future, 21 Savage and Cabello.

For eight years before joining Sony, Rhone helped guide the roster at Universal Music Group, where she was president of Universal Motown Records and executive vp at Universal Records. From 1994-2004, Rhone was chairman and CEO of Warner Music Group’s Elektra Entertainment Group, the first African American woman to be named chairman of a major record company. Earlier in her career, Rhone held various senior roles at WMG, ABC Records and Ariola Records.

“I am excited to continue my amazing journey at Epic Records supported by Rob Stringer’s vision and leadership,” stated Rhone. “Everything we do is a testament to our incredible artists who set the bar of the entire Epic culture, inspiring our dedicated executive team every day and enriching the legacy of this great label.” ●

Taylor Swift Leads the Top Billboard Music Award Winners of All Time

BY PAUL GREIN

Will Drake surpass Swift for the most career BBMAs of any artist? We’ll find out May 1.

Who has won the most Billboard Music Awards in the show’s history?

The correct answer is Taylor Swift, though Drake is moving up fast and could conceivably overtake her at this year’s BBMA telecast on May 1.

Swift has won 23 BBMAs and is nominated for two more this year. Drake has won 15 BBMAs and is nominated for 17 more this year. If Drake converts about half of his nominations to wins, he is within striking distance of Swift’s record.

When she was still known primarily as a country star, Swift took home her first BBMA in 2011. She continued to rack up awards as she evolved from country to pop. Swift is the only artist to win eight or more Billboard Music Awards more than once,

taking home eight prizes in both 2013 and 2015. Her tally increased to 23 in 2018 after she brought home awards for top female artist and top selling album.

Justin Bieber is runner-up to Swift on the all-time winners’ list, with 20 awards. This makes him the male artist with the most awards -- though Drake may overtake him this year. Bieber’s awards include top new artist of 2011. He is the only top new artist winner to have amassed 10 or more BBMAs. Like Swift, Bieber has undergone a noteworthy musical transformation in these years, from teen idol to mainstream pop star. Bieber has one nom this year.

Destiny’s Child is the group with the most Billboard Music Awards: 10. The trio is one of only two acts in BBMA history (along with Garth Brooks) to receive back-to-back awards for top artist. DC frontwoman Beyoncé has won 11 additional awards on her own. Bey has three more noms this year, all for her tour with husband Jay-Z.

The Chainsmokers and Twenty One Pilots are tied as the duo with the most BBMAs: seven. Both duos have two more noms this year.

Want a little more trivia? Usher is the R&B artist with the most BBMAs: 18. Drake is the hip-hop artist with the most -- and that’s before this year’s awards.

There is only one late artist on the all-time winners list: Whitney Houston, whose

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16 awards puts her in sixth place, died in 2012. Her high ranking is impressive because her first two albums -- both blockbusters -- were released years before the BBMAs began in 1990.

Carrie Underwood, who has won 10 awards, has two more noms this year.

The Billboard Music Awards began in 1990 and aired yearly on Fox through 2006. During those years, the categories and winners were based on *Billboard's* year-end charts, which are published in December each year. Not all year-end charts were represented on the yearly show. The BBMAs went on hiatus from 2007 through 2010. The show returned in 2011, on ABC, and then moved to NBC in 2018. From 2011 onward, the show's categories were no longer based on the year-end charts.

Nominees and winners for the 2019 Billboard Music Awards are based on key fan interactions with music, including album and digital song sales, streaming, radio airplay, touring and social engagement, tracked by *Billboard* and its data partners, including Nielsen Music and Next Big Sound. The 2019 Billboard Music Awards are based on the chart period of March 23, 2018, through March 7, 2019.

The 2019 Billboard Music Awards, hosted by Kelly Clarkson, air Wednesday, May 1, at 8 p.m. ET/PT on NBC.

Here's a list of all artists who have

amassed 10 or more BBMAs, through the 2018 ceremony.

ARTIST, WINS

- Taylor Swift, 23
- Justin Bieber, 20
- Garth Brooks, 19
- Usher, 18
- Adele, 18
- Whitney Houston, 16
- Drake, 15
- Mariah Carey, 14
- R. Kelly, 12
- Rihanna, 12
- Lil Jon, 11*
- Beyoncé, 11
- Janet Jackson, 11
- Mary J. Blige, 10
- Eminem, 10
- Destiny's Child, 10
- Carrie Underwood, 10
- 50 Cent, 10

**Includes six awards with East Side Boyz* ●

Latin Music Week 2019: J Alvarez to Headline Billboard Sounds Showcase, Sponsored by Glad Empire & ASCAP

BY JESSICA ROIZ

J Alvarez will headline the Billboard Sounds Showcase during *Billboard's* Latin Music Week in Las Vegas. The event, sponsored by Glad Empire and ASCAP, will take place from 9 p.m. to 11 p.m. on Wednesday, April 24 Live at Drai's After Hours.

Joining the Puerto Rican urban artist is a wave of old-school and new-school reggaeton artists, including Nio Garcia, Casper Magico, MC Ceja, DJ Nelson and Myke Towers.

Returning for its 29th year, Latin Music Week features Q&A sessions and panels, including its signature "Star Q&As," as well as panels focusing on streaming, videos, both mainstream and Latin collaborations and more. Registration to

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the conference will give attendees access to three days of panels, one-on-one sessions and showcases, plus tickets to the Billboard Latin Music Awards, which will air live on Telemundo on April 25. ●

Five Burning Questions: Billboard Staffers Discuss BTS' Historic Debut Week For 'Map of the Soul: Persona'

BY BILLBOARD STAFF

Another album, another set of chart milestones for BTS. The world-conquering K-pop group moves 230,000 equivalent album units of their latest set *Map of the Soul: Persona* this week, marking both [the fourth-best first week](#) for any album so far in 2019, and the group's third No. 1 on the Billboard 200 albums chart in 11 months -- placing them in some [pretty historic company](#).

It's not just the BB 200 where the group's chart impact is felt this week, either: They also score their highest-charting debut on the Billboard Hot 100 for their Halsey collab "Boy With Luv," whose No. 8 bow marks the all-time peak for any K-pop group on the listing. (The set also notches a No. 95 bow for "Make It Right," making them the first K-pop group with two simultaneous hits on the chart.)

Which of these chart accomplishments is the biggest of the bunch? And where does the group go from here? Five *Billboard* staffers debate these questions and more below.

1. Which achievement from BTS' *Map of the Soul: Persona* debut week do you find the most impressive?

Eric Frankenberg: The quick succession

of No. 1 albums stands out to me. Teen pop acts have always had quick turnover -- One Direction released one album each year, same for Britney Spears at the beginning of her career, almost the same for BSB and *NSYNC. But three albums in under a year, with each one out-performing the previous release, is proof of how hard these guys are working and how rapidly American audiences are warming to BTS -- as well as to a load of other non-English-language acts.

Gab Ginsberg: Having the fourth-highest first-week numbers of the year impresses me the most, since the other accomplishments (while also great) are mainly just BTS breaking their own records. Being in the company of acclaimed American artists Ariana Grande, Backstreet Boys and Billie Eilish is no small feat. Also, 196,000 of that 230k sum is in pure album sales (with 173,000 in physical), a height that is increasingly harder to achieve in the streaming economy without tour or merch bundles.

Jason Lipshutz: Definitely the first-week numbers, considering that *Map of the Soul: Persona* was able to secure mind-boggling first-week streaming totals with only seven songs on its track list. A slew of shorter projects released in less than a year's time can result in multiple No. 1 albums, but the fact that this debut number ranks among 2019's best demonstrates that the hunger for new BTS music has grown instead of waned. Imagine if *Map of the Soul: Persona* had included a bloated track list, or even a standard length! BTS could potentially have been looking at the biggest bow of the young year.

Ross Scarano: Album sales. It's not surprising at this point but the BTS ARMY shows up and shows out. With 196,000 album units sold, *Map of the Soul: Persona* put up the second-biggest album sales figure of the year. The group sold more albums than Billie Eilish -- hard to see that as anything but proof of the ARMY's commitment to the success of the group. There's a sports analogy to be made here, in terms of diehard fandom, but I'll leave it to someone else.

Andrew Unterberger: Yeah, it's gotta

be the sales -- though let's not overlook the No. 8 Hot 100 debut for "Boy With Luv." Yes, having Halsey and her track record of major Hot 100 success certainly helps, but even her recent No. 1 hit "Without Me" only debuted at No. 18 on the chart.

2. While other BTS singles ("Fake Love," "Idol") have had impressive debuts on the Hot 100, they haven't managed to climb or really have extended runs in the chart's top tier. Will "Boy With Luv" be the first?

Eric Frankenberg: Yes. "Boy With Luv" is already trending toward becoming the group's biggest radio hit stateside. The overall progress BTS has made in the US, the song's hook, and Halsey's involvement all play a part in what I think will be a "hit" in the traditional sense. But I'm also not sure how much it matters? Three No. 1 albums in under a year, sold-out stadium shows worldwide, and [inclusion on the Time 100](#) seems like enough to convince anyone that BTS is among the most important acts in the world, despite not having any four-quadrant smashes to their name. At this rate, they'll be on to their next Top 10 hit and No. 1 album in no time anyway.

Gab Ginsberg: Seems likely, thanks to a certain pop singer, who has already had a solo No. 1 hit in 2019 and twelve total entries on the Hot 100 throughout her career. Radio is one of the only American institutions that BTS has yet to crack, but they might finally get that break, especially since Halsey is essentially a magnet for it. Likewise, the collaboration queen has made one of her smartest moves yet by teaming with BTS, who have surely helped her gain [new international attention](#).

Jason Lipshutz: It depends on whether or not Halsey's presence on the song will help ingratiate it to U.S. radio. BTS obviously connects with fans through streaming platforms, digital and physical retail, but Top 40 is a format the boy band has yet to dominate, or even make a dent. Blame it on the language barrier, but the past two years of Spanish-English bilingual smashes have certainly extinguished that excuse to some degree. The good news for BTS is that Halsey has developed into one

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of the more reliable pop radio presences in all of music -- she already has two inescapable singles this year in “Without Me” and “Eastside” -- and “Boy With Luv” is a stronger radio offering than “Fake Love” or “Idol.” If the format accepts “Boy With Luv,” be prepared for a prolonged top 10 run on the Hot 100.

Ross Scarano: It could. For much of the year, the top ten of the Hot 100 has been static, meaning it’s a great time for this collab to break through. I don’t know that it’s the strongest single in the group’s history; sometimes, the timing is just right.

Andrew Unterberger: I’ll be a little less bullish here and say that while I could see the song lingering around the chart’s top 40 for some time, I think No. 8 might be as high as it gets. As much of a sure thing as Halsey is on pop radio, programmers don’t seem to have tired of “Without Me” or “Eastside” yet, and her presence on those songs is much more pronounced than it is on “Boy With Luv” anyway. I also just don’t think the single is one of the group’s most interesting, or really displays their strengths as much as the rest of *Persona*. But even if this isn’t the hit that makes BTS unavoidable on U.S. airwaves, I could see it clearing the way for the one that eventually does.

3. If you had to choose a track on *Map of the Soul: Persona* besides “Boy With Luv” to help a non-fan get into BTS, which would you choose?

Eric Frankenberg: “Make it Right” was the most immediately catchy track on the album, but I’m most intrigued by “*Dionysus*.” While “Boy With Luv” thematically and musically fits within one’s expectations of traditional boy band music, “*Dionysus*” is weird. It crosses into stadium-rock territory, but in a much more... alternative?... way than the adult contemporary style of One Direction’s later albums. BTS has evolved from album to album and embraced a genre-agnostic spirit that is unique among their boy band brethren. Their willingness to experiment could surprise someone who hasn’t been paying close attention.

Gab Ginsberg: “*Mikrokosmos*” stands out to me as one of the more sweetly

melodic cuts on *Map of the Soul: Persona*, but there’s also the upbeat “*Home*,” which serves up a great taste of the group’s rapping skills. Yes, I know that’s two. Honestly, carve out 26 minutes and just listen to the whole thing.

Jason Lipshutz: There are more impressive moments on the album than “Make It Right,” such as the ultra-ambitious closer “*Dionysus*” and the dynamic “*Home*,” but “Make It Right” is the answer to this question because Ed Sheeran co-wrote it, it sounds like Ed Sheeran co-wrote it, and a lot of people like Ed Sheeran. Seriously, the gentle rhythmic pop of the song sounds like it was lifted straight out of *÷*, and that hook would appeal to someone who doesn’t even know how to spell K-pop. BTS has a strong global voice, but they can be chameleons when they want to be, and “Make It Right” showcases the group shapeshifting into the style of one of the pop’s most successful songwriters.

