At a time when many DJ-producers are scrambling to keep up with dance music’s ever-shifting dynamics, Andrew McInnes and Kevin Kusatsu of management company TMWRK are asking a more optimistic question: What can’t they do?

It’s telling that their star artist, Diplo, is bigger and more ubiquitous than ever, continuing his evolution from meme-magnet mega-DJ into one of pop’s top innovators. In 2018, he introduced two new genre-bending side projects: pop outfit LSD with Sia and Labrinth (whose debut album will drop April 12) and disco-house duo Silk City with Mark Ronson, a 2019 Grammy winner for “Electricity” (featuring Dua Lipa). In April, Diplo will spin at Southern California’s Stagecoach country festival, and McInnes promises that soon, “Major Lazer is coming back.”

But TMWRK has never relied on one big name. By seeking out adventurous acts like A-Trak and Cashmere Cat, it built a robust roster made up of the scene’s rare career artists. “We like to throw the rule book out,” says McInnes. “The worst thing you can do is make the same record over and over again.” That approach not only protected TMWRK when former parent company SFX collapsed in 2016, but helped it emerge stronger than ever, with artists well-suited to the industry’s renewed focus on live and experimental music.

“We always felt we had people who were evergreen in their abilities to make music,” says McInnes by phone from his home in New York’s Hamptons. “There’s a difference between the bubble bursting and the market correcting itself. It feels like maybe the market now is correct.”

For McInnes, the business lead who works out of New York, and Kusatsu, the content whiz in Los Angeles, the key is signing multimedia-savvy “Renaissance men and women.” TMWRK’s current projects include taste-making record labels, traveling INSIDE Billboard Dance’s 2019 Executives of the Year: TMWRK Co-Founders Kevin Kusatsu & Andrew McInnes
CITRIN COOPERMAN HAS

LEGENDARY ROOTS

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Victor Wlodinguer on once again being recognized as a Billboard Top Business Manager!

ABOUT US

Citrin Cooperman was formed 40 years ago with seed money from two iconic rock bands. A lot has changed over the past 40 years; we have grown and evolved considerably, but one thing is for certain: we have legendary roots.
In Brief

mini-festivals, a DJ competition (Goldie Awards), TV (Viceland’s What Would Diplo Do?) and movies (Apple Music documentary Give Me Future, about Major Lazer’s trip to Cuba).

Now, that group includes more than just dance artists. In the past two years, TMWRK signed Animal Collective, TV on the Radio and Dirty Projectors, among other left-of-center acts — “an ambitious person in every subgenre,” as McInnes puts it. In February, the company signed Grammy-winning singer-songwriter Sturgill Simpson. McInnes will manage him personally, though he stresses that expanding TMWRK’s scope doesn’t mean it’s leaving dance music behind. “Sturgill and [Diplo] are in a mutual admiration society,” he says. “We’re looking ahead.”

Billboard Dance Power Players 2019: The Managers, Live Leaders & Tastemakers Shaping the Genre

BY BILLBOARD STAFF

TMWRK co-founders and Diplo’s managers Andrew McInnes and Kevin Kusatsu lead Billboard’s annual list of industry execs pushing dance & electronic music forward.

In a year when dance music continued to achieve radio crossover and style-spanning expansion, the genre also saw new players arise and familiar faces maintain their prominence.

The list was premiered by Anna Lunoe on her Beats 1 radio show, but here, we proudly present in full Billboard’s annual Dance Power Players list of the top managers, live leaders and tastemakers who are driving the $7.3 billion global dance music industry, unranked and listed alphabetically after executive of the year.

The savvy shot-callers who helped their artists gain an audience in an ever-changing scene.

Kevin Kusatsu, 38 | Founder, TMWRK
Andrew McInnes, 34 | Founder, TMWRK
Renee Brodeur, 32 | Executive VP, TMWRK
Nick Palmacci, 33 | Executive VP, TMWRK

TMWRK’s star client Diplo had another massive year, releasing a pair of EPs under his own name, music with Sia and Labrinth as part of the trio LSD and as Silk City, his project with Mark Ronson. The latter duo’s hit “Electricity” spent 26 weeks on Hot Dance/Electronic Songs and won the Grammy for best dance recording. Diplo continued his longstanding Vegas residency, completed his goal of playing in all 50 states and announced a left-of-center booking at next month’s country music festival Stagecoach. Billboard Dance’s 2019 Executives of the Year, TMWRK has a deep client roster that also includes A-Trak and Cashmere Cat.

Billboard Dance’s 2019 Executives of the Year

Adam Alpert, 38 | CEO, Disruptor Records/Selector Songs

Alpert turned in another big year with his management client The Chainsmokers. The duo dropped their sophomore LP Sick Boy, which hit No. 53 on the Billboard 200 and No. 1 on Dance/Electronic albums. This fall The Chainsmokers embark on
FROM YOUTUBE STAR TO MUSIC SUPERSTAR

Social media and YouTube are increasingly sources of talent for labels and managers. How do you translate followers and social media buzz into chart success?

Lele Pons and Rudy Mancuso discuss their trajectories across platforms with management and labels.

moderator
Bruno del Granado, CAA

panelists
Lele Pons
Rudy Mancuso
John Shahidi, Shots Studios

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their World War Joy arena tour. They’ll bring along 5 Seconds of Summer, collaborators on “Who Do You Love,” a No. 5 Hot Dance/Electronic Songs hit. Meanwhile, Alpert’s client Lost Kings converted their popularity to hard ticket sales on a winter tour that included a number of sold out shows, while his group Young Bombs signed to Astralwerks. All three acts are playing Ultra Miami.

Matt Colon, 41 | Manager, YM&U Group
Lawrence Vavra, 41 | Manager, YM&U Group

Colon and Vavra’s L.A.-based operation was acquired in 2017 by UK management company James Grant Group, which in turn sold to private equity firm Trilantic Europe last September. Now housed under the newly-created YM&U umbrella, Deckstar added rising star CRAY to its roster in 2018, while long-time partner Steve Aoki hit No. 89 on the Hot 100 with his BTS collaboration, “Waste It On Me.” Aoki also collaborated with fellow Deckstar client Blink-182 on “Why Are We So Broken” for his Neon Future III album.

Watse De Jong, 35 | Owner/Artist Manager, Watse Matter

2018 was another whirlwind year for De Jong’s star client Martin Garrix. The Dutch producer returned to the Billboard Hot 100 with his Khalid team-up, “Ocean” (No. 78), followed by the five-track Bylaw EP on his own STMPD RCRDS. De Jong helped drive sales on a winter tour that included a 10,000-capacity Alexandra Palace.

Mark Gillespie, 36 | Co-founder, Three Six Zero Group

Gillespie’s client Calvin Harris had another huge year, dropping the smash hit “One Kiss,” which earned Harris his first Brit Award. (He also took home the prize for producer of the year.) In addition to Harris’ longstanding Hakkasan Group residency, he landed a residency at Ushuaïa Ibiza and headlines Creamfields UK and Germany’s SonneMondSterne this August. Gillespie also added another massive star, Tiësto, to his roster. This year the Dutch icon had one of the biggest hits of his career with “Jackie Chan,” a collaboration with Dzeko, Post Malone and Preme that’s racked up 455 million Spotify streams.

Stephanie LaFera, 39 | CEO/Owner, Little Empire Music

Since the early 2000s, the Los Angeles-based management company has helped develop the careers of such luminaries as Santigold, Nicole Moudaber, Rufus Wainwright and Galantis. LaFera guides her team smartly, leading initiatives that have seen LEM expand its team and its client base. In early 2019, the company promoted internally and added management representing 12th Planet, Phantoms, Behrouz and more. It also celebrated a Grammy nomination for LEM client CID for best remixed recording, non-classical. “Whether you’re an artist or a manager, it’s just not enough to rest on your past accomplishments,” LaFera says. “Constant growth is needed to compete, and we’re going to continue that push in 2019.”

John Shahidi, 39 | Co-founder/CEO, Shots Studios

Sam Shahidi, 35 | Co-founder/Chief Creative Officer, Shots Studios

After signing Alesso to their roster of digital creators in 2017, the Shahidi brothers helped the superstar DJ hit new career milestones. Produced in-house and directed by their client Rudy Mancuso, Alesso’s “Remedy” video has clocked over 50 million views since August. Shots collaborators Alesso and actress turned singer Lele Pons also signed to Universal Music Group’s 10:22 pm imprint, cementing a new partnership between the label and Shots. In July, the millennial-focused powerhouse inked a Netflix deal for their first music signing, Brazilian singer Anitta, who boasts 36 million followers on Instagram.

Moe Shalizi, 28 | Founder, The Shalizi Group

Shalizi ended his run at Red Light Management to start The Shalizi Group, where he now directs his own team and client roster including Jauz, Ookay and Ghastly. His star client, Marshmello, continued dominating in streaming, touring and radio, becoming the 15th most streamed artist on Spotify and turning in massive collaborations with Bastille (“Happier”) and Chvrches (“Here With Me”). In February, Shalizi and Marshmello pushed boundaries by streaming a show inside the online game Fortnite. 10.7 million fans tuned in. Shalizi Group client Slushii also embarked on a tour in massive rooms in partnership with Up & Up Festival and Monster Energy.

Myles Shear, 26 | Founder, Palm Tree Management and Co-founder, Palm Tree Records

Shear got his big break managing Kygo, but as Founder of Palm Tree Management, he now handles the careers of eight clients including Jhart, Frank Walker, and Justin Jesso. In October of 2017, Shear and Kygo teamed with Sony Music to launch Palm Tree Records. The sublabel tapped former SiriusXM executive Ben Harvey as president. Meanwhile, Shears oversaw Kygo’s 2018 Imagine Dragon’s collaboration “Born to be Yours” and helped secure a residency with Wynn in Las Vegas.

Tim Smith, 43 | Founder/CEO, Blood Company

Blood Company’s star management clients, Skrillex and Zedd (the latter co-managed with Dave Rene), both continued
their reign at the top of the electronic space. Skrillex played clubs and festivals around the world, was announced as an opening weekend headliner of the new Las Vegas club Kaos and released his massive remix of Travis Scott and Drake’s “Sicko Mode.” Meanwhile, Zedd continued riding the success of his hit “The Middle” feat. Maren Morris (a Hot Dance/Electronic Songs No. 1 hit) and announced his debut Red Rocks show Zedd On the Rocks, which sold out rapidly.

Amy Thomson, 44 | CEO, ATM Artists
After going solo in 2017, Thomson managed DJ Snake’s big Latin crossover. His bilingual smash “Taki Taki” featured Selena Gomez, Ozuna and Cardi B and reached No. 11 on the Hot 100 while topping Hot Latin Songs. Snake also launched his own label in 2018, became the fifth artist to hit two billion streams on Spotify and secured a top tier Coachella spot for 2019. Thomson further distinguished herself in 2018 by launching a music business course, all proceeds from which supported mental health charities.

Live music drives the dance music industry. Here are the top bookers and buyers in the business.

James Algate | Executive Vice President of Entertainment of Hakkasan Group
With more than 25 years of entertainment and hospitality experience, Algate leverages residency deals with top established and emerging electronic talents to put Hakkasan Group and its Las Vegas venues among dance fans’ bucket lists. He helped secure an exclusive contract with hit-maker Calvin Harris, as well as filled the 2019 roster with celebrated names including Tiësto, Martin Garrix and rare performer Porter Robinson. He looks to the future with residencies by Canadian breakout duo Loud Luxury and Jersey up-and-comer 4B. Algate also oversees project design and production at each new Hakkasan Group venue worldwide, including recent openings in Bali, Los Cabos and Jakarta.

Alex Becket, Mac Clark, 38, Maria May, Hunter Williams, 40 | Agents, Creative Artist Agency
Becket was CAA’s first electronic music agent, whose clients Rüfüs Du Sol and G Jones enjoyed critically-acclaimed albums and North American tours in 2018. Becket also landed residencies at Wynn in Las Vegas for Bedouin and Lee Burridge. Clark handles megastars The Chainsmokers, guiding the duo’s foray into international arena tours and film via Kick The Habit productions. A project with TriStar Pictures based on the group’s hit “Paris” is currently in the works. May steered David Guetta’s eight-date sold-out European arena tour, as well as secured a 19-week residency at Hï Ibiza for Jonas Blue, a European sold-out tour for Paul Kalkbrenner and more.

Michiel Beers, 42 and Manu Beers, 38 | Co-founders/owners, Tomorrowland
Tomorrowland will celebrate its 15th anniversary this summer across two sold-out weekends in Boom, Belgium, but its co-founders remember a time when the world’s biggest dance festival wasn’t a sure bet. The Belgian brothers, who remain Tomorrowland’s sole owners, struggled to sell 10,000 tickets in the festival’s first two years. In time, their commitment to eye-popping stage design and big-budget lineups paid off. The 2018 edition drew 400,000 attendees from over 200 countries, while millions more watched the live stream. The siblings also staged the first Tomorrowland Winter in the French Alps, led by Boom regulars Dimitri Vegas & Like Mike and Martin Garrix, and launched the One World Radio station to mark the 15-year milestone.

David Brady | Founder, Spin Artist Agency
Brady’s long-running Spin Artist Agency represents big room talent like Drezo, Riva Starr and DVBBS throughout North and South America. The Canadian veteran also books top acts Armin van Buuren, W&W and Fedde Le Grand in his home country. Loud Luxury, the latest Canadian success story in Spin’s camp, capitalized on their hit “Body” with a new Hakkasan Las Vegas residency and key bookings on Electric Zoo’s main stage and Marshmello’s Red Rocks takeover. Meanwhile, fellow Spin signee Oliver Heldens sold out a string of fifth anniversary shows for his label Heldeep.

Alex Cordova, 40 | Managing Partner and Executive VP of Nightlife, Wynn Las Vegas
With three years at the helm of Wynn Nightlife in Las Vegas, Cordova oversees some of the boldest artist bookings on the Strip. In addition to big-ticket draws Diplo, DJ Snake, Alesso and The Chainsmokers at its flagship properties XS Nightclub and Encore Beach Club, Wynn also stages the three-day house and techno festival Art of the Wild featuring Ibiza favorites like Carl Cox and Jamie Jones. With XS celebrating its 10th anniversary this year, Cordova locked in star resident Kygo through 2020 and helped engineer Drake’s first-ever run of five performances at the club.

Russell Faibisch, 41 | Co-founder/President/CEO, Ultra Worldwide; Executive Producer/talent buyer, Resistance
Swedish House Mafia chose Ultra’s flagship Miami festival as the stage upon which to premiere its surprise reunion. It was the big finale for the event’s 20th anniversary, and the company’s year was well rounded with numerous Ultra and Resistance-branded events throughout Asia, South and Central America and Europe. In late 2018, Ultra survived a sudden shake up when its flagship Miami event failed to renew its contract with the City of Miami. A quick change of plans moved the famous annual festival from its downtown home to Virginia Key, and fans now prove their trust in the brand as they embark on a completely-new UMF experience.