Ross Scarano: “Make It Right.” It’s a stand-out from the first listen, even if you aren’t familiar with its pedigree. The chorus -- sung partially in English -- wouldn’t be out of place on one of *NSYNC’s more R&B leaning tracks, and even the repeated horn-synth is catchy, delicious. Makes sense that Ed Sheeran has a writing credit. He brought the blue-eyed soul here.

Andrew Unterberger: Probably “*Intro: Persona*,” actually, just because it’s so unexpected to hear the group rapping over hard-hitting guitars and squeaking soul samples. It demonstrates perhaps the group’s greatest overall attribute, and also the thing that ties them to most of the best boy bands in history: their confidence in leading the way with whatever musical styles they feel like rocking with.

4. It seems like just about everyone in the music industry now wants to get their own piece of BTS mania. If you could choose one current English-language artist for the group to collaborate with on their next album, who would it be?

Eric Frankenberg: I’d love to see BTS get in the studio (and beyond) with Grimes. She already dipped her toe in

the K-pop pond with last year’s *Loona* collaboration and could lend BTS a hand in further pushing their hooky singles into bizarre sonic territory. She’s willing to do weird stuff with her voice (screaming, for instance) and her production incorporates many different styles, not unlike the versatility BTS has displayed. Imagining them inside the world of “*Kill V Maim*” or “*Venus Fly*” is exciting, if nothing else. Further, a Grimes-directed music video featuring their tight choreography and friendly charisma would be a dream.

Gab Ginsberg: Billie Eilish seems like a no-brainer, and the band said they’d love to work with her [in a recent interview](#). But apart from that, I would love to see the group take a break from super familiar names -- past collaborators such as Halsey, The Chainsmokers, Steve Aoki and Nicki Minaj are all great, but now that BTS is so huge both at home and across border lines, they have the opportunity to lift up smaller talented artists, too. Kehlani (who RM has shouted-out) would be awesome, or rising pop singer Allie X, who has written for Troye Sivan (another BTS fave). That being said, I would live for a Demi Lovato collaboration. Please.

Jason Lipshutz: We need a BTS-Drake collaboration. Search your feelings -- you know it to be true. The biggest pop group on the planet paired with the biggest hip-hop artist of the decade, who’s proven the pristine collaborator, in and out of the English language, time and again? Even if the song is a mess, it’s a mess that everyone on this planet will need to hear. Jungkook, Jimin, Suga, V, RM, J-Hope, Jin, Aubrey: listen up, boys. Form like Voltron. Break the Internet.

Ross Scarano: There’s no real reason for this to happen, and not much historical precedent, but fuck it: Tyler, the Creator. His music has grown more and more ornate, more interested in combining voices (Rex Orange County, Anna of the North) and playing with sweet pop chords -- to say nothing of the subversive qualities of letting him toy with a boy band. If BTS wants to really stand out from the restrictive parameters of k-pop production -- in every sense of the word -- Tyler would

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blow everything up and open for them. What would the fans think?

Andrew Unterberger: Too on the nose to say BROCKHAMPTON? Whatever: There might not be a stage big enough to support a collaboration this literally and metaphorically massive, but let's get the combined 20 (!!!) members of the two groups together for a little East/West throwdown and just see what happens. You wanna be considered the best boy band in the world, you gotta play against the best.

5. Which of the three milestones happens first for BTS: a Grammy nomination (as performers), a U.S. festival headlining slot, or a Hot 100 No. 1 hit?

Eric Frankenberg: I think they'll receive a major Grammy nomination and headline a U.S. festival at some point, but since most 2019 festival lineups have already been announced, I'll say the Grammy nomination will come first. They presented at this year's telecast and Halsey's contribution to "Boy With Luv" to their latest hit could help bridge the gap for any voters hesitant to embrace Korean-language pop. They're a rare act in today's contemporary landscape that could make people who wouldn't otherwise watch the Grammys, watch the Grammys. Plus, *SNL* often forecasts major Grammy breakthroughs (Adele says "hello"), and their recent appearance created enough buzz to get them over the edge come the December nominations announcement.

Gab Ginsberg: I do think "Boy With Luv" has a decent shot at No. 1, so I'll go with that. But a headlining slot at Coachella or Governors Ball next year seems inevitable, too. BLACKPINK proved there's an appetite for K-pop at mainstream music festivals, and BTS would totally bring it.

Jason Lipshutz: My prediction is a Grammy nomination, but I do think all three could very well happen in the next 12 months. "Boy With Luv" could hit the top of the Hot 100 if it finds a radio audience, and don't think that Coachella's organizers weren't paying attention to BLACKPINK's rapturous reception at this year's festival and aren't at least considering BTS at the

top of next year's lineup. But considering the strong quality of their output and their international success, it's not hard to imagine the Recording Academy giving the boys a proper nomination, after bestowing their art director with a nod last year. While a Grammy nomination for a K-pop group would be groundbreaking, BTS has shattered barriers throughout their entire career — why stop now?

Ross Scarano: A headlining slot. At last year's Billboard Music Awards, I had the pleasure of hearing the ARMY sing along to BTS during their show-stopping performance. They were louder than the group; their energy felt almost destabilizing, like I was at risk of being subsumed in the frenzy. I had no point of reference for it. Someone much older than me mentioned Beatlemania, which sounds preposterous, but maybe it isn't. Just the mention of the group's name had the fans redlining -- they nearly drowned out the voices of the presenters at times. True, they don't have that chart-topping single yet, but all the same festival bookers should want this band on the lineup, and in a slot that's commensurate with the force of its fandom.

Andrew Unterberger: The headlining slot. Think the Grammy and No. 1 are both still at least one more album away, and in the meantime there's just too many festivals for one of 'em not to bet on the ARMY putting their ticket sales over the top. It's time. ●

Apple Music's Head of U.S. Latin Jennifer D'Cunha On Playlist Strategy, Bad Bunny's 'Transformative' Crossover

BY LEILA COBO

Latin music may still be small, but it is Apple Music's fastest-growing genre by number of streams. For 2018, the genre accounted for 69% more total streams on the service than in 2017 in the United States, outpacing the overall growth in streams of Apple Music (up 57%), Latin music on-demand (up 37%) and the U.S. music industry as a whole (up 43%), according to Nielsen Music.

The trend is continuing this year. In the first quarter, Latin music grew by a greater number of streams over the same period of 2018 -- 44% -- than any other genre.

This success came on the heels of Apple Music's appointment of Jennifer D'Cunha to the newly created post of head of U.S. Latin business in October 2017. The intent was to focus on the genre with an expanded staff, broader marketing efforts and playlists that dig deep into different subgenres.

D'Cunha had been immersed in Latin music before joining Apple in the fall of 2006. She moved to Mexico City and worked at Spanish- and Portuguese-language internet media brand StarMedia in 2000 before joining AOL Latino three years later to work on music programming. She then moved to Apple, working in marketing for iTunes in Mexico before returning stateside in 2009, rising to head of marketing in Latin America and, most recently, head of marketing for emerging

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markets, before taking on her current role. So it's surprising to learn she isn't Latin.

"I grew up in Southern California. My mom is American, and my dad is of Portuguese descent," says the elegant, soft-spoken D'Cunha, a University of California, Berkeley grad who speaks Spanish like a native. As a good Southern Californian, she grew up listening to The Cure and Morrissey on KROQ but discovered Latin alternative acts like Café Tacuba and Soda Stereo in high school. Her time in Mexico cemented her love for the culture.

"I've always been passionate about Latin music, about the culture and the language," says D'Cunha. "It's exciting that now you have people from Los Angeles to New York to Brazil to Lisbon all able to get behind the same song."

Your job was created in October 2017. What was behind that decision?

The incredible music that was becoming not just a force to be reckoned with in the U.S. but around the world. Everybody started to take notice. Sometimes it takes creating a vision and having a team focus on building a business, especially in a big company like Apple. We had amazing team members focused on Latin for 14, 15 years -- it's not like Apple was ignoring the Latin business. It just was not organized the same way. The company really wanted to give Latin music a bit more focus and a dedicated team that was really eating, breathing and sleeping Latin music.

What changed specifically?

Treating Latin music in the U.S. like a business unit. We have the editorial team, label relations, artist relations, business, and we work with people all over the world: Mexico City, Madrid, Rio, São Paulo, Miami. The objective was creating a team that can connect Latin music consumers with the music they love, and making sure we can nurture the artist and label community. Artists come visit us in our Culver City offices every day, talking about their inspiration and campaigns with their teams. Building those artist relationships is really important, and it takes time and people. With streaming, the sky's the limit.

What's an example of a "sky's the limit"

success story?

In February of last year, Bad Bunny was the first Latin artist to be selected for our Up Next program. In one year he went from being an Up Next artist to the most-streamed Latin artist worldwide. We went to Puerto Rico, shot a documentary where he talked to fans and people who had never heard him before, and he let us look into his life. We went to his hometown, heard about his influences and created a documentary piece, the first of its kind on Bad Bunny. We also did a global marketing campaign -- he received main-page placement even in markets where Latin music is not predominantly featured. When he came out with his debut album, *X 100PRE*, Apple Music did a massive campaign all over the U.S. where we featured him talking about it and put him on the cover of *¡Dale Play!*, our No. 1 Latin editorial playlist worldwide.

It was about staying committed and accompanying him from developing artist to his debut album. He was one of the first artists to pass the billion-stream mark and only one of three Latin artists to do so.

Do you program your playlists globally or locally? How does that work?

The programming is done in collaboration with our team in Latin America and our team in the U.S., but the audiences are absolutely global. *¡Dale Play!*, for example, is a collaboration between one of our editors in Mexico and [U.S. Latin music programmer] Marissa Gastelum. Every day, they're talking about the songs that they love that are bubbling up.

There's a common perception that Latin music is very segmented by genre and territory. How does the playlist team respond to that?

If you go to Apple Music, you can see our top charts in Mexico, Argentina and Brazil. So you can see what Apple Music listeners around the world are enjoying. For example, when the Luis Miguel [TV] series was the only thing people were talking about in Mexico City last year, you saw a lot of Luis Miguel songs jumping up the charts, whereas in the U.S. we didn't see that same phenomenon. In the case of *¡Dale Play!*, it's

a collaboration. It's not just programmed from a U.S. perspective. But you're absolutely right: The markets are different. We want these playlists to be relevant all over the world. It's an opportunity for us to present what we think is the best of Latin music and what our fans are going to love. It's big hits and it's artists we want to give an opportunity.

When you discuss Latin music internally, what surprises your non-Latin colleagues?

When you look at the global Shazam charts and you see Daddy Yankee's "Con Calma" is the most Shazamed song in the world, that's surprising to people. I'm not surprised, but others are. We have fans all over the place saying, "I love this."

Will bilingual music get bigger?

Artists like Bad Bunny have decided to do their things in Spanish, and that has been transformative. We are used to these artists singing in Spanish and embracing it. They don't feel like they have to sing in English to cross over. We're not asking artists to sing in a language to fit into a playlist.

What are the goals and challenges that you have in your role?

We wanted to make some of our Latin music playlists [like *¡Dale Play!* and *Corridos Al 100*] brand names that really resonated with the culture, so we spent a lot of time on curation. But Latin is a culture, not a genre. We want to be sure that we're not [just] creating a Latin playlist but amplifying some of these very important genres. The artist community really loves and respects the fact that we are getting granular. We're going deep in these subgenres and creating a space where people who love them can get lost.

This article originally appeared in the April 20 issue of *Billboard*. ●

Beyoncé's 'Lemonade' Is Now Available Across All Streaming Platforms

BY [LARS BRANDLE](#)

Lemonade is finally out of the bottle. Beyoncé's groundbreaking visual album is now available across all streaming services for the first time.

Lemonade made a big splash on its surprise release three years ago, [flying in at No. 1](#) on the Billboard 200 with a massive 653,000 equivalent album units in the week ending April 28, 2016 (including 485,000 pure album sales).

Not bad for a concept album that was initially released as an exclusive through Tidal, with a physical version of the album released two weeks later.

The wide release [overnight](#) follows on the heels of Netflix's premiere of Bey's live special *Homecoming*, partnered with a 40-track live album that also rolled out across all streaming services.

A multiple Grammy winner, the 13-track *Lemonade* features appearances by [Jack White](#), [Kendrick Lamar](#), [The Weeknd](#) and [James Blake](#). The companion *Lemonade* movie premiered two days earlier on HBO and won four prime-time Emmy Awards, while the album bagged two Grammys and a Peabody award en route to finishing 2016 as the year's best-selling album in the U.S.