Frankie Decaiza Hutchinson, 31 | Co-founder, Discwoman
Emma Burgess-Olson, 30 | Co-founder, Discwoman
Christine McClaren-Tran, 29 | Co-founder, Discwoman
The Brooklyn-based music collective and talent agency had huge reach this year, promoting shows by female-identifying artists in Germany, Italy, Poland, the UK, Canada, Mexico and across the United States. The talent roster includes 19
female-identifying artists, including Juana and Akua, who made their Boiler Room debut in March. The Discwoman founders also penned a piece for The New York Times about nightlife safety and inclusion for woman and non-binary people.

Kevin Gimble | Partner, United Talent Agency
Steve Gordon | Partner, United Talent Agency

The Circle Talent Agency co-founders sold their company to United Talent Agency in 2018, coming on board to steer UTA’s electronic music department. They brought with them major signees Kaskade, Marshmello, Illenium and more. Gordon worked closely with Excision to launch the Bass Canyon event, which welcomed 40,000 attendees across three days. He also booked Marshmello’s sold-out 22,000 capacity show at L.A.’s Convention Center. The pair worked together on Kaskade’s 31,000-ticket Sun Soaked event, the artist’s biggest show to date, and secured 70 artists on the bill of EDC Vegas.

Adam Lynn & Zach Ruben | Co-founders, Prime Social Group

The Columbus, Ohio based Prime Social Group remains one of the Midwest’s largest promoters, delivering headliners including Migos, Kaskade, Halsey, Diplo, ODESZA and Khalid to multi-genre festivals including Breakaway and Prime. Under the direction of co-founders Adam Lynn and Zach Ruben, the company sold more than 125,000 tickets in 2018 and this year expands to 11 festivals. Their Prime Brands opened offices in Nashville in 2018, and this year will also stage the first edition of LA festival HARD in Taipei, Taiwan this May.

Joel Zimmerman, 40 | Partner/head of electronic music, WME

Since the Madison Square Garden Company acquired a majority stake in TAO Group two years ago, Strauss and Tepperberg’s expansion plans have focused on Asia. This April, a new outpost of TAO’s flagship nightclub brand Marquee opens in Singapore’s Marina Bay Sands hotel. The lavish three-level club boasts a functional indoor Ferris wheel and, thanks to Schwartz’s high-end connections, a first month lineup of Tiësto, Above & Beyond, Afrojack and Steve Aoki. (TAO already opened LAVO at the Marina Bay Sands, with speakeasy Avenue and sushi bar Koma coming in 2019.) With stalwart properties from Las Vegas to Sydney, and recent openings like the Feroce dining concept at New York’s Moxy Chelsea hotel, each new TAO venture takes meticulous planning. “You can’t rush,” Tepperberg told Billboard last June.

Jim Wong | Managing Director, Live Nation Electronic Asia

In 2017, Live Nation tapped seasoned Hong Kong-based promoter Jim Wong to head up its new Live Nation Electronic Asia division. The company’s expansion into China, which officially launched with Tiësto’s ‘Club Life: China’ tour, now includes Chinese offshoots of the Live Nation-owned Creamfields festival in Shanghai, Guangzhou and Chengdu. Wong will also stage the first edition of LA festival HARD in Taipei, Taiwan this May.

Joel Zimmerman, 40 | Partner/head of electronic music, WME
Samantha Kirby Yoh | Partner, WME

WME star clients deadmau5, Kygo and Calvin Harris all maintained major
momentum this year, with deadmau5 releasing his trio of mau5ville EPs, Kygo riding the success of 2017’s Kids In Love LP and 2018’s album remix package, and Harris continuing to dominate the charts with his hit “One Kiss.” Up next: deadmau5 reveals his much-anticipated Cube V3 project at Ultra 2019 and then takes the project on the road. Harris launches his Ushuaïa Ibiza residency and headlines Creamfields, and Kygo headlines Electric Forest, Firefly and Hangout Festival. L.A.-based producer Kayzo also joined Zimmerman’s roster at WME this year.

Here are electronic music’s most trusted curators, from label executives to streaming upstarts.

Brett Alperowitz | General Manager, Casablanca Records
Kristina Grossmann | Sr. Director of A&R, Casablanca Records

2018 saw Casablanca Records build on its esteemed reputation with a crop of present-day success stories. Under Alperowitz’s steady leadership, the label delivered Tiësto’s biggest U.S. hit with “Jackie Chan” (featuring Post Malone, Dzeko and Preme), which spent 19 weeks on the Hot 100, peaking at No. 52. Fellow Casablanca recruit SG Lewis clocked 20 weeks on Billboard’s Dance/Mix Show Airplay chart with “Hurtin’,” featuring AlunaGeorge. Guided by Grossmann’s ear for new talent and senior marketing director Michael Cariglio’s marketing savvy, the label that ruled the disco era stays on the pulse with its ALT:Vision Records partnership, which includes ones to watch Medasin and K?D in its stable.

Andre Benz, 22 | Founder/CEO of The Nations

The Nations’ title is becoming more fitting by the day, having now surpassed a collective 40 million YouTube subscribers across its genre-based channels. The massive network is led by Andre Benz, 22, who has taken his knack for discovering talent and created a fully-staffed record label that focuses on artist development. The burgeoning imprint is called Lowly. and has released a whopping 300 songs in 2018 alone. The label spans a multitude of genres and has been a critical springboard for acts such as alt rocker Arrested Youth who recently went on his debut tour as direct support to YUNGBLUD for 20 dates.

Craig Kallman | CEO/co-chairman, Atlantic Records; founder, Big Beat Records
Gina Tucci, 36 | GM/head of A&R, Big Beat Records

Started in the then-21-year-old Kallman’s New York bedroom, Big Beat is thriving three decades later, with a roster of commercial chart-toppers and ascendancy newcomers. Alongside streaming and radio wins for marquee artists David Guetta, Clean Bandit and Robin Schulz, Galantis recently entered the Hot Dance/Electronic Songs chart at No. 17 with “Bones” (featuring OneRepublic), and Chromeo earned a 2019 Grammy nomination for their LP, Head Over Heels. Meanwhile, the label’s singles-led approach looks to the future via new recruits like Rebuke and Cloonee. With diversity a key focus at Big Beat (Tucci is one of 16 women on the core staff), the label released over 50 tracks in the past year by or featuring female artists — many of them A&Red by women under Tucci’s leadership.

Josh Carr-Hilton, 33 | CEO/founder of The District

Vancouver-based media company The District continued putting up big numbers as the management operation for influential online music platforms including Proximity, Trap Nation and MrSuicideSheep. Under the leadership of Founder Josh Carr-Hilton, The District amassed 86 million subscribers and 1.5 billion monthly streams, making it one of the internet’s fastest and most dominant tastemakers.

Blake Coppelson, 25 | Founder/CEO of Proximity

Proximity’s lightning bolt emblem has become one of dance music’s most recognized symbols, acting as the face of the ever-growing YouTube channel which has accrued nearly 3.5 billion views to date. The curation behemoth, founded by Blake Coppelson, has taken this invaluable asset and leveraged it to form partnerships with entertainment giants like Hakkasan Group, Cirque Du Soleil, NASCAR and more.

Proximity continues to be the go-to hub for pop-fueled dance records from A-listers like Zedd and DJ Snake, as well as booming up-and-comers with crossover appeal.

Mike Darlington, 29 | Co-founder & CEO of Monstercat

Monstercat is one of the largest and fastest-growing independent labels in electronic dance, partly because Darlington never ceases to innovate. At the start of 2018, Monstercat made room for growth and experimentation with Instinct and Uncaged, two distinct brands within the label umbrella dedicated to melodic sounds and energetic bass tunes, respectively. It marked its presence with large-scale events at Miami Music Week, Amsterdam Dance Event, as well as stages and art carts at Tomorrowland and EDC Vegas. It continued its cross-platform relationship soundtracking the popular video game Rocket League, and earned more than 1.5 billion streams (not including Chinese DSPs) with notable releases including Noisestorm’s “Crab Rave,” Conro’s EP All Eyes On Me, Stonebank’s “What Are You Waiting For” and more.

Geronimo | VP of Electronic and Dance Music Programming, SiriusXM

With a reach of 34 million listeners, Geronimo’s six satellite stations help move the needle of the collective industry culture. In 2018, Geronimo broke records including Fisher’s “Losing It” and Shallou’s “You & Me” with first radio airplay, helped push Loud Luxury’s “Body” to international acclaim, and championed rising stars Midnight Kids, PNAU and Porter Robinson’s Grammy-nominated side project Virtual Self. When Avicii passed away in late April, he immediately led the charge on a 10-hour broadcast honoring the legendary producer’s life and legacy, weaving artist and fan interviews into cuts from his catalog. Geronimo continues to keep SiriusXM relevant as a presence at international dance festivals including Ultra in Miami, Electric Zoo and EDC. He even launched Insomniac Radio on SiriusXM and the popular new channel Diplo’s Revolution.

Neil Jacobson, 41 | President, Geffen Records
Two years into his tenure as the President of Geffen Records, Neil Jacobson continued delivering massive hits in the electronic space. This included DJ Snake’s global smash “Taki Taki,” a collab with Selena Gomez, Ozuna and Cardi B that spent 25 weeks on Hot Dance/Electronic Songs, peaking at No. 2. (The track also reached No. 11 on the Billboard Hot 100.) Geffen artist Griffy also had a breakout year, turning in his Gravity Pt. 1 EP and maintaining a heavy tour schedule that included sold-out dates across the country. Altogether, Geffen artists (including the white-hot Billie Eilish) were streamed roughly 250 million hours on Spotify last year.

Austin Kramer, 34 | Global head of dance/electronic, Spotify
Since 2015, Kramer has been king of Spotify’s electronic dance curation. In 2017, he overhauled its electropop playlist into mint, the streaming platform’s go-to destination for the newest in the genre. In 2018, mint surpassed the five million subscriber mark, celebrating with a charitable line of merchandise in partnership with mental health non-profit To Write Love On Her Arms. Kramer has helped support the rise of future house and melodic bass as well as the return of drum and bass and hardstyle throughout the U.S.

Zane Lowe, 45 | Creative director/DJ, Beats 1
Julie Adenuga, 30 | DJ, Beats 1
Anna Lunoe | DJ, Beats 1
As Beats 1’s tastemaker in chief, Zane Lowe championed electronic music via his World Record and World First features, securing premieres from Disclosure, Diplo and James Blake. On her own Beats 1 show, Lunoe matches Lowe’s talents as a curator and interviewer with her HYPERHOUSE weekly radio show where she champions new, boundary-pushing electronic music. Together the hosts helped Apple Music reach 50 million paid subscribers across 115 countries.

David Massey | President and CEO of Arista Records
The industry veteran spearheaded the re-launch of legendary label Arista Records, building a dynamic team around him and signing viral phenomenon Dynoro with the help of Matthew D’Arduin, svp at Sony Music Entertainment. Dynoro’s remake of “In My Mind” has amassed over a billion total streams to date and sets the bar high for the fresh imprint.

Steve Martocci | CEO/co-founder, Splice
After raising $35 million from investors in 2017, Martocci’s music creation and collaboration platform has released sought-after sample packs from the likes of Nicky Romero, Guy Gerber and Deadmau5’s mau5trap roster. Splice, which now boasts 2.5 million users, raised an additional $57 million in its latest funding round. The company also revealed it has paid out $15 million to artists since 2013.

Patrick Moxey, 52 | Founder/president, Ultra Records; president of electronic music, Sony Music
David Waxman, 48 | GM/senior VP of A&R, Ultra Records
In 2018, Ultra saw major releases from new and established artists, including Sofi Tukker’s Grammy-nominated debut LP, Steve Aoki’s Neon Future III, and Black Coffee and David Guetta’s international hit “Drive.” The label’s YouTube channel surpassed 15 million subscribers and nine billion views. Ultra also made forays into the explosive Asian dance market by launching Asian social media channels and opening an office in Singapore.

Maykel Piron, 44 | CEO/co-founder of Armada Music
Sofi Tukker | Singer/songwriter

Nadine van Bodegraven | General Manager, Armada Music
Turner’s International Music Summit returned to Ibiza, Spain, in 2018 with a focus on wellness and a show-stopping opening party at IMS Dalt Vila. This year’s 12th edition will address gender equality in the industry, aided by the she said.so network. As co-founder of the nonprofit Association for Electronic Music (AFEM), Turner backed key mental health and harm reduction initiatives, while working behind-the-scenes on his client Richie Hawtin’s CLOSE live shows.

Cary Vance | President, 1 Music Ave
On a decades-long mission to get dance music played on the radio, 1 Music Ave (formerly Promo Only Productions) President Cary Vance is hired by labels to service their records to radio and mixshow programmers. Vance’s efforts have delivered a plethora of tracks to the top of the charts, helping propel the year’s biggest dance hits including Fisher’s “Losing It”, Silk City’s “Electricity” and Marsmello feat. Bastille’s “Happier.”

Toby Andrews | General Manager, Astralwerks
Jeremy Vuernick | EVP A&R, Capitol Music Group; head of A&R, Astralwerks

After moving its headquarters from New York to the iconic Capitol Tower in Los Angeles, the 25-year-old Astralwerks pulled off a bold future-focused relaunch. With Andrews overseeing a team of new hires as GM, Vuernick came on board to head the label’s reenergized A&R department. The team’s early wins included the signing and
release of Marshmello’s blockbuster single “Happier,” featuring Bastille, which peaked No. 2 on the Hot 100 and went double platinum in the U.S. Astralwerks also released Fisher’s runaway hit “Losing It,” earning a Grammy nod and the producer’s first No. 1 on Billboard’s Dance Club Songs chart. 2019 promises new albums from stalwarts the Chemical Brothers and new signee Illenium, while last year’s Ninjawerks compilation partnered the label with esports celebrity Ninja.

Luis Estrada | Managing Director, Aftercluv, Universal Music Latin America Estrada, who joined Universal Mexico in 2001 and swiftly opened its New Trends Division, remains a tireless champion for dance music in Latin America, Mexico and the Iberian Peninsula. Now at the helm of Aftercluv, Universal Music Latin America’s multifaceted dance division, Estrada oversees operations in nine countries and a roster of 13 artists that includes Mexico’s electrocumbia sensation Raymix, whose breakout hit “Oye Mujer” spent 31 weeks on the Hot Latin Songs chart in 2018. The exec regularly collaborates with global superstars eager to break Latin America, guiding successful campaigns for Axwell and Ingrosso, Alesso and Tiësto. Aftercluv also introduced house and techno festival The Social to Mexico City and Bogotá, Colombia.