Stream *Lemonade* below. ●

Nielsen Reports Bright Future for Latin Music Market as Billboard Latin Music Week Kicks Off

BY [JOE LYNCH](#)

Tuesday morning (April 22) at Las Vegas' The Venetian, Billboard Latin Music Week kicked off with opening remarks from Billboard's vp/Latin industry lead Leila Cobo. Cobo addressed the crowd in both Spanish and English, because, as a show of hands revealed, about three people inside the conference room spoke solely English (or at least, three people owned up to it).

After her intro, Nielsen Music senior vp industry insights & analytics David Bakulatook the stage. And while a slew of numbers might not be everyone's favorite way to start the day at 9 a.m., the powerful evidence presented regarding Latin music's revolution was strong enough that everyone was listening in rapt attention and pushing to ask questions well past the allotted Q&A time.

"Latin music is everywhere -- this isn't just about Hispanics, it's about its impact on popular music as a whole. It's not a small, niche market anymore," Bakula said, arguing the growth Latin music is experiencing goes beyond evolution (think: a hip-hop fan broadening their horizons into a new subgenre in 2018) to revolution (think: people starting to listen to a genre for the first time, and non-Latinx stars seeking out collaborations with Latinx talent in 2018).

Unsurprisingly, Nielsen's data crunching revealed that 85% of Latin music consumption comes from Hispanic consumers. Nothing earth-shattering there, but when it's put into context, it becomes more attention-grabbing: while 18% of the U.S. population is Hispanic, Hispanics

make up 50% of population growth. So in the next decade, Hispanics will constitute 22% of the population by most predictions, which means an increase in 20 million more potential core fans of Latin music, according to Nielsen.

And, in more good news for the music industry -- that group will be younger. The U.S. median age is 38; the non-Hispanic white median age is 43; and the Hispanic median age in America is 28. That means younger consumers who seek out more new music and are readily adaptable to new technology.

The Nielsen data bears that out. Hispanic consumers spend two hours more a week with music than the average consumer in America, and spend 15% more money on music (concerts, live events, etc.). Additionally, Hispanic consumers are more likely to share songs, videos and playlists with family and friends on social media and use more devices each week to listen to music.

The group is also more streaming savvy: 87% of Hispanic consumers reported streaming music in the last year. If that seems a bit "well duh, everyone is streaming," then compare it to the overall U.S. consumer: just 71% reported streaming music in the last year.

Speaking of last year, in 2018, 18.4% of music video streaming came from Latin music, making it the second-largest video streaming genre behind R&B/hip-hop. Visuals are particularly salient for the Latinx community, accounting for 64% of Latin music streaming, which is far more than non-Latin genres. Even so, audio is growing 61% year over year, which is good news for those who see a stronger future in monetizing audio vs. video.

What are the challenges for Latin music's growth? While streaming is helping it expand beyond the traditional market strongholds in the southern, southwestern and southeastern U.S., there's still plenty of room to make headway in other U.S. regional markets. And as one question from the audience pointed out, potential shrinkage in the radio market (especially if Latin music consumers trend younger) could affect growth.

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But even so, Nielsen's report on the status of Latin music and its future in America was clear: "That voice is about to get bigger and louder," Bakula said. ●

Sylvia Rhone & Dina LaPolt to Deliver Keynote Discussion at Midem 2019: 'It's a Really Good Partnership We Have'

BY COLIN STUTZ

The Epic Records president, Rhone, will also receive the Midem 2019 Hall of Fame Award.

Midem will host a keynote interview with **Sylvia Rhone** and **Dina LaPolt** at the global music conference's 53rd annual industry event, which runs June 4-7 at the Palais des Festivals in Cannes, France. Rhone -- who has been president of Epic Records since 2014 and has led the label's operations since 2017 -- will also receive the Midem 2019 Hall of Fame Award, in association with *Billboard*, recognizing her outstanding contribution to the international music business and her ability to build such an artist-driven label culture. The keynote will be held June 5 and the award dedication on June 6.

The event marks Rhone's first-ever keynote address, as well as her first time visiting Midem. The idea for the keynote was LaPolt's idea, the industry-leading attorney tells *Billboard*, after learning Rhone had never been to Midem.

"I said, 'Oh my God, you have to go,'" says LaPolt. "The minute I called the heads of Midem to say, 'You guys, what if Sylvia Rhone came?'" They all freaked out.

Everybody on the email was like, "Can you get her? Can she come?" And then all of a sudden everything just started happening around that."

"It's super exciting," adds Rhone. "It'll be my first time at Midem and I'm really looking forward to it."

Billboard spoke with Rhone and LaPolt ahead of their Midem keynote discussion to get a sense of their relationship and what we can expect at the event.

What will you be discussing at Midem?

Rhone: One of the things that I really want to talk about is the relationship between record labels and artists. I think it's an interesting topic in this day and age with technology and the sense of an independent spirit that's going to the creative community and what are the pros and cons of being independent versus being with a record label.

LaPolt: Certainly the artists now and the way they feel about the record companies is the same from back in 1980, where labels and the artists are making good money -- because streaming has reinvented our business, thank God, because we've been in such a downslide for so long since Napster. Everybody's happy when they're making money and I think that's a big contributor to the fostering of good relationships and good sentiments and there's a lot of opportunities and labels are providing a lot of services worldwide that are really great.

Rhone: One of the great things now is that the labels have become very transparent in their accounting to artists, and I think that has developed a very positive honest relationship between artists and labels. And then the label contributes a great deal to an artist's successful career by doing all the heavy lifting in places that management and artists can't do. When you put everything together, when you put the factors of transparency in terms of financial accounting and the ability to take artists to a greater level than they can do themselves independently, it works out on behalf of everybody and is a win-win situation.

LaPolt: That is a really big important point because it used to be where it

appeared that the labels hid a lot of things because the accounting was so convoluted. It was very difficult with free goods and all these other weird things that were happening. It's not like that anymore. I mean you could log into your portal on most labels, you could see exactly where your music is being streamed. You could see that in real time. Your statements are very easy to read. There's no weird stuff happening. Even the labels investing in Spotify and then selling their shares, making a boatload of money when Spotify went public, they shared most of that income with the artists, regardless of their recoupment status. I mean a lot of that stuff was very important to help fostering good, positive, trustworthy relationships.

How long have you two known each other?

Rhone: Well, we've known each other a long time, but I honestly have to say that Dina and I have become really close friends in a very short time. And I think what's brought us together is artists that we mutually represent. I just find Dina to be an inspiration and a generous person with what she knows and what she does.

LaPolt: I feel the same way about Sylvia. She's a legend. I've said that from day one. She's a legend in our industry and let's just put it out there: She is running this global music company, it is the No. 1 label within the Sony system, all of this is happening under her regime. It's a very interesting time in the music business, she's an African American woman, smart, outspoken, marketing and promotion savvy. It's really a great attribute to where we are right now, where the industry is going. Even though we've known each other, we were brought together fairly quickly, thrown into the fire together and I just think it's a really good partnership we have.

Rhone: Absolutely, with a great deal of mutual respect. And, touching on that Dina, we've also talked about gender and racial parity in the workplace. And I think that's a key point of discussion during our keynote.

Obviously, this has been a huge conversation over the past couple years. Change takes time, but what have

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noticed as you're both at the forefront of the industry?

LaPol: In the private sector where I'm in, I have a lot of people in companies that I represent or in huge law firms that are close friends of mine that would say, "Oh my God, how do I not hit the glass ceiling?" And I say, "Get the fuck out of the company." So I don't feel it as much as a lot of other people do because I own my own shop. But, still, I'm not on the golf course, I'm not a white male, there's still that whole situation happening. As you both know, I have one foot in the policy discussions in Washington; it's worse in Washington than is in the music business. So we deal with it, but it's challenging.

Rhone: I think that there is always room for improvement. But, at the same time, I think we have made some great strides -- and I can only speak for Sony music, which is now almost 50% women globally, and I think that we're well above the industry norm. ●

Morgan Wallen's 'Whiskey Glasses' Hits Country Airplay Top 10; Aaron Lewis' 'State' Starts at No. 2 on Top Country Albums

BY JIM ASKER

Singer-songwriter **Morgan Wallen** earns his second top 10 on *Billboard*'s Country Airplay chart as "Whiskey Glasses" rises 11-9 in its 34th week on the survey (dated April 27). The song gained by 18% to 23.6 million audience impressions in the week ending April 21, according to Nielsen Music.

On the airplay-, streaming- and sales-powered Hot Country Songs chart, "Glasses" glides 10-8.

The track, written by **Ben Burgess** and **Kevin Kadish**, follows Wallen's "Up Down" (featuring **Florida Georgia Line**), which led the June 30, 2018-dated Country Airplay list, becoming his first No. 1 (and FGL's 12th of 14 leaders).

Wallen's debut entry, "The Way I Talk," reached No. 30 on Country Airplay in May 2017. All three singles are from his freshman LP, *If I Know Me*, which entered at its No. 11 Top Country Albums peak in May 2018.

In addition to his two Country Airplay top 10s as a credited artist, Wallen co-wrote **Jason Aldean**'s "You Make It Easy," with Florida Georgia Line's **Tyler Hubbard** and **Brian Kelley**, plus **Jordan Schmidt**. The song led Country Airplay for a week in May 2018.

'**HERE**' EXTENSION **Brett Young**'s "Here Tonight" lengthens its stay in the Country Airplay penthouse to a second week, increasing by 8% to 40.2 million in radio reach.

Young's fourth Country Airplay leader is the lead single from his sophomore major-label LP, *Ticket to L.A.*, which launched as his first Top Country Albums No. 1 in December.

All four of Young's Country Airplay No. 1s have now ruled for multiple weeks. "Here" follows "Mercy," which dominated for two frames in August 2018; "Like I Loved You" (three, January 2018); and "In Case You Didn't Know" (two, June 2017). (His first hit, "Sleep Without You," reached No. 2 in December 2016.)

"Here" marks the fifth multi-week Country Airplay No. 1 in 2019, following **Luke Combs**' "Beautiful Crazy" (seven weeks at the summit), **Scotty McCreery**'s "This Is It," **Jason Aldean**'s "Girl Like You" and **Dan + Shay**'s "Speechless" (two each). The sum outpaces four multi-frame leaders through this point in both 2018 and 2017.

LEWIS LEADS **Aaron Lewis**' third country LP, *State I'm In*, debuts at No. 2 on Top Country Albums with 23,000 equivalent album units (22,000 in traditional album sales) in the week ending

April 18. On the all-genre *Billboard* 200, *State* starts at No. 18.

State, produced by **Buddy Cannon**, includes 10 songs, six of which were co-written by Lewis, who continues his segue to country after scoring initial success as a founding member and the lead vocalist of **Staind**. The hard rock outfit has notched three No. 1s on the Billboard 200.

State marks Lewis' first country album since *Sinner*, which became his second Top Country Albums leader when it arrived at the apex on the Oct. 8, 2016, with 39,000 copies sold, his sales best week in the country format to date. He made his country debut with his 2011 EP *Town Line* (38,000 sold in its first week). In 2012, his first solo LP *The Road* debuted and peaked at No. 7 (21,000 sold). ●

Tekashi 6ix9ine Sued By Danish Rapper Sleiman Over Unreleased Track

BY TATIANA CIRISANO

Danish rapper **Sleiman** is bringing the imprisoned **Tekashi 6ix9ine** to court for allegedly preventing the release of their collaboration "Red Bandna [sic] / Black Hoodie."

In a complaint filed in a New York district court on April 18 and obtained by *Billboard*, Sleiman asserts that his Apache Music paid Tekashi69 Publishing a total of €80,000 (or close to \$100,000) in September 2018. In exchange, the rapper née Daniel Hernandez recorded vocals for the track, and Sleiman made an effort to release it with Universal Music Denmark.

At that point, the complaint reads, 6ix9ine's label 10K Projects declared that its exclusive recording contract with the rapper meant that any release would require its approval. The label also

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threatened legal action if Sleiman were to self-release the song without clearance.

Apparently, that approval hasn't been given -- and Sleiman is now suing for the rights to release the track, and damages including an €80,000 refund.

"Plaintiffs are entitled to a judgment declaring that, pursuant to the Agreement, Plaintiffs have the right to exploit the Song, including the use of Mr. Hernandez's name in connection therewith, without first obtaining 10K's permission, approval, consent or 'clearance,' and without owing compensation to 10K, and that Plaintiffs are the lawful copyright claimants for the Song," the court documents read.

In the complaint, Sleiman also notes that 10K Projects is run by founder and CEO **Elliot Grainge**, the son of Universal Music Group CEO **Lucian Grainge**, and seems to insinuate that the connection had something to do with his song being blocked. "On information and belief, Universal Music Denmark is related to the Universal Music Group, whose chairman is the father of 10K's owner," the document reads. "As a direct and proximate result of 10K contacting Universal Music Denmark, Universal Music Denmark did not proceed with entering into a recording agreement with Sleiman."