Kush Fernando | Co-Founder – Brownies & Lemonade
Jose Guzman | Co-Founder – Brownies & Lemonade
Chad Kenney | Chief Creative Officer – Brownies & Lemonade

This Los Angeles-based party brand hasn’t taken a week off in nearly three-and-a-half years, hosting secret guest lineups in warehouses and club venues around the city boasting huge stars from Skrillex to Alison Wonderland, Madeon and more. B&L has taken its show on the road to host stages at Ultra Miami, EDC Vegas, Holy Ship and more, and its lineups have proven to be breeding grounds for the electronic dance stars of tomorrow.

Robby Engle, 27 | Dance Programmer/Editor – Apple

In 2018, Engle helped Apple’s dance listenership by nearly 40 percent. He relaunched, rebranded and reskinned its dance playlists, including changing A-List Dance to danceXL in March 2019. He overhauled the Beats 1 One Mix show to better showcase emergent talent while offering DJ guests choice of theme. Engle oversaw the launch of weekly DJ Mixes including sets from deadmau5’s TESTPILOT, Carl Cox, and Major Lazer, and he secured an extended version of Marshmello’s popular Fortnite set.

Lori Giamela | VP of Rhythm Promotion, RCA Records
Rob Inadomi | Senior Director of A&R, RCA Records
Matt Goldman | Senior Director of Marketing, RCA Records

As vp of rhythm promotion, Giamela helped push five tracks to the top of Billboard’s Dance Club Songs chart in 2018, including Alan Walker, Noah Cyrus and Digital Farm Animals’ “All Falls Down” and Kygo’s Miguel collaboration “Remind Me To Forget.” Inadomi expanded RCA’s dance roster, signing Oliver Heldens and more alongside his duties running A&R for Walker, Kygo, Lost Kings and Martin Garrix. Goldman spearheaded Walker’s marketing for 2018 album Different World, as well as The Blaze’s DANCEHALL and Lost Kings’ Paper Crowns.

Ben Hogan | Agent, United Talent Agency

The United Talent agent oversees a roster including NGHTMRE, Slander, Snails, Ookay, Elohim and Goldfish. Snails sold over 70,000 tickets during his 54-date fall tour, which included a massive Red Rocks show in October. NGHTMRE sold out cross-country venues including The Shrine, The Bill Graham Civic and Terminal 5 and has a summer festival schedule including Coachella, Lollapalooza and Bonnaroo. Meanwhile Slander had their biggest tour to date last fall, with their two Palladium shows in Los Angeles selling over 7,000 tickets.

Lionel Marciano | Manager, Black Coffee, Virgil Abloh (DJ)

Under Marciano’s watch, South African house producer Black Coffee played influential venues and events including Terminal 5 and Tulum’s Day Zero, while also continuing his residency at the Wynn in Las Vegas. Marciano also locked in a Wynn residency and festival sets at HARD Summer, Oasis Festival and more for his client, the fashion designer and producer Virgil Abloh.

Nick Roayaards, 32 | Manager, Tomorrowland Artist Division

Roayaards and Michiel Beers direct Tomorrowland’s artist division, where they oversee the management of Dimitri Vegas & Like Mike, Lost Frequencies and 3 Are Legend (DV&LM & Steve Aoki). Together, Roayaards and Beers produce and manage DV&LM’s event concepts including House of Madness, Garden of Madness and Bringing The Madness. The 2018 edition of the latter show attracted 84,000 in fans in Belgium last December. The arena concept has also seen sold-out shows in Mexico and Germany. Playing more than 150 shows in 2018, Dimitri Vegas & Like Mike return to Ushuaïa Ibiza this summer for their weekly residency. Roayaards and Beers also manage Belgian artist Lost Frequencies, who has amassed almost two billion streams in less than five years.

Phil Quist | Agent, Creative Artist Agency

Quist has been a key member of the electronic music team since the beginning of his tenure at CAA, helping identify and sign acts including The Chainsmokers, Cheat Codes, Kungs, and Elephante. The TKTT, Quist now represents a cross-section of artists that also includes Young Thug, Fetty Wap and Robin Schulz.

Billy Woodford | Founder, NoCopyrightSounds

NoCopyrightSounds has quietly brewed one of the largest and most loyal digital networks, nearing six billion YouTube views with its 214 million subscribers. The label’s influence goes beyond YouTube, however. Best known for breaking international star Alan Walker with the initial release of “Fade” (which later transformed into global hit “Faded”), NCS has a booming Spotify fanbase as well, with its flagship playlist hosting approximately 620,000 followers.

Contributors: David Rishty, Kat Bein,
Holy Ship, Sundara and more. They'll be amongst festival sets at Lightning in Bottle, peaked at No. 28.) The album tour was set Dance/Electronic Songs. (“Heaven Only Albums and sent a pair of singles to Hot which hit No. 8 on Top Dance/Electronic Billboard Dance 100 ranking below. community.

discretion to ensure the ranking remained a baseline for eligibility, and exercised on our Hot Dance/Electronic Songs and history and context. They also employed also taking into account their previous achievements over the past year, while diverse talents.

provide a holistic ranking of the genre's and charts departments weighed to residencies), which Billboard's editorial (show capacities, festival bookings, and streaming, track sales, album sales, domestic and global charts statistics,) in total.

In addition to the fan poll, the Billboard Dance 100 results are informed by both domestic and global charts statistics (streaming, track sales, album sales, and radio airplay) and touring data (show capacities, festival bookings, and residencies), which Billboard’s editorial and charts departments weighed to provide a holistic ranking of the genre’s diverse talents.

Billboard’s staff focused on each artist’s achievements over the past year, while also taking into account their previous history and context. They also employed the classification for acts who would chart on our Hot Dance/Electronic Songs and Top Dance/Electronic Albums charts as a baseline for eligibility, and exercised discretion to ensure the ranking remained relevant to the dance/electronic music community.

Check out the 2019 edition of the Billboard Dance 100 ranking below.

BY BILLBOARD STAFF

Welcome to the 2019 edition of the Billboard Dance 100 artist rankings. The annual franchise launched in 2018 and received incredible worldwide reception, hearing from 174 countries across all 7 continents. The Billboard Dance 100 has now received nearly a quarter of a million votes in total.

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Billboard’s staff focused on each artist’s achievements over the past year, while also taking into account their previous history and context. They also employed the classification for acts who would chart on our Hot Dance/Electronic Songs and Top Dance/Electronic Albums charts as a baseline for eligibility, and exercised discretion to ensure the ranking remained relevant to the dance/electronic music community.

Check out the 2019 edition of the Billboard Dance 100 ranking below. 100. Bob Moses

The Canadian live electronic duo released their sophomore LP Battle Lines, which hit No. 8 on Top Dance/Electronic Albums and sent a pair of singles to Hot Dance/Electronic Songs. (“Heaven Only Knows” hit No. 47, while “Back Down peaked at No. 28.) The album tour was set amongst festival sets at Lightning in Bottle, Holy Ship, Sundara and more. They’ll be joining RÜFÜS DU SOL on a string of dates this summer.

99. Lost Kings

The Los Angeles-based DJ/producer duo had a breakthrough year that’s led to their debut on the Billboard Dance 100. Released in the early days of 2019, their EP Paper Crowns debuted at No. 14 on Top Dance/Electronic Albums. The EP’s flashiest single “Don’t Kill My High,” featuring Wiz Khalifa and Social House, hit No. 21 on Hot Dance/Electronic Songs. Collaborations with Tove Stryke and Loren Gray also powered the duo’s first-ever North American headline tour, which featured more than handful of sold-out hard ticket dates.