Sleiman's attorney **Richard Roth** of Roth Law Firm provided further comment to *Billboard* over email.

"It is shocking," he said, "whenever someone wrongfully, surreptitiously and brazenly steals the work of another to use it as his own. The copyright laws of the United States are designed to protect the creator of works and not allow someone to waltz in and engage in such allegedly nefarious conduct. We intend on proving that is precisely what happened here and that such conduct was willful, which will allow Sleiman not only the proper credit for the work, but all monies to which he is entitled, including legal fees."

The complaint names 6ix9ine's S.C.U.M Gang Inc. and Tekashi69 Publishing as defendants, along with 10K. Meanwhile, 6ix9ine was arrested for criminal racketeering and other charges in November.

Sam Madden of Romano Law, which is also representing Sleiman, added the following statement: "Last year, [Sleiman] was offered what he thought was a dream opportunity to collaborate with 6ix9ine. He paid good money to do so, and he entered into an agreement indicating the rights to 6ix9ine's contributions to the song were granted free and clear.

"6ix9ine's record label has since seemed to assert the position that an alleged agreement between them and 6ix9ine has bearing on our client, and his ability to release the song," the statement continues. "Our client is further out a substantial sum of money. Sitting on a finished song he paid for and has been told by third parties he cannot release, he has been left with no choice but to seek judicial intervention."

Representatives for 6ix9ine did not respond immediately to requests for comment. ●

Twitter Stock Surges as Earnings, User Base Grow

BY ETAN VLESSING

Twitter shares surged before the Tuesday stock market open after the social media giant posted higher first-quarter earnings and user growth, with financials beating analysts' expectations.

The San Francisco-based social media company, led by CEO **Jack Dorsey**, reported adjusted earnings of 37 cents per share, compared with the Wall Street consensus of 15 cents. Shares in Twitter were up by \$2.71, or nearly 8 percent, to \$37.10 in pre-market trading on the New York Stock Exchange.

Quarterly revenue of \$787 million was up 18 percent, beating the consensus estimate for the 140-character messaging service of about \$775 million. Total U.S. revenue rose 25 percent to \$432 million, with international revenue at \$355 million, up 11 percent.

Twitter saw its daily active user (DAU) base, a new metric for the social media company introduced for the second time, expand to 134 million users, up 11 percent from the year-ago period. Twitter had 126 million monthly DAU in the fourth quarter of 2018, and analysts had forecast 130 million users for the latest financial quarter.

Twitter reported 330 million monthly active users, down 6 million from the first quarter of 2018. It has said it would discontinue reporting this metric after this quarter. A consensus estimate had forecast 318 million active users, stripping out SMS users, for the latest quarter.

The social messaging app has been trying to improve its user experience and keep people more engaged. The company faces rivals Snapchat and Facebook in the war for online advertising.

This article was originally published by [The Hollywood Reporter](#). ●

Meek Mill, YG and More Join BET Experience Staples Center Lineup: Exclusive

BY GAIL MITCHELL, LOS ANGELES

BET Networks has completed the lineups for its series of Staples Center concerts at the seventh annual BET Experience at L.A. Live presented by Coca-Cola (June 20-23).

Meek Mill, YG, A Boogie Wit Da Hoodie and Blueface will man the stage on Friday, June 21. The day before on June 20, Mary J. Blige, H.E.R., Summer Walker, Queen Naija and Bri Steves will open the three-day BET Experience concert series under the "Ladies (U)nite!" banner. Then in what promises to be a hot finale, Cardi B, Migos, Lil Yachty, Lil Baby, City Girls and Trippie Redd will close out the proceedings on

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Saturday, June 22.

Nicki Minaj had been named as a headliner in February. But she later pulled out of the engagement.

The BET Experience at L.A. Live presented by Coca-Cola will feature new and returning interactive and ticketed events encompassing culture, music and entertainment. Returning fan fave activations include the celebrity basketball game, celebrity meet & greets and various seminars.

Capping the BET Experience on Sunday, June 23 will be the BET Awards. Nominations and talent for the 19th annual awards show will be announced in the coming weeks. For additional information, visit <http://www.betexperience.com>. ◉

Mexico's Alejandro Fernandez Signs Global Management Deal With Ocesa-Seitrack

BY BILLBOARD STAFF

Singer [Alejandro Fernandez](#), the son of Regional Mexican legend [Vicente Fernandez](#) and an icon in his own right, has signed a global management and booking deal with leading Mexican entertainment company Ocesa and its U.S. partner, Seitrack.

According to an announcement from Ocesa-Seitrack, the deal was finalized with the participation of former Live Nation Global Music CEO **Jason Garner**. The release stated that Garner's collaboration in Fernandez's career will be ongoing.

Alejandro Fernandez, also known as "El Potrillo" (The Colt), is a multi-Grammy winner who has sold in excess of 35 million albums worldwide, in both the Regional

Mexican and pop genres.

The Ocesa-Seitrack announcement revealed that a new album and tour will be announced soon. ◉

Jay Park to Be Honored at Smithsonian Asian Pacific American Center Inaugural Gala

BY MADELEINE FERNANDO

Jazz band Hiroshima will also be feted at The Party on May 18.

The Smithsonian Asian Pacific American Center will honor hip-hop and R&B artist [Jay Park](#) and jazz band [Hiroshima](#) at its inaugural celebration, The Party, the center announced Monday (April 22).

Park will be awarded the Game Changer Award for his work as an artist, songwriter, choreographer and entrepreneur. Grammy-nominated band Hiroshima will be honored at the event with the Legend Award in Music. In addition to music, the center will also recognize contributions in other categories including sports and culinary arts.

"The Party will celebrate the indelible contributions of Asian Pacific Americans to the American experience," said Lisa Sasaki, the director of the Smithsonian Asian Pacific American Center. "From music to technology, sports to entertainment, these modern history makers inspire Americans of every ethnicity, religion and socioeconomic background by demolishing barriers and challenging timeworn stereotypes with their talents, perseverance, and ingenuity."

"A lot of the things I do go unnoticed so I'm honored to receive an award and have my efforts be acknowledged, especially at such a prestigious location," Park

told *Billboard*. "I appreciate everybody that's supported me and will continue to keep pushing. I will also put on a lit performance."

As part of the celebration, the event will also launch the Smithsonian Asian Pacific American Keystone Initiative and help fundraise for the first permanent Asian Pacific American Gallery within the Smithsonian.

The Party will take place May 18 in Los Angeles and will feature performances from Park and Hiroshima. ◉

Steve Golin, Music Video Producer & Oscar Winner, Dies at 64

BY TATIANA SIEGEL

Steve Golin, the Oscar-winning producer behind *Spotlight* and the founder of management powerhouse Anonymous Content, died Sunday night in Los Angeles after a long battle with cancer, his publicists announced. He was 64.

As one of the industry's most decorated producers, the genial Golin took home two top trophies at the Golden Globes in 2016: for best dramatic film ([Alejandro G. Inarritu's *The Revenant*](#)) and best TV drama ([Mr. Robot](#)). In a sign of how prolific he was, *The Revenant* beat out his eventual Oscar winner *Spotlight* that year.

The avid pop art collector (his office contained vintage copies of *Interview* magazine with covers photographed by Andy Warhol) also was nominated for best picture for Inarritu's *Babel* (2006) and *The Revenant*. He won the Palme d'Or for David Lynch's *Wild at Heart* (1990) and produced other quirkily iconic films like *Being John Malkovich* (1999), directed by Spike Jonze, and Michel Gondry's *Eternal Sunshine of the Spotless Mind* (2004).

He also produced such crowd-pleasers as the Adam Sandler-Drew Barrymore

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comedy *50 First Dates* (2004).

Steven Golin was born on March 6, 1955. The son of a biochemist, he met President Kennedy during a second-grade trip to Washington.

After graduating from Ramapo High School in suburban Rockland County, New York, Golin honed his aesthetic while studying photography at NYU in the 1970s, then headed west to attend AFI (class of 1981). He and fellow AFI alum Joni Sighvatsson then produced the straight-to-video flicks *Hard Rock Zombies* and *American Drive-In*, both released in 1985.

A year later, Golin and Sighvatsson launched Propaganda Films, which became the world's largest production company for music videos and commercials at the height of MTV's golden era. With a keen eye for talent, he was credited with launching the careers of Jonze, David Fincher, Michael Bay, Antoine Fuqua and Simon West.

Golin and Sighvatsson sold 49 percent of the company to backer PolyGram in 1989 and their remaining 51 percent three years later. After producing such films as Jane Campion's *The Portrait of a Lady* (1996) and Fincher's *The Game* (1997), Golin left the company in 1999 after PolyGram was acquired by Seagram, freeing him up to create Anonymous Content that year.

With the music industry retracting but the home video market booming, Anonymous became the place for edgy auteurs like Steven Soderbergh and later Cary Fukunaga to make forays into major studio films. The management firm also built an enviable roster of in-demand actors and actresses; today, the Culver City-based company boasts a staff of some 70 employees and a client list that includes Emma Stone, Samuel L. Jackson and Alfonso Cuarón.

Anonymous also became a pioneer in packaging such TV hits as HBO's Emmy-winning drama series *True Detective*, USA Network's *Mr. Robot* and George Clooney's *Catch-22* for Hulu. Other Anonymous shows that Golin executive produced included Netflix's *13 Reasons Why* and TNT's *The Alienist*.

TV became an extremely lucrative

side of Anonymous' business, and its philosophy was copied by other Hollywood management companies. "We're just trying to capitalize and playing to what our strengths are," Golin told *THR* in 2013. "And right now it's fortunate, because with the list of people that we represent and the taste and the experience that we have, it makes sense to go into this."

Although he had two high-profile films screening at the 2018 Toronto Film Festival — *Boy Erased* and *Outlaw King* — as well as client Cuarón kicking off the awards season with a spectacular reception for *Roma*, Golin made only a brief appearance at the event.

He survived a bout with a rare form of bone cancer (he lost his left shoulder blade as a result) more than a decade ago. Survivors include his son, Ari, and daughter, Anna.

In 2016, Golin told *THR* that he was happiest when he was at sea, even if the pursuit filled him with some regret.

"A little more than a year ago, I bought a small sailboat, a sleek little French boat," he said. "Every single thing they say about boats is true. It's a nightmare. It's literally just ripping money up. I don't have a lot of extravagances, but that's one. I wanted a sailboat my whole life. I really enjoy it while I'm on it, but the thing that's the most upsetting is when I add up how much it costs every time I use it. It's just the dumbest thing you can do."

This article originally appeared on [The Hollywood Reporter](#). ●

SiriusXM CEO Jim Meyer's 2018 Pay Rises to \$17.6 Million

BY PAUL BOND

SiriusXM CEO **James Meyer** (known as Jim) earned \$17.6 million in 2018, up from \$9.7 million the year prior, the company

said in a regulatory filing Monday.

Scott Greenstein, the firm's chief content officer, was compensated with \$19 million in 2018, up from \$4.2 million. Most of the executive's compensation came by way of stock awards.

Jennifer Witz, president of sales, marketing and operations, scored \$5.5 million, up from \$4.6 million, while CFO **David Frear** made \$16 million, up from \$3.7 million, courtesy of \$9 million in stock awards and \$3 million in options.

Dara Altman, the chief administration officer, earned \$7.5 million, up from \$2 million, also mostly by way of stock and options.

This article was originally published by [The Hollywood Reporter](#). ●

Does the Rest of R&B Suffer in the Shadow of Motown?

BY STEREO WILLIAMS

"Motown brought people together who didn't realize they had so much in common," offered music industry icon Berry Gordy as the label he founded celebrated another milestone via a splashy tribute show.

Motown 60 aired on CBS Sunday (April 21) night, the broadcast of a tribute concert recorded earlier in February. The show was hosted by actor/comedian Cedric the Entertainer and Motown mainstay Smokey Robinson, and featured a mix of classic label stars like Robinson and Diana Ross alongside contemporary artists like John Legend and Meghan Trainor. It comes on the heels of the semi-backlash against Jennifer Lopez's highly-publicized tribute performance as part of the Grammys in February -- a performance that was included here -- with the Latina pop star's centering in the tribute becoming a [point of contention](#) due to Motown's legacy as a

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Black R&B institution.