98. TOKiMONSTA

After overcoming a rare brain disease in 2017, and releasing the Grammy-nominated album Lune Rouge (standout track “Rose’s Thorn” has nine million Spotify streams), TOKiMONSTA kept the hustle going last year. The LA resident collaborated with ZHU on his single “Light It Up,” also joining the producer’s extensive Dune Tour across the US. TOKiMONSTA’s new Ambré-assisted single, “Strange Froot,” sets the stage for her Bonnaroo and Electric Forest shows.

97. Slushii

The sugary-sweet producer took a big bite of innovation on his Dream-weaving debut LP. Its 16 tracks are beautifully expressive and vulnerable, but it was his bouncy Marshmello collab “Therex2” that made the biggest splash, hitting No. 21 on the Hot Dance/Electronic Songs chart. He supported the single with a 13-date theater tour across the US, and in 2019, he hits the road again hard in association with Monster Energy.

96. Whethan

The Chicago producer dropped his Life of Wallflower Vol 1 EP and even scored a hit on the Hot Rock Songs chart for “Every Step That I Take,” a collaboration with Tom Morello and Portugal. The Man. He also collaborated with pop star Dua Lipa and joined Zedd on several shows.

95. Petit Biscuit

Bolstered by a big look at Coachella, his 2017 album single “Problems” featuring Lido hit the Hot Dance/Electronic Songs chart at No. 49. The French producer followed it with bouncy single “Suffer” and introspective B-side “Safe.” In the Fall, he brought his Presence tour to North America to 19 cities across 30 days. He also played Lollapalooza and HARD Summer.

94. Nina Kraviz

Who can say they DJed from atop the Eiffel Tower and the Great Wall of China? Nina Kraviz is the only selector to bring avant garde techno to an industrial icon and a bonafide Wonder of the World. In 2018, she performed in more than 20 countries throughout Europe, Asia, and the Americas, including a set at Tomorrowland. She also designed a collection with Ray Ban sunglasses, and released new tunes alongside a lost Richard D. James track and more via her label’s 20th compilation.

93. CamelPhat

The Grammy-nominated house/techno duo released more than a dozen tracks and edits this year, including the hypnotic dancefloor weapon “Breathe” featuring Jem Cooke, which has spent more than 11 weeks on Dance Club Songs. “Panic Room” with Au/Ra also turned out to be a monster of a club track, racking up more than 40 million Spotify streams.

92. Carnage

The raucous bass star pulled out all stops for his 2018 album Battered Bruised & Bloody, calling on Migos, Lil Pump (their team-up “i SHYNE” reached No. 49 on Hot R&B/Hip-Hop Songs) and the late Mac Miller. In November, Carnage announced a break from touring to focus on his mental health. He was back in the new year with the single “Letting People Go” (featuring Prinze George) and the Reincarnation Of Carnage tour.

91. Netsky

Last year was a big one, filled with big names, for Belgian producer Netsky. He tapped Bazzi and Lil Wayne for “I Don’t Even Know You Anymore” (which spent five weeks on Hot Dance/Electronic Songs, peaking at No. 26), along with David Guetta for “Ice Cold.” On the touring front, he performed at key festivals such as Tomorrowland, Electric Forest, New Horizon and more.
90. Jax Jones
The London-based house producer had a big hit with “Play,” an undeniable collaboration with Years & Years that’s amassed nearly 40 million plays on Spotify. The song spent four weeks on Hot Dance/Electronic songs, peaking at No. 34, and also got a deliciously funky remix from Purple Disco Machine. Jones toured extensively in Europe throughout 2018, and his 11-date US tour kicks off this April.

89. The Martinez Brothers
The familial techno twosome started 2018 with house legend Louie Vega on “Shut The Door,” then closed the year with the delightfully-weird Blessed EP, Pt 1 with surreal underground king Tiga. The duo is especially popular behind the decks, playing Annie Mac’s Lost & Found, Space Miami’s 24-hour Closing MMW Party, Movement in Detroit, many nights at Circoloco in Ibiza, and much more.

88. Felix Jaehn
The German house producer had a pair of Hot Dance/Electronic Songs hits with “So Close” — a collaboration with NOTD featuring Georgia Ku & Captains Cuts which peaked at No. 11 — and “Cool,” featuring Featuring Marc E. Bassy & Gucci Mane, which hit No. 35. Felix Jaehn has also becoming quite the ticket mover as well, selling out his album tour. The LP features Jasmine Thompson, Alex Aiono, Clara Mae and more.

87. Showtek
In addition to big festival sets including Ultra and Tomorrowland, the Dutch duo collaborated with Moby on “Natural Blues” and David Guetta on “Your Love.” The latter spent six weeks on Hot Dance/Electronic Songs, peaking at No. 19. Showtek continues to do the business on the live front, selling out rooms across the U.S. and Europe.

86. Lost Frequencies
In April, the Belgian DJ and producer dropped a curveball collaboration with James Blunt, “Melody,” which reached No. 47 on Hot Dance/Electronic Songs. After a successful live set on his own Lost Frequencies & Friends stage at Tomorrowland, he’s touring a new live show this fall, with eight stops in North America. While working on his second album, Lost Frequencies gave fans “Like I Love You,” featuring The NGHBRs, and “Recognise,” featuring Flynn.

85. Deorro
The SoCal-based producer released an impressive 11 singles last year, playing them out on an extensive North American tour that included festival stops at We Are NRG and Nocturnal Wonderland. Deorro also held down a support spot on Steve Aoki’s Neon Future III UK tour.

84. Marco Carola
The Italian techno maestro kept his venerable Music On event brand going strong, continuing its longstanding Amnesia Ibiza residency, while hosting shows in Miami and at Las Vegas’ Art of the Wild underground event, and throwing another incarnation of its own two-day festival in Amsterdam.

83. Jai Wolf
While working on his debut LP, scheduled for release this spring, Jai Wolf kept it simple last year with stand-alone single “Lost,” featuring Chelsea Cutler. It’s been streamed more than five million times on Spotify. He also had a heavy festival year, though, with performances at Elements Lakewood, EDC Las Vegas, CRSSD Spring and Imagine. He now gets ready to embark on a headline tour with a slew of sold out dates at mighty venues like Shrine in Los Angeles and Terminal 5 in New York.

82. Nervo
Following the Hot 100 crossover success of their feature on Sofi Tukker’s “Best Friend,” the Australian twins spent the 2018 summer bouncing between festival stages and the White Isle, with three Nervo Nation shows at Ushuaia Ibiza. They welcomed 2019 with a new single, “Habit,” and the casual reveal that both sisters in the duo are pregnant. The new moms will still make it to Tomorrowland to host their own stage in July.

81. Fisher
The affable Aussie has a big personality on social media, but his records somehow boom even larger across festival stages. In 2018, his hits “Crowd Control” and “Losing It” hit heavy rotation, the latter of which peaked at No. 22 on the Hot Dance/Electronic Songs chart and earned Fisher a Grammy nomination for best dance recording. In 2019, he’s secured a residency with Wynn in Las Vegas, and landed a slot at Coachella.

80. Seven Lions
While playing 42 dates across North America on his The Journey II fall tour, Seven Lions also stayed on his studio game. “First Time,” his team-up with producers SLANDER and Dabin and vocalist Dylan Matthew, debuted at No. 43 on Hot Dance/Electronic Songs. Meanwhile, the genre-crossing artist released the Start Again EP with regular collaborator Fiora and started 2019 with a bass-heavy remix of Above & Beyond’s “Shahra Love”.

79. MK
The house legend dropped “Back & Forth,” a massive house collab with Jonas Blue and London-based vocalist (and previous MK collaborator) Becky Hill. The track spent five weeks on Hot Dance/Electronic Songs, peaking at No. 32. A 10-track remix package dropped in November, and featured edits from Treasure Fingers, Frankie Rizardo, Nightlapse and more. MK also toured extensively in Europe and North America, playing dozens of clubs shows and festival sets, with key shows including Tomorrowland, Creamfields and Defected Records’ New Year’s Eve bash.

78. Loud Luxury
The Canadian duo were relatively unknown in October 2017 when they released “Body,” featuring L.A.-based singer/songwriter Brando, but by that time in 2018, the summery single had become one the most-played electronic tracks of the year. With more than 450 million Spotify streams and prime placement from Apple Music during the early days of the record, the Juno-nominated single turned Loud Luxury into fast-rising stars, who’ve followed that success with “Love No More” (featuring anders) and a 2019 residency with Las Vegas’ Hakkasan Group.

77. Nicky Romero
The Dutch producer went big in 2018, releasing 10 tracks that included collaborations with Dimitri Vegas & Like
Mike and Steve Aoki. Romero and Aoki’s uplifting banger “Be Somebody” spent four weeks on Hot Dance/Electronic Songs, peaking at No. 30. Key festivals sets included Ultra Singapore, Japan and Taiwan, along with Tomorrowland and Creamfields. In 2019, Romero has already dropped a pair of songs, including the David Guetta collaboration “Ring The Alarm.”

76. Cash Cash

In 2018, the trio had its highest hitting song on the Hot Dance/Electronic Songs chart to date with “Finest Hour,” featuring Abir. It also reached No. 33 with “Jewel” featuring Nikki Vianna. Cash Cash held down a Las Vegas residency with Hakkasan Group, while also performing at both Coachella proper and Coachella Day Club.

75. Jonas Blue

Featuring big-name guests like Joe Jonas, Liam Payne and Jessie Reyez, Jonas Blue’s debut album, Blue, climbed to No. 6 on Top Dance/Electronic Albums. With the Jack & Jack-assisted single “Rise” spending 26 weeks on Hot Dance/Electronic Songs, the producer clocked over 870 million Spotify streams in 2018. The Londoner also brought his “Electronic Nature” concept to Cream at Hï Ibiza every Sunday over summer.

74. GRiZ

The sax-playing producer once again raised money for Detroit Public Schools via his annual 12 Days of GRiZmas charity initiative, which also sold out two shows at Detroit’s Masonic Lodge. His Find My Own Way EP addressed gun violence with “A New Day,” a collaboration with Matisyahu.

73. Sofi Tukker

The New York City-based duo earned a best dance/electronic album Grammy nomination for their debut studio LP, Treehouse. The album also hit No. 5 on Top Dance/Electronic albums. Their Treehouse tour brought the duo on an extended run of dates throughout North America, along with festival stops that included Lightning in a Bottle and Lollapalooza.

72. 3LAU

In February, 3LAU dropped the album Ultraviolet on his non-profit label BLUME, proceeds from which went to cancer-fighting charities. Two singles hit the Hot Dance/Electronic Songs chart in 2018; “Walk Away” with Luna Aura at No. 42 and “Touch” with Carly Paige at No. 24. He supported the album with a North American tour, and in October, he held the cryptocurrency-fueled Our Music Festival (OMF) with Zedd, Big Sean and more.

71. Alok

The Brazilian star had a typically productive year in the studio, with highlights including “I Miss You” with Selva, “Metaphor” with Timmy Trumpet and, most recently, “All The Lies” with Felix Jaehn and The Vamps. In addition to regular bookings in his home country and across South America, Alok also featured alongside Kygo and Dimitri Vegas & Like Mike at their respective Ushuaia Ibiza residencies.

70. SNAILS

In June, the Canadian artist launched the label Slugz Music as a home for his own no-holds-barred sound. Its first release, the Snails and Kill The Noise team-up “Shake The Ground” (featuring Sullivan King and Jonah Kay), set the tone for the SLIMEAGEDDON EP in December, which recruited friends like Sirah, Adventure Club and Zeds Dead. Snails also launched The Shell 2.0 tour in fall, with over 45 North American dates.

69. Madeon

While still at work on the “next era” he promised fans in late 2017, Madeon’s low-key year included a co-production credit with Lido on rapper Ric Wilson’s “No Hands”. Emerging on New Year’s Eve for a surprise set with LA crew Brownies & Lemonade, the producer will next play his “Shelter” collaborator Porter Robinson’s Second Sky Festival in June, before debuting a brand-new live show at Lollapalooza in Chicago.

68. Maceo Plex

By retiring his Ibiza residency “Mosaic By Maceo,” the multifaceted producer freed up more time for the studio in 2018. Ever prolific, he released the Mutant 2 EP on his new Ellum Black sub-label and the retrospective album 2000-2005 under his Mariel Ito alias. In November, he launched yet another label, MPLX, with the Mutant Romance EP, which kicked off the boundary-pushing 2019 Mutant tour.

67. Kayzo

Kayzo dropped his debut album OVERLOAD in January 2018 and supported the release with a nearly 40-date North American tour. It launched a year of cross-genre dance and metal collaboration, including a single with Underoath. We named his remix of Papa Roach classic “Last Resort” one of our favorites in 2018. The band joined Kayzo on stage at Lollapalooza. The DJ also played Ultra in Miami and EDC Las Vegas.

66. Big Gigantic

The festival favorites hit the circuit this year, with fest sets at Firefly, Outside Lands and Snow Globe happening amongst a run of club and theater shows. The eighth incarnation of their own festival, Rowdytown, returns to Red Rocks in September, with a lineup including The Funk Hunters, Two Friends and Kasbo. The duo also dropped “Like That”, a collaboration with NGHTMRE that extends their signature glitch funk sound.

65. KSHMR

The California-born producer digs deep into his Indian heritage to set his sound apart. In 2018, he released a handful of tunes, including the Asiatic pop of “House of Cards” with Sidnie Tipton and a very Mediterranean bounce on “Opa” with Dimitri Vegas & Like Mike. The big room sound of “Carry Me Home” with Jake Reese garnered him approximately 20 million Spotify streams. He also stormed the stage of Tomorrowland, Mysteryland and more.

64. Richie Hawtin

The Toronto techno legend brought his CLOSE audio-visual show to festivals like Barcelona’s Sónar and Amsterdam’s Awakenings. Meanwhile, his Japanese-inspired ENTER.Sake brand hosted takeovers around the world at locales like San Diego’s CRSSD Festival and Ibiza’s Destino. Hawtin further made his return to legendary Berlin institution Berghain for
first time in six years, as well as confirmed
plans for a new Plastikman album.

63. Oliver Heldens

Heldens dropped a trio of singles
including “Fire In My Soul,” which hit No. 48 on Hot Dance/Electronic Songs last
spring. Another pair of tracks came from
the Dutch producer’s more underground
project, Hi-Lo, and he also continued his
ongoing Heldeep shows series. Heldeep
250 provided to be a big success, selling
out Avant Gardner in New York alongside
special guests GTA, Valentino Khan and
Drezo.

62. Adam Beyer

The Drumcode Records boss launched
the first Drumcode festival last August
in Amsterdam, with a lineup including
techno heavies Nicole Moudaber, Joseph
Capriati and his wife Ida Engberg. The
festival returns this summer, with Beyer
also locking in for a 2019 residency at
Resistance Ibiza.

61. ZHU

The mysteriously artistic producer
released his sophomore album, Ringos
Desert, which delivered its single, “Still
Want U”, to No. 50 on Hot Dance/
Electronic Songs. Together with the follow-
up EP, Ringos Desert Pt. 1, the project
extended his slinky, sexy sound. “Mi
Rumba”, a collaboration with Sofi Tukker,
also dropped in January. Big festival sets
including Ultra Korea, Lightning In a Bottle
and Holy Ship were placed amongst ZHU’s
own Dune Tour and BLACKLIZT events.