Grammy salutes are commonplace for so many Baby Boomer favorites. Over the years we've seen celebrations of the late, great Aretha Franklin, Motown stalwart Stevie Wonder, the Bee Gees, Elton John and the Beatles' *Ed Sullivan Show* performance, among others. But as music's most prominent platform fawns over legendary artists of the '60s and '70s, one can't help but feel that so much is being passed over for well-worn mainstays. And in the case of R&B, we should consider whether it's past time to show more reverence to R&B's multi-faceted history -- including other arbiters of classic soul, as well as more contemporary sounds of the 1980s and 1990s.

Motown's legacy was famously celebrated with *Motown 25: Yesterday Today and Forever* in 1983 -- then in 1998 with ABC's *Motown 40: The Music Is Forever*, and that same year, the wildly popular *Temptations* mini-series (which aired on NBC and followed the network's even more successful 1992 Motown-produced *Jacksons: An American Dream*). Meanwhile, *American Idol* still routinely features a specified "Motown Week." As another tribute show paid homage to the iconic powerhouse label, there is still a question of how well mainstream America has preserved Motown's legacy. Sure, we celebrate the label, but Motown's contemporaries and descendants have gotten short shrift in contemporary American pop culture.

To be certain, there can be no diminishing of the house that Berry Gordy built. Motown's legacy is indisputable and far-reaching. The label born of Gordy's ingenuity and so much in-house talent; an institution born of a focus that reshaped the dynamics of American music and, as such, recalibrated pop stardom and changed the way Black artists were recognized and received worldwide. Even beyond the significance of its oft-celebrated Hitsville era, the late 60s push into psychedelia helped to further mainstream the kind of hippie-fied funk Sly Stone was doing and the label's classic disco years delivered some of that era's

most definitive music from acts like Thelma Houston and the Commodores. In the new jack swing era, Motown (having been sold to MCA) was home to stars like Johnny Gill and Boyz II Men and scored late-'90s acts like Erykah Badu and Brian McKnight before a merger with UMG. Today, the label's Quality Control imprint is home for hip-hop artists like Migos and Lil Yachty.

The "crossover" aspirations of so many superstar Black artists during the 1980s have often been tethered to Motown's '60s ambitions as "the sound of young America," but even as we celebrate the doors blown off the hinges by label legends like The Supremes and The Temptations, it's just as important that there was another major soul label of the 1960s that became successful going in a somewhat different direction.

During their respective mid-'60s peaks, Memphis-based Stax/Volt was the Death Row Records to Motown's shinier Bad Boy. Unlike Motown, Stax wasn't founded by a Black entrepreneur, but by white brother and sister Jim Stewart and Estelle Axton. But it didn't come into full bloom until the arrival of Al Bell, whose marketing savvy put Otis Redding at the forefront of the label's push onto the charts. With a stable of artists that would include soul legends like Redding, Sam & Dave, Carla Thomas, the Bar-Kays, Isaac Hayes, the Staple Singers, Johnny Taylor and Eddie Floyd, Stax's run was formidable.

Bell became co-owner of the label in the late 1960s after Axton's dismissal, and emphasized Stax as the uber-Black "Soulsville" counterpoint to Motown's "Hitsville" image. But mismanagement and misfortune led to the label's mid-'70s demise and shuttering. In the aftermath of Stax's 1975 closure, there was no one to preserve the label's legacy. In the 1980s and '90s, when Motown tributes became commonplace, Stax faded into the distance.

Another label that became a pillar of classic soul is the famed Philadelphia International. Founded by producers Leon Gamble, Kenny Huff and Thom Bell, the lush, romantic sound of the label became

the foundation upon which quiet storm and so much contemporary R&B was built. Gamble & Huff, along with Bell and his partner Linda Creed, were among the most successful songwriters/producers in R&B, penning hits for label acts like the O'Jays, Teddy Pendergrass, Patti LaBelle and Lou Rawls. The smoothness of Philly soul was a major part of '70s music and their funky grooves set the groundwork for the disco era; the Philly sound became a touchstone for the Jacksons (who famously landed with Gamble & Huff after signing with CBS upon their acrimonious exit from Motown in 1975) and Philly rock 'n soul crooners Hall & Oates.

Those labels and others like Hi in Memphis, Invictus, T-Neck and Curtis Mayfield's Chicago-based Curtom defined the classic soul era. But again -- great R&B labels picked up the musical baton a generation later and forged new paths for Black music. And they did it while echoing Motown in spirit and impact.

Of course, R&B didn't stop mattering after disco, and our society's elevation of pre-disco R&B/soul belies the racism that fueled the disco backlash, as well as critical dismissals and/or downplaying of later permutations of contemporary R&B such as quiet storm, urban contemporary, new jack swing, neo-soul and hip-hop soul. In the 1980s, Black and white audiences were largely re-segregated musically but by the mid-1990s, there was a new burgeoning wave of white artists and fans who'd reconnected with "urban" music. Hip-hop and R&B were prominent on the pop charts and it happened via a handful of significant labels.

The Atlanta-based LaFace Records was founded in 1989 by songwriting/production duo Antonio "L.A." Reid and Kenneth "Babyface" Edmonds, a pair who'd already been responsible for R&B hits by their own group The Deee, Babyface himself, and solo stars Bobby Brown and Karyn White. Throughout the 1990s, the hitmaking label would churn out some of the biggest stars of the decade—from TLC to Toni Braxton to OutKast and Usher. Albums like *Crazy Sexy Cool*, *Speakerboxxx/The Love Below*, and

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Confessions are among the industry's all-time best-selling. And the success of those artists put Black music squarely at the top of pop culture, and in a less pandering presentation than so many Black pop stars of the 1980s. Acts like Lionel Richie and Whitney Houston were huge, but their "safe" images didn't reflect the same culture as Usher and Mary J. Blige.

As new jack swing came to dominate late-'80s R&B radio, Uptown Records became a force unto itself. Founded by former Jekyll & Hyde rapper Andre Harrell, the label's first stars were the Teddy Riley-led trio Guy, Al B. Sure! and new jack-friendly hip-hop star Heavy D. By the early 90s that roster had ballooned to include Christopher Williams, Jodeci and "Queen of Hip-Hop Soul" Mary J. Blige. Uptown would serve as a launch for Blige, as well as Sean "Puffy" Combs—and it's sound became an indelible part of 1990s R&B. As the genre moved into edgier, even more hip-hop-inspired sounds, the sound of Uptown Records came into full focus. MTV gave the label its own showcase via the popular *Unplugged* series, and FOX's hit police drama *New York Undercover* was executive produced by Harrell and prominently featured Uptown music in every episode. Even after Combs' departure to found his hip-hop-centric Bad Boy Entertainment label, Uptown would continue to score mid-to-late-'90s hits by artists like Heavy D, Soul For Real and Monifah.

Oftentimes, the elevation of Motown has dominated so much of the conversation surrounding the history of R&B. It's even more telling that, at 60, it's still the most consistently celebrated Black institution in popular music. A large part of Motown's legacy is its standing as a label that appealed to white middle America -- and how in doing so, it set the stage for a host of Black superstars that sprang both from its own roster and from that wider cultural imprint. But there was always more than just one Black label redefining popular music, and because of racism's propensity to culturally reset, there has been an ongoing fight to break through the racial confines of how music is marketed and

consumed. Labels like LaFace and Uptown recalibrated the racial complexion of mainstream radio in a post-*Thriller* world.

This Motown celebration comes during a time when the belief persists that R&B has been diminished by contemporary popular culture; with some fans bemoaning the current state of a genre that, for decades, was the most visible and enduring form of Black popular music. R&B's obscuring by hip-hop and pop is complex, as those genre distinctions have all become blurrier in contemporary music than they may have seemed 25 years ago -- as evidenced by popular acts ranging from Drake to Anderson.Paak. One reason for the anti-J. Lo sentiment was that there are a dearth of traditional *R&B artists* given this kind of mainstream platform today -- even in celebration of an R&B label.

Gordy's assertion that Motown brought a diverse swath of people together is an aspect of the label's history that is certainly worthy of celebration; but its prestige is also honored by recognizing how such R&B institutions have shaped our culture -- via Motown and beyond. Compared to hip-hop and rock, R&B's extensive history has been under-celebrated for its nuance and scope. As we recognize the 60-year legacy of Motown, let's also remember that for younger generations, that legacy is manifest in the institutions that carried its tradition. LaFace is now older than Motown was when the world was wowed by *Motown 25* in 1983. Classic soul gave birth to contemporary R&B -- what better way to honor that than to celebrate the "new classics" with the same gusto and visibility with which we canonized their forebears? "A Grammy Salute to LaFace" certainly has a nice ring to it. Here's hoping the world doesn't wait another 30 years to see it. ●

TIDAL Launches Contest for Tickets to Jay-Z's Sold-Out Webster Hall Concert

BY MICHAEL SAPONARA

Jay-Z will re-open the famed Webster Hall following a set of renovations on Friday (April 26) with an intimate concert set for "Day 1 fans" at the East Village venue. With tickets selling out within minutes and the resale market through the roof, fans will now have a last-minute opportunity to win free tickets to Hov's B-Sides 2 performance thanks to TIDAL.

"Hov wants to see your best rendition of one of his B-Sides songs," TIDAL announced via Twitter on Monday (April 22). "Post a video spitting your best tagging @TIDAL using #TIDALXJAYZ + #Contest by 4/24 at 5pm ET." The contest is open to TIDAL users who are at least 18 and live in either New York, New Jersey, Connecticut or Pennsylvania.

Fans are limited to one entry in the giveaway per person. Ticket prices on broker websites are currently north of \$1,000. The Brooklyn native delivered the first B-Sides concert at Terminal 5 back in May 2015.

"When we were thinking about who would be the right choice to open this legendary venue, we knew it had to be a world-famous New York City icon," said Brett Yormark, CEO of BSE Global. "No one fits that description better than Jay-Z, who will join an unparalleled list of celebrated performers who have played Webster Hall."

Let's see your best rendition of a Hov deep cut. ●

Kid Cudi, Major Lazer, Alison Wonderland & More to Headline HARD Summer 2019

BY [KAT BEIN](#)

It's gonna be another HARD Summer in Southern California, but the raging comes easy thanks to a stacked two-day lineup featuring not only top-tier electronic talent, but a few rad MCs too.

That lonely stoner [Kid Cudi](#) comes fresh with Coachella swag to the Insomniac festival, joined by fellow rappers [Juice WRLD](#), [Sheck Wes](#) and more, plus a cool set from hip-hop DJ and producer [Mustard](#). Of course, HARD is mostly a dance event, and DJ headliners include [Major Lazer](#), [Dillon Francis](#), [Alison Wonderland](#), [RL Grime](#) and more.

There will be some massive back-to-backs, including pairings of [Zhu](#) and [Tchami](#), [Excision](#) and [Nghtmre](#), [Flosstradamus](#) and [4B](#), [Flux Pavilion](#) and [Netsky](#), [A-Trak](#) and [Yehme2](#), [GTA](#) and friends, and others. Craze and Four Color Zach's battle-ready 2¢ will be there. [Robotaki](#) will bring his live set along. [Shaq](#) will DJ. There's something for everyone.

HARD Summer returns to The Speedway in Fontana on Aug. 3 and 4. [Tickets](#) are on sale Friday at 9 a.m. PT. In line with annual tradition, HARD dropped a humorous lineup announcement video, this time a parody of the *Saturday Night Live* intro. [Dillon Francis](#) plays lead while fellow performers [Diplo](#), [Claude VonStroke](#), [Anna Lunoe](#) and more make appearances. Check out the video and full lineup below. ●

Guns N' Roses, Def Leppard, Slayer to Headline First Exit 111 Festival

BY [GIL KAUFMAN](#)

Lynyrd Skynyrd, Ghost, Deftones, Megadeth and more are also set for the Oct. 11-13 event in Manchester, Tennessee.

The inaugural Exit 111 Festival at the Great Stage park in Manchester, Tennessee, will feature an impressive list of hard rock superstars, including [Guns N' Roses](#), [Def Leppard](#), [Lynyrd Skynyrd](#), [Slayer](#), [ZZ Top](#), [Deftones](#), [Ghost](#), [Megadeth](#) and more than 40 others.

The event will be hosted by former *Metal Show* talking head Eddie Trunk and also offer attendees an R-rated paranormal cirque, car show, motocross demos and "mega sports bar."

The C3 Presents/AC Entertainment-produced festival is the first to take place on the same spot as Bonnaroo, with three stages and 12 hours of daily music programming, camping and sets from Coheed & Cambria, Lamb of God, Mastodon, Seether, Alter Bridge, Gojira, Cheap Trick, Blackberry Smoke, Black Label Society, Ministry, Skillet and more.

In a release announcing the festival, organizers also said they've teamed with Seether singer Shaun Morgan's Rise Above charity for a signature stage, with Exit 111 donating \$1 from every ticket sold to Suicide Awareness Voices of Education (SAVE). Weekend passes and single-day tickets go on sale on Thursday (April 25) at noon ET, with a pre-sale open now through Wednesday (April 24) at 11:59 p.m. [here](#). ●

Luke Bryan Rules Top Facebook Live Videos Chart With Acoustic 'Knockin' Boots' Performance

BY [KEVIN RUTHERFORD](#)

Plus: Marshmello, Armin van Buuren, Tiesto and Alesso enter with Ultra Music Festival livestreams.

[Luke Bryan](#)'s livestreamed performance of new single "Knockin' Boots" lands him the No. 1 spot on *Billboard*'s Top Facebook Live Videos chart for March 2019.

The chart, the latest of which recaps March 2019 activity, is a monthly look at the widest-reaching and most-reacted-to videos posted by musicians on Facebook Live, as tracked by media analytics company Shareablee. Rankings are determined by a formula that blends reactions, comments, shares and first-seven-days views.

On March 29, the day of the new song's wide release, Bryan uploaded a five-minute video showing him performing the single at home with an acoustic guitar.

The video was one of the most-viewed clips by a musician in its first seven days of release in March 2019, racking up 1.7 million views, according to Shareablee. It was also reacted to 68,000 times and shared 22,000 times, both high marks in those categories as well.

Bryan's video reigns over [Marshmello](#)'s March 30 stream of his set at Ultra Music Festival in Miami. The video, which clocked in at an hour and 14 minutes long, is one of multiple clips on the March 2019 chart from electronic music festivals, with [Armin van Buuren](#), [Tiesto](#) and [Alesso](#) reaching Nos. 5, 6 and 10, respectively with streams of their own Ultra performances. Marshmello's led the way thanks to 70,000

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reactions, 47,000 comments and 24,000 shares, the most of any musician-uploaded video in those three categories in March 2019.

Check out the full top 10, also featuring Larry Hernandez, David & Tamela Mann and more, below.

10. Alesso
9. Khalid
8. Larry Hernandez
7. Peter Hollens
6. Tiesto
5. Armin van Buuren
4. David & Tamela Mann
3. Larry Hernandez
2. Marshmello
1. Luke Bryan ◉

Wynton Marsalis on Bringing the Story of Jazz Originator Buddy Bolden to the Big Screen

BY GARY GRAFF

Like many music fans, even now, Wynton Marsalis did not grow up familiar with the Charles “Buddy” Bolden story. But the dramatic tale of the singing cornetist -- a key figure and to some the inventor of jazz -- eventually became an inspiration that made Marsalis the perfect choice to helm the music for *Bolden*, the upcoming biopic based on his life.

“I grew up in the ‘60s and ‘70s -- the Civil Rights movement, Motown, James Brown, Marvin Gaye,” Marsalis, whose rendition of “Funky Butt” you can hear below, tells Billboard. “I was playing in a funk band. I didn’t know anything about (Bolden’s) story or who he was or what he played. I didn’t have proper respect of the music. I didn’t respect historical things in general.” But Marsalis did learn

-- through his father, Ellis Marsalis Jr., and by getting into Louis Armstrong, which led the then-fledgling Marsalis back to Bolden, partially via Donald M. Marquis’ famed biography *In Search of Buddy Bolden*. The latter in particular was primary source material for *Bolden* director and co-writer Daniel Pritzker, chronicling the musician’s life during the early 20th century in his native New Orleans, leapfrogging off ragtime to create his own style of music that influenced dozens of other musicians before Bolden was diagnosed with schizophrenia at the age of 30, living out the final 24 years of his life in the Louisiana State Asylum.

Over the years Bolden has become as much myth as man, which Marsalis and Pritzker both found appealing for the film, which opens May 3.

“It is a myth because we don’t have a recording of him,” Marsalis explains. “(Pritzker) wanted to do it as a mythic story and just tell the tale and show what Bolden put together and his place in mythic America. And I think on a certain level our myths are important because it’s what we will recreate. There’s a certain reality to his story, most of which is what he put together to invent jazz. And with Dan also being a musician, I like the direction he spoke in.”

Marsalis -- who was approached about *Bolden*, via management, by co-producer Jonathan Cornick -- recorded the 26-track soundtrack in New York, deepening his knowledge and understanding of the repertoire as he composed and arranged the pieces.

“We knew what he played,” Marsalis says. “We knew his repertoire; Musicians played it and people talked about it. I did a lot of research -- we even know what he opened his set with. So there was knowledge of him and who he was and what he played. As I’ve grown older I’ve tried to fill in gaps in my knowledge, and this was a perfect opportunity to do that. I did figure out how to make the alignment of the band with two clarinets so it worked. We have Michael White, who’s our real, true historian, is playing like a wild man on the record.”

Bolden stars Gary Carr in the title role,

with Reno Wilson as Louis Armstrong and Ian McShane as the villainous Judge Leander Perry. Marsalis’ hope is that bringing the story, and the music, to the big screen will vault Bolden to the kind of deserved stature in music history that’s eluded him so far -- at least with mainstream audiences.

“I just hope it brings people’s attention to who he was and highlights his genius and achievement -- plus it puts the issue of mental illness in front of people some more,” Marsalis notes. “It may be the kind of film that lets people understand the kind of conflicts that we have in our country, and that we’ve had them a long time, and what we need to do to become more harmonious and in tune with the best of what our traditions are. Ultimately I hope it makes a statement about expression and that we don’t have to segregate ourselves from ourselves and to appreciate something great, no matter where it comes from.” ◉

Linda Perry to be Honored at 2019 ‘A Night at the Grammy Museum’

BY RANIA ANIFTOS

The Grammy museum announced on Tuesday (April 23) that it will be honoring Linda Perry with the *Linda Perry & Friends: A Night at the Grammy Museum* gala. Proceeds from the benefit gala will provide essential support for the Grammy Museum foundation, which works for music education and preservation initiatives.

Perry will be recognized for her immeasurable accomplishments as a music producer and songwriter, as well as her activist nature, supporting causes through We Are Hear, which recently raised \$1 million for Woolsey Fire recovery with their One Love Malibu Festival benefit concert. She is constantly pushing

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boundaries in the music industry. In 2018, she was nominated for a Grammy for producer of the year, non-classical, making her the first woman in 15 years nominated in the category.

“I am excited and honored to be a part of *Linda Perry & Friends: A Night at the GRAMMY Museum*,” Perry said in a statement. “It’s even more special knowing the gala benefits music education, something I’m incredibly passionate about. I can’t wait to celebrate with some of the great artists I’ve had the pleasure of working with during my career.”

“Linda Perry is one of the greatest influences on modern pop music, having worked with some of the most successful artists of this generation, which is why we are incredibly grateful to be able to honor her at *Linda Perry & Friends: A Night at the Grammy Museum*,” Michael Sticka, executive director of the Grammy Museum, mirrored. “She has been deeply influential as both a songwriter and producer, showcasing the legacy one can create not only on stage, but behind the scenes, and is an exemplary artist for the students in our music education programs to look up to.”

Linda Perry & Friends: A Night at the Grammy Museum gala will be held June 29 at the Grammy Museum and the Novo in downtown Los Angeles, beginning with a reception and a silent auction. The reception and silent auction will be followed by a gala dinner, a live auction, and a tribute concert. ●

Live Nation Not Responsible for Drunk Festivalgoers Injuring Themselves, Rules Appeals Court

BY HARLEY BROWN

A Michigan appeals court has ruled that drunk festivalgoers have only themselves to blame for getting injured following a day of drinking at a music event.

In 2016, a woman named **Brandi Roe** sued Live Nation and Michigan International Speedway (MIS) for breaking her ankle after leaving Faster Horses Festival, a three-day event headlined that year by Jason Aldean, Eric Church and Lady Antebellum. According to court documents, the day started off idyllic: Roe and her friends showered and ate breakfast and began drinking “beer and mixed vodka drinks,” followed by “games like corn hole and beer pong,” until they left for the festival grounds at 5 p.m. and remained there until 11:30 p.m. But after Roe left the festival grounds with a friend, her friend ventured into the forest to go to the bathroom. He called for her, and when she tried to follow him into the “dark wooded area,” she stumbled into a ravine and broke her ankle.

Referring to a 2012 case that Roe believed set a precedent for hers, she argued that Live Nation and MIS were duty-bound to protect invitees from any unreasonable dangers posed by the terrain and that they had neglected to warn concertgoers about the risky landscape.

For Roe’s initial suit, the judges granted summary judgment disposition in favor of MIS and Live Nation and topped it off with a fairly scathing response: “We conclude that an average person of ordinary

intelligence would have, upon casual inspection, been able to discover and appreciate the danger and risk associated with venturing off a well-lit pathway intended for pedestrian ingress and egress in order to enter a dark, wooded area with possible varied terrain at night.”

Roe appealed her case on the grounds that there were extenuating circumstances that created a higher risk of harm than usual; namely, that she was obligated to help her friend, and couldn’t have avoided falling into the ravine on her way to assist him. The judges responded that the “plaintiff was not required or compelled to follow her companion into the dark wooded area. In fact, plaintiff and her companion could have stood inline to use the portable restrooms instead of venturing off the path.” ●

New York’s SummerStage Concert Series Announces Lineup and Benefit Shows

BY TAYLOR MIMS

The woman-run series will also be one of the first New York music entities with an evenly split lineup of male and female acts.

City Parks Foundation has announced the 2019 season of Capital One City Parks Foundation SummerStage, New York City’s largest free outdoor performing arts festival, bringing nearly 100 free and benefit shows to Central Park and 17 neighborhood parks throughout the five boroughs. This year’s series will feature more than 200 artists from around the world in neighborhood parks with performances from The Wailers, Japanese Breakfast, Parquet Courts, Slick Rick, Big Freedia, Young M.A. and more.

SummerStage shows will kick off on June 1 in Central Park with a performance from

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R&B singer and songwriter Emily King along with soul group Durand Jones & The Indications. The evening will also debut SummerStage's revamped venue in the park.

SummerStage's flagship venue in Central Park will reopen after undergoing a major, \$5.5 million transformation that includes a new stage and sound system, enhanced lighting, new and raised seating areas, and improved dressing rooms and production spaces.

"This is a very big year for SummerStage. Not only are we reopening our storied Central Park venue, modernizing it for its next 30 years, but we are also partnering with our new title sponsor and looking to the future by launching the season with young musicians representing the next generation," said executive director of City Parks Foundation **Heather Lubov** in a release. "Of course, throughout the summer, we will present a line-up that is reflective of our city's population, focusing not only on gender equality, but also on the huge diversity of cultures and backgrounds that make New York so special and exciting."

As a women-run festival with a mission of diversity and inclusion, SummerStage is helping to transform the future of the music industry by participating in the PRS Foundation's international Keychange pledge and presenting a lineup this season that features a 50:50 gender balance. Notable performances by women this summer will include two break-out female-fronted Canadian pop bands Alvvays and The Courtney's, as well as Spanish soul-pop singer and Latin Grammy winner Buika.

Legendary drummer and icon Sheila E., multi-Grammy winner and jazz songstress Corinne Bailey Rae and Grammy winning folkloric-style Mexican singer Lila Downs will also play throughout the June 1-Aug. 24 schedule.

The series will also celebrate several anniversaries this summer including the 100th birthday of the Harlem Renaissance to be marked at the Charlie Parker Jazz Festival and the 50th anniversary of the Stonewall riots and WorldPride celebrations with two shows including New

Orleans bounce queen Big Freedia and all-male ballet troupe Les Ballets Trockadero de Monte Carlo.

"This season's lineup is thoughtfully curated to celebrate community across all five boroughs by bringing distinctly New York artists to neighborhoods where they have personal history. The Festival also acts as a platform for global talent to perform for New Yorkers, and a place to see some of the most diverse and exciting talent around," said executive artistic director of City Parks Foundation **Erika Elliott** in a release.

The 2019 SummerStage festival will also feature benefit shows in Central Park to help support City Parks Foundation's free performances including George Clinton & Parliament Funkadelic's Farewell Tour with Galactic, Fishbone, Dumpstaphunk. Other benefit shows will be performed throughout the city by Marina, Tash Sultana, Kurt Viles and the Violators, The B-52s and more. All benefit concerts are produced by The Bowery Presents.

For a complete list of SummerStage shows head to SummerStage.org. ●

A Closer Look at the Grammys' Best Music Film Category

BY [PAUL GREIN](#)

Beyoncé is an instant front-runner for best music film, a category in which she has never won. Who has?

[Beyoncé's](#) *Homecoming* is a front-runner in the upcoming Grammy contest for best music film. The star has been nominated in the category three times, but has yet to win.

This category doesn't get as much attention as the Big Four, but it's an important award that has gone to everybody from The Beatles to Michael Jackson. So let's take a closer look. The category dates to 1981, when it was called

"video of the year." The first winner: *Michael Nesmith in Elephant Parts*, a collection of comedy skits and music videos by the former Monkee.

Sting, Madonna and Paul McCartney are the only artists who have won twice in this category. Sting won for *Bring on the Night* (1986) and *Ten Summoner's Tales* (1993). Madonna won for *Blonde Ambition World Tour Live* (1991) and *The Confessions Tour* (2007). McCartney won as part of the Beatles for *The Beatles Anthology* (1996) and on his own for *Live Kisses* (2013). (The Beatles have been the subject of three winning films in this category, but *The Beatles Anthology* was the only one where the group members received the award.)

Three directors have won twice in the category. David Mallet won for co-directing Madonna's *Blonde Ambition World Tour Live* (1991) and for directing U2's *Zoo TV—Live from Sydney* (1994). Jonas Åkerlund won for directing Madonna's *The Confessions Tour* (2007) and McCartney's *Live Kisses* (2013). Bob Smeaton won for co-directing *The Beatles Anthology* (1996) and for directing Jimi Hendrix's *Band of Gypsies—Live at Fillmore East* (1999).

Two Oscar-winning directors have won in this category. Martin Scorsese won for Bob Dylan's *No Direction Home* (2005). Ron Howard won for *The Beatles: Eight Days a Week the Touring Years* (2016). An Oscar-nominated director, Peter Bogdanovich, won for Tom Petty & the Heartbreakers' *Runnin' Down a Dream* (2008).

Two recent Oscar winners for documentary (feature) also won in this category -- *20 Feet from Stardom* (2014), a look at the life of backup singers, and *Amy* (2015), a doc about Amy Winehouse.

Three major rock artists won their only career Grammys in this category. They are: Lou Reed for *American Masters -- Lou Reed: Rock and Roll Heart* (1998); The Clash for *Westway to the World* (2002); and Petty & the Heartbreakers for *Runnin' Down a Dream* (2008). (Petty won two other Grammys, but this was the only one for the band.) Likewise, *20 Feet from Stardom* (2014) marked the only Grammys to date for Darlene Love and Merry Clayton.

Several other artists won their long-

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awaited first Grammys in this category. After nearly a decade of success, Madonna finally won her first Grammy for *Blonde Ambition World Tour Live* (1991). Janet Jackson was also overdue for a Grammy when she won for *Janet Jackson's Rhythm Nation 1814* (1989).

Two of the winners in this category have chronicled the making of classic albums. Director Andrew Solt won for *Gimme Some Truth—The Making of John Lennon's Imagine Album* (2000). Bruce Springsteen won for *Wings for Wheels: The Making of Born to Run* (2006). (Interestingly, neither of those albums was nominated in any category when they were released in 1971 and 1975, respectively.)

Three other winners have chronicled the making of classic videos, Broadway cast albums and stage extravaganzas. Michael Jackson won for *Making Michael Jackson's Thriller* (1984), which focuses on the making of the epic, John Landis-directed video. Mel Brooks won for *Recording the Producers -- A Musical Romp with Mel Brooks* (2001), which documents the recording of the cast album to that Broadway smash. Director Adrian Wills won for *The Beatles Love -- All Together Now* (2009), a doc about the creation of the Beatles/Cirque du Soleil collaboration, *Love*.

Mumford & Sons is the only act to win album of the year and best music film the same year. They took the 2012 awards for their album *Babel* and their film *Big Easy Express*, a collaboration with Edward Sharpe & the Magnetic Zeros and Old Crow Medicine Show.

Only two artists have won best music film and best music video in the same year. The Beatles doubled up when they won for *The Beatles Anthology* and "Free As a Bird" (1996). Duran Duran achieved the double for *Duran Duran* and "Girls on Film"/"Hungry Like the Wolf" (1983).

If *Homecoming* wins, it will be the first film directed or co-directed by the artist to win since Alanis Morissette's *Jagged Little Pill—Live* (1997). Morissette co-directed that film with Steve Purcell.

The first woman to win in this category was Olivia Newton-John for *Olivia Physical* (1982, when it was called "video

of the year"). The first woman to win as a director in this category was Valerie Faris, who won for co-directing *Janet Jackson's Rhythm Nation 1814* (1989). The first woman to win for directing on her own was Sophie Muller, who won for her work on Annie Lennox's *Diva* (1992).

The only siblings to have separately won this award are Michael and Janet Jackson. In another family connection, the winner at the Feb. 10 telecast, *Quincy*, was co-directed by actress Rashida Jones, the daughter of the film's subject, Quincy Jones.

Other winners of best music film, not already mentioned, are: *The Defiant Ones* (2017), a doc about the partnership of Jimmy Iovine and Dr. Dre.; Foo Fighters' *Back and Forth* (2011); *When You're Strange*, a doc about The Doors (2010); *Concert for George* (2002), a live tribute to George Harrison; *Legend*, a doc about Sam Cooke (2003); Peter Gabriel's *Secret World Live* (1995); M.C. Hammer's *Please Hammer Don't Hurt 'Em -- The Movie* (1990); *The Prince's Trust All-Star Rock Concert* (1987, best performance music video); and Huey Lewis & the News' *The Heart of Rock 'n' Roll* (1985). ◉

'Native Son' Director, Music Supervisor Explain How Dead Kennedys, Death & The Clash Inspired HBO Film

BY GIL KAUFMAN

"The music is such an important part of the storytelling and it becomes another character because of how unexpected it is."

Sometimes your most authentic self is the thing that outsiders suspect is your

biggest pose.

That's one of the central dilemmas facing Bigger Thomas (*Moonlight's* Ashton Sanders), the star of the new HBO film *Native Son*. While those around him ask what his favorite hip-hop acts are and test his street cred, the ambitious Bigger glides through life on his messenger bike while rocking a slogan-splashed, spiked leather motorcycle jacket, green hair, horn-rimmed spectacles and a fistful of skull rings while a classic punk rock soundtrack from the late 1970s/early '80s blasts in his head.

"I was mostly invested in hip-hop as a kid -- *Nas' Illmatic*, *The Pharcyde* -- that radical kind of sound while growing up in the early '90s in Chicago," first-time director Rashid Johnson tells *Billboard* about the inspiration for making Bigger a black punk whose London-circa-1978 look and playlist often sets him at odds with his best friend Gus (Lamar Johnson). At the same time as Johnson -- best known as a visual artist -- was digging into rap, he also knew punk kids who were, literally, "across the street" from his b-boy friends, always feeling a kinship with that other clique because he could feel that they were both embracing a counterculture that was meant to give voice to under- or misrepresented youth.

"As I was developing Bigger, I was thinking about what was going on in the mind of this young guy and thinking of what was going on across the street. ... I knew a couple black punks then and they had a different way of being than a lot of us. They were complicated, taking chances and going against the grain and not falling into stereotypes." That's why one of the first scenes in the film finds Bigger snagging some milk from his mom's fridge and feeding it to stray cats as "Politicians in My Eyes" by *proto-punk black Detroit sibling trio Death* blares in the background. "The number one biggest game/ It's when they gain the most fame/ It's like the race to the top/ Because they wanna be boss," they howl.

Just like Johnson was back then, some of Bigger's pals are confused by his taste in music, a conflict the director says he

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wanted to highlight as a means of showing that Bigger faces dual obstacles -- from those peers and from the box that white society needs to put him in -- as he seeks to make his way in the world. Zooming across town on his messenger bike, Bigger lands in the passenger seat of mentor/weed supplier Jerod (Jack Harding) as “Police and Thieves” -- the iconic reggae song that helped solidify his character -- plays in the background.

In one of his first meetings with Johnson, *Native Son* music supervisor Howard Paar says they bonded over The Clash’s classic punk cover of Junior Murvin’s “Police and Thieves.” Paar, a music industry veteran who worked with tons of iconic new wave/ska and punk bands in the early 1980s in Los Angeles as a club owner (ON Klub) before shifting to an A&R position at Polygram Records and then music supervising on films such as *Diary of a Teenage Girl* and *Monster*, experienced that initial wave of punk first-hand in his native England.

“I heard [‘Police and Thieves’] when I was still in London and The Clash’s first single came out, ‘White Riot,’ in 1977, and it was a total life-changer for me,” says Paar; Johnson says he heard it as a seventh-grader many years later when messing around with his friend’s dad’s record collection. “When Rashid heard it, he said it also galvanized in him the idea to make Bigger a punk in the film, and when the conversation came to the idea of going to the more social/political punk stuff from the early days, naturally we talked about bands like Death, the Dead Kennedys, Minor Threat, The Germs.” Iconic tracks from all those bands are sprinkled throughout the film, providing a kind of roiling inner-monologue for Bigger as he navigates his way through his chosen world and his unexpected new day job as a driver for an ultra-wealthy white Chicago power broker and his family.

Once they decided to make Bigger a punk in the script penned by Pulitzer Prize-winning playwright Suzan-Lori Parks, Johnson says he “went down a rabbit hole” of exploring the genre, with Paar as his spirit guide in understanding the context

of some of the bands from that era. The key for him was making sure the tracks they chose were authentic to Bigger, but also displayed the character’s deep, pure relationship with the music. “The music is part of his inner-monologue and it gives us a tour of what’s in his head, helps you know what some of his themes and concerns are,” says Johnson, noting that using the Dead Kennedys anthem “Kill the Poor” -- about rich right-wingers using neutron bombs to eliminate the underprivileged -- felt like a “real signifier” during a scene where Bigger is transporting his boss’ privileged daughter and boyfriend in the family’s luxury SUV. The film also features an eerie, synth-heavy score from Survive, the group responsible for the haunting soundtrack to Netflix’s *Stranger Things*.

“This is it. This is the dichotomy, the complexity of all those points converging,” the director says. Mostly, Johnson says he had never really seen a black protagonist like Bigger in a film before, one who is invested in a style of music that helps signify his outsider status while also upending expectations for a young black man. Paar made sure to sprinkle in some songs by contemporary acts, such as Leon Bridges, A Tribe Called Quest, Jamie Principle and, in a nod to the 1940 Richard Wright novel the film and its title were inspired by, a track by rapper Richard Wright (“Smash”).

“When you hear hip-hop in the film, it seems jarring, because obviously these are ways of -- it not stereotyping people, then obviously making Bigger an outsider in many respects, intellectually and otherwise,” says Paar. And while he and Johnson had a blast picking the tunes and throwing ideas back and forth, one track Paar was “hellbent” on getting in there was a cover of the 1977 ska jam “Uptown Top Ranking” by newcomers Kossisko and Rainy Milo. “I wanted to give Bigger and [girlfriend] Bessie [Kiki Layne] a nice musical moment before everything goes completely downhill,” he says of the tender moment the couple share at a house party before Bigger’s life explodes in the film’s shocking second half.

Bigger also flouts conventional

expectations by cranking some Beethoven symphonies in the car, even as Johnson and Paar were flipping through the anarchic, louder songs that help bring this complex character to life. “Howard really just helped me breathe more life into how we could break some of this stuff down,” Johnson says. “The music is such an important part of the storytelling and it becomes another character because of how unexpected it is. ... This is not what you think about when you think of a canonized black literary piece. A black protagonist listening to Minor fucking Threat? It’s really creating these incredible dichotomies and just opening up different parts of the brain.” ●

Chance the Rapper, Childish Gambino & Kesha Among 2019 Webby Award Winners

BY TALLIE SPENCER

Winners for the 23rd annual Webby Awards were announced on Tuesday morning (April 23).

Chance the Rapper, Childish Gambino, Kesha, Ellen DeGeneres and Ryan Reynolds are among the winners selected this year by the International Academy of Digital Arts and Sciences.

Hosted by actress and comedian Jenny Slate, the upcoming Webby Awards ceremony will celebrate the best work on the Internet. The 23rd Annual Webby Awards will take place May 13 at Cipriani Wall Street.

Highlights of the 2019 Webby Awards winners include:

- *The New Yorker* won the Webby Award and Webby People’s Voice Award for

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Magazine (Websites)

- **Tha Carter III Anniversary by Spotify** won the Webby Award for Celebrity/Fan (Social)

- **NASA** won the Webby Award for Best Overall Social Presence – Brand (Social)

- **Childish Gambino's "This Is America"** won the Webby Award and Webby People's Voice Award for Music Video (Video)

- **HBO Westworld: The Maze** won the Webby People's Voice Award for Best Use of Machine Learning (Advertising)

- **Gritty** won the Webby Award and Webby People's Voice Award for Athletes & Sports Teams (Social)

- **Girls Who Code - Sisterh>>d Campaign** won the Webby People's Voice Award for Public Service and Activism (Social)

- **Kesha's "I Need a Woman"** won the Webby People's Voice Award for Best Editing (Video)

- **Patagonia Action Works** won the Webby People's Voice Award for Corporate Social Responsibility (Websites)

- **The Guardian app for iOS and Android** won the Webby Award for News & Magazines (Apps, Mobile Sites, and Voice)

- **Headspace for Alexa** won the Webby Award for Health, Fitness & Lifestyle (Voice)

- **Fortnite** won the Webby Award for Best Multiplayer/Competitive Games (Games)

- **Will Smith: The Jump** won the Webby Award for Events & Live Streams (Video)

- **Serial** won the Webby People's Voice Award for Best Series (Podcasts)

- **National Geographic's First Ever 3D VR Filmed in Space** won the Webby People's Voice Award for Best Narrative Experience (Video)

- **Slate Magazine's Slow Burn Season 2** won the Webby Award for Best Podcast Series for (Podcasts)

- **The Bleacher Report App** won the Webby Award for Sports (Apps, Mobile, and Voice)

- **The Walking Dead: Our World** won the Webby Award for Best Use of Augmented Reality (Games)

- **Marvel Unlimited** won the Webby People's Voice Award for Entertainment (Apps, Mobile, and Voice)

- **Stephen Curry's '5 Minutes From Home' Series** won the Webby Award for Best Web Personality/Host (Video)

- **Undercover Lyft with Chance the Rapper** won the Webby Award for Branded Entertainment Viral (Video)

- **Billy on the Street with Emma Stone** won the Webby People's Voice Award for Comedy: Longform (Video)

- **The Ellen DeGeneres Show** won the Webby People's Voice Award for Celebrity/Fan (Social)

- **Deadpool The Musical 2** won the Webby Award for Best Writing (Performance & Craft)

- **Team Coco** won the Webby Award for Comedy for **Conan Helps His Assistant Buy a Car**(Video)

- **BBDO New York's Monica Lewinsky - #DefyTheName** campaign won the Webby Award for Best Influencer Endorsements (Advertising)

- **The Verge** won the Webby Award for Science & Education (Video)

- **The Tonight Show Starring Jimmy Fallon** won the Webby Award and Webby People's Voice Award for Best Overall Social Presence - Media/Entertainment (Social)

- **CBS Interactive's James Corden's Next James Corden** won the Webby Award for Best Individual Performance (Video)

- **The Daily Show Presents: The Donald J. Trump Presidential Twitter Library** won the Webby Award and Webby People's Voice Award for Humor (Websites)

- **CNN's Anthony Bourdain's Explore Parts Unknown: Little LA** won the Webby Award for Travel & Lifestyle (Video)

- **Pod Save the People** won the Webby Award for Best Host (Podcasts)

- **Jimmy Kimmel Live!'s Mean Tweets - Avengers Edition** won the Webby People's Voice Award for Comedy: Shortform (Video)

- **Schitt's Creek Social Media** won the Webby Award and Webby People's Voice Award for Television & Film (Social)

- **GrandSon Creative's A Star Is Born trailer** won the Webby Award for Trailer (Video)

- **Astroneer** won the Webby Award for Adventure (Games)

Winners of multiple Webby Awards this

year include:

- **National Geographic (17):** Education & Discovery (Social), Sports (Video), Best Photography & Graphics (Social), Best User Experience (Apps Mobile, and Voice), Best Data Visualization (Websites)

- **Google (14):** Technical Achievement (Apps, Mobile, and Voice), Best User Interface (Websites), Media & Entertainment (Advertising, Media, & PR), Productivity (Apps, Mobile, and Voice)

- **Vice (11):** News and Politics (Social), Technology (Video), Weird (Video), Food & Drink (Websites)

- **Conde Nast (11):** Variety (Video), Food & Drink (Social), Magazine (Websites), Best Branded Editorial Experience (Advertising, Media & PR)

- **HBO (9):** Sports (Social), Best Streaming Service (Apps, Mobile, and Voice), Best Interaction Design (Video)

This year's Special Achievement Winners are:

- **Webby Video Person of the Year: Issa Rae** for her diverse body of work through Issa Rae Productions, and her direct use of the Internet to highlight new and original content.

- **Webby Social Movement of the Year, accepted by Greta Thunberg** for spearheading the #FridaysForFuture environmental activism campaign and using the Internet to bring attention to climate change.

- **Webby Artist of the Year: Tierra Whack** for her innovative and artful execution of creating 60-second Instagram videos for her debut album, "Whack World."

- **Webby Special Achievement: Hasan Minhaj** for his entertaining work in his informative and successful Netflix talk show series, "Patriot Act."

- **Webby Entrepreneur of the Year: Emily Weiss** for her success as the founder and CEO of the \$1.2 billion company, Glossier, which is a direct-to-consumer brand that utilizes the Internet to emphasize community engagement. ●

Frank Zappa's Holographic Dreams Come True in 'Bizarre World' Live Show: 'The Goal Is to Literally Please Everybody'

BY MORGAN ENOS

Late rock icons from Roy Orbison to Ronnie James Dio have been returning to the stage on holographic tours, offering new fans the chance to see their heroes from beyond the grave. Frank Zappa would have surely approved of his own; he was genuinely fascinated by holograms until the end of his life.

In his 1989 memoir *The Real Frank Zappa Book*, he shared his vision for consumer-grade holograms. "I have an idea for a new device," he wrote in a patent letter to Chicago attorney Arnold Silvestri. "[It would] generate free-standing 3-D images, in any size, on your coffee table at home, or on a stage for theatrical use." He even came up with a company name: Intercontinental Absurdities.

Zappa's business idea may have never come to fruition, but his holographic dream is getting its due. On Monday, (April 22), The Bizarre World of Frank Zappa hit the Count Basie Center for the Arts in Red Bank, New Jersey. The show combines holographic performances, surreal visuals and a live band of Zappa collaborators for a maximalist tribute.

The Bizarre World of Frank Zappa doesn't just display his futuristic visions; it takes them to their goofy nth degree. During "Cheepnis," "Dinah-Moe Humm" and "Stink-Foot," an animated Zappa becomes, respectively, a singing hot dog, a sleazy, *Boogie Nights*-style porno actor and a nude, toilet-bound guitar slinger flailing through the starry heavens.

It's one hell of a spectacle -- and it couldn't have been pulled off without old and new friends. The show is a joint effort between the Frank Zappa Family Trust and Eyellusion, a hologram production company that is simultaneously reuniting the late Ronnie James Dio with his Dio bandmates.

"It really takes you on the emotional journey that Frank was about," Eyellusion co-founder and CEO Jeff Pezuti tells *Billboard*. "But even if you know nothing about Frank, you're still going to enjoy the show, just based on the visuals."

The music will get under your skin just as much. The Bizarre World of Frank Zappa is powered by a hyperactive, virtuosic ensemble of past Zappa collaborators. Guitarists Ray White and Mike Keneally, bassist Scott Thunes, percussionist Ed Mann and drummer Joe Travers handle each harebrained instrumental curve with boyish, infectious enthusiasm.

But instead of curating a purists-only experience, each participant shared a common goal: ensnare new fans. Thunes, who was featured on albums like 1983's *The Man From Utopia* and 1986's *Jazz From Hell*, sees The Bizarre World of Frank Zappa as a cut above your average rock homage.

"Tribute bands just go out there and play their music, and it's a very slow growth process," Thunes tells *Billboard*. "This is in-your-face. This is huge. The goal is to literally please everybody."

For the Zappa estate, this is a fresh camaraderie. Since Zappa's passing in 1993, his heirs Dweezil and Ahmet have legally battled over who, exactly, gets to play their fathers' music. Dweezil started the band Zappa Plays Zappa; when it got legal pushback from the family, he acerbically retitled his tour 50 Years of Frank: Dweezil Zappa Plays Whatever the Fuck He Wants —The Cease & Desist Tour.

The Bizarre World of Frank Zappa aims for a baggage-free vibe; happily, this music sounds like it's for everybody. Near the end of the show, Ahmet grabbed the mic and joined the party, taking his father's lead vocal for the 1970 *Weasels Ripped My Flesh* cut "My Guitar Wants to Kill Your Mama"

and the 1979 rarity "Dead Girls of London."

For all his quirks, the elder Zappa was a sober and analytical character; the risible Ahmet is his equal and opposite presence. He was a riot for his two-song cameo, prancing and preening until he fell flat on his back on the stage floor.

He also acknowledged the elephant in the room: that this hallucinogenic show opened the week of the druggiest day of the year. "On 4/20, people were tripping balls at this show," he crowed about the tour's second night, in Rochester, New York.

It's all in goofy, harmless fun; The Bizarre World of Frank Zappa is a tour-de-force that unhinges the lid of its subject's limitless imagination. After umpteen floating eyeballs, gyrating monsters and paint-peeling guitar solos, the crowd left the Count Basie Center pleasantly bewildered -- and audibly satisfied. True Zappa heads wouldn't have it any other way.

And guitarist White, who appeared on 1978's *Zappa in New York* and 1981's *You Are What You Is*, knows the man of the hour would be over the moon. "He was more than a boss," he says. "He was a friend."

As his tour bus prepares to take off, he pauses to savor it all -- and flashes a mischievous grin. "And he would love this. He would *love* it." ◉

Bassnectar, Major Lazer, Jauz & Flux Pavilion Headline North Coast Festival 2019

BY KAT BEIN

It's been a darn decade of dance madness at North Coast Music Festival, and the Chicago institution celebrates its tenth birthday with a lineup featuring all manner of bass-fueled hype.

The two-day event will feature headline

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performances from conscious low-ender [Bassnecter](#), world-rhythm addicts [Major Lazer](#), British bass lad [Flux Pavilion](#), and rumble house lover [Jauz](#). The latter's label Bite This! will have a stage takeover featuring sets from [Ookay](#), [Anna Lunoe](#), [i_o](#) and more.

The lineup rounds out with sets from [Jai Wolf](#), [Tchami](#), [Gorgon City](#) live and others spread across two stages.

North Coast returns to Northerly Island in Chicago for Labor Day Weekend, Friday and Saturday, Aug. 30 and 31. [Tickets](#) go on sale Friday, April 26, at 12 pm CST. Check the full lineup below. ●

SESAC Latina Signs Songwriter-Producer Rayito

BY [BILLBOARD STAFF](#)

Rayito's writing credits include Shakira's "Me Enamoré" and Karol G's "Mi Cama" and "Punto G."

SESAC Latina has signed Spanish composer and producer Antonio Rayo, known as Rayito, whose writing credits include [Shakira's](#) "Me Enamoré" and [Karol G's](#) "Mi Cama" and "Punto G."

Originally from Madrid, Rayito was touring as a flamenco guitarist at age 8, and recorded his first album when he was 10. At just 15, he moved to Miami and began collaborating with Latin pop stars. Rayito previously had a publishing deal with Sony.

Among Rayito's other notable credits, he wrote and produced several tracks on [Ricky Martin's](#) 2015 album *A Quien Quiera Escuchar* and co-wrote Diego Torres' hit single "Hoy Es Domingo." ●

T.I., VH1's Scrapp Deleon Aid Nonviolent Offenders In Georgia

BY [ASSOCIATED PRESS](#)

Rapper [T.I.](#), a Georgia church and VH1's *Love and Hip Hop* personality Scrapp Deleon came together to post bail for 23 nonviolent offenders who would have spent Easter behind bars.

News outlets report the "Bail Out" program extends beyond the weekend, with each offender being connected to a mentor and possibly given funds for college savings. The New Birth Missionary Baptist Church in Lithonia says the church set out to raise \$40,000 at the start of Lent, but donations topped \$120,000 about a month later.

The program targeted people in DeKalb, Fulton, Gwinnett and Rockdale counties. Senior church pastor Jamal Bryant says this was a way for the church be more outspoken when it comes to prison reform. ●

Kid Cudi & Postmates Team Up to Provide \$10,000 Worth of Popeyes to Homeless

Kid Cudi was in Indio, California the past two weekends performing at Coachella Valley Music and Arts Festival (and taking part in Kanye West's wildly popular [Sunday Service](#)), but took some time to give back to

the community.

He ordered \$10,000 worth of Popeyes chicken, biscuits, mashed potatoes and fries via Postmates for the [Coachella Valley Rescue Mission](#) Friday night (April 19), according to [TMZ](#). The organization helps provide hundreds of homeless people in Indio with meals and shelter.

The meals were provided thanks to Postmates, who very recently worked with Cudi to create a 4/20 "[Munchies Menu](#)." See the Popeyes delicious goodness via [TMZ](#) below. ●