60. Jauz

While the LA-based producer has
singles and remixes dating back to 2013,
August 2018 saw the release of Jauz’s
debut LP, The Wise and The Wicked.

The ambitious 23-track concept album
features collaborators including SNAILS,
Krewella, Adventure Club, Ducky and DJ
Snake. Jauz toured heavily this year, with
key festival sets including EDC Las Vegas,
Tomorrowland and Electric Zoo. His own
Bite This! tour included sold out shows
throughout the States, and he makes his
Coachella debut in April.

59. Pretty Lights

The Colorado musician may not have
released new music in 2018, but his heavy
fan following in the live sector made him
just as massive a presence as ever. He
celebrated 10 years of performances at the
breathtaking Red Rocks Amphitheater with
two nights in August. He also teamed with
streetwear brand Akomplice on a sweet
pack of summer festival gear essentials.

58. Matoma

The Norwegian dance-pop producer
released his sophomore LP, One In a
Million, in August. Featuring Enrique
Iglesias, Noah Cyrus, The Vamps and more,
the LP sent three songs into Hot Dance/
Electronic Songs and hit Billboard’s Top
Dance/Electronic Albums chart. Matoma’s
music was streamed nearly 300 million
times on Spotify alone, and his packed tour
schedule put him in front of audiences
throughout North America and Europe.

57. Black Coffee

Black Coffee only got stronger this
year, moving audiences around the world
with high-profile sets at venues including
Terminal 5 and Tulum’s Day Zero, lending
his deep house sound to David Guetta’s 7
and spending studio time with Diplo. The
venerable South African producer also
continued his Wynn in Las Vegas residency
and released an EP titled Music Is King.

“I’m at a space where I’m starting to create
music that is not described or pigeonholed
into a genre,” he said of this project, “and
I feel music should be celebrated as music
and not divided, ‘cause then it divides
people; it divides their beliefs and their
thoughts.”

56. San Holo

With massive 2017 single “Light” as
a launch pad, San Holo continued his
domination of the worldwide dance circuit,
grinding on the road in North America,
Europe and Asia. The Dutch producer,
singer and guitarist is touring into the
spring behind his 2018 debut LP, the aptly
titled Album 1, which peaked at No. 7 on
Billboard’s Top Dance/Electronic Albums
chart.

55. Gryffin

The New York-based producer had a
breakout year with the December release
of Gravity Pt. 1. The first half of his two-
part debut album delivered five singles
to the Hot Dance/Electronic Songs chart
and peaked at No. 12 on Dance/Electronic
Albums. Gryffin’s busy tour schedule
included a flurry of sold out shows and
festival sets, including Outside Lands
and Electric Forest. In April, he brings his
live electronic set back to Coachella. And
Gravity Pt. 2 is set for a spring release.

54. Cashmere Cat

Cashmere Cat dropped one song in
2018, February’s “Miss You” with Major
Lazer and Torey Lanez. It hit No. 10 on
the Hot Dance/Electronic Songs chart
and garnered over 100 million streams on
Spotify. He toured early in the year with
frequent collaborator MØ, and played a few
festivals around the world, including Life Is
Beautiful and HARD Day of the Dead.

53. Mura Masa

After his stellar 2017 debut LP, the
Guernsey-bred producer played a singles
game. He released three tracks throughout
the year, including stark beat “Move Me”
and fairy-like singalong “Complicated,”
which each earned more than 9 million
streams on Spotify. He kept up touring with
stand-alone dates across the United States
and international festivals including Melt
in Germany and Dour in Belgium.

52. W&W

The Dutch mainstage duo continued
their dip into related genres with trance
thrill ride “The Light” and “Repeat After
Me,” a truly mega-sized trance/hardstyle-
inspired mainstage anthem produced
with Dimitri Vegas & Like, and Armin van
Buuren. The always prolific W&W also
released a barrage of other singles in 2018,
including “Rave Culture” and “Ready
to Rave”, the latter track again featuring
Armin van Buuren.

51. NGHTMRE

NGHTMRE started 2018 with his two-
song Magic Hour EP in collaboration
with upstart rapper Pell. He also dropped
tunes with Big Gigantic, WAVEDASH and
The Chainsmokers, the latter of which,
“Save Yourself,” reached No. 21 on the Hot
Dance/Electronic Songs chart. He held a
residency at Hakkasan in Las Vegas, and
launched the label Gud Vibrations with
frequent collaborator SLANDER, with
whom he also played Ultra in Miami, Lost
Lands and Tomorrowland.
50. Bonobo
The celebrated beat-maker continued his Migration tour into 2018, including two sold-out homecoming shows at London’s Alexandra Palace. Switching between DJ mode and full live-band sets, Bonobo played over 70 dates last year, including U.S. festivals Camp Bisco and Electric Forest. His recent Fabric Meets Bonobo compilation for the iconic London club features “Ibrik,” his first release of 2019.

49. Robin Schulz
Schulz’s 2018 single “Right Now” with Nick Jonas hit No. 14 on the Hot Dance/Electronic Songs chart, while “Oh Child” with Piso 21 reached No. 46. He was a resident of Pacha in Ibiza, played Tomorrowland’s main stage, and hosted the Robin Schulz & Friends pool party at Miami Music Week. Schulz also holds a residency with Wynn in Las Vegas.

48. Tchami
Future house pioneer Tchami has helped globalize the genre since he first coined the term in 2014. The success of his 2017 No Redemption joint headline tour with Malaa led to their collaborative No Redemption EP, released on Tchami’s Confession imprint last April. As No Redemption, the two artists sold out mega venues like Bill Graham Civic Center in San Francisco and Red Rocks Amphitheatre in Colorado, in addition to closing out the live stage at Ultra Music Festival 2018. Tchami followed those up with a busy solo tour schedule that included his North American Confession tour last fall, plus festival performances at EDC Las Vegas, as No Redemption, and Spring Awakening.

47. R3hab
The speedy producer wasted no time in 2018, swiftly following his 2017 debut album, Trouble, with the collaboration-heavy The Wave, which peaked at No. 10 on Top Dance/Electronic Albums last September. R3hab then kicked off 2019 with The Wave Tour, selling out concert venues across North America. He also found time to create a new high-sheen anthem, “This Is How We Party,” with Swedish duo Icona Pop.

46. Louis The Child
Released in October, the Chicago duo’s Kids At Play EP produced a trio of Billboard Hot Dance/Electronic tracks – “The City,” “Dear Sense” and “Better Not” – with the latter song peaking at No. 12. With features from artists including ZAYE, Elohim and Big Gigantic, the nine-track EP extended Louis the Child’s signature sleek pop sound. Their touring footprint expanded in 2018, adding a bevy of sold-out shows to their résumé including Red Rocks, Terminal 5 (twice), Aragon Ballroom and more.

45. Jamie Jones
Underground kingpin Jamie Jones found rampant success with his Paradise brand in 2018. His global party series hosted one of the most-talked-about residencies in Ibiza, while making memorable stops in Miami and Dubai. Meanwhile, Jones’ record label Hot Creations was responsible for some of the year’s biggest tech house hits, courtesy of rising artists like Rebuke and Flashmob. Jones further made notable DJ appearances everywhere from Coachella to Sunwaves in Romania.

44. Cheat Codes
The L.A. trio kicked off 2018 with a Jimmy Kimmel performance of their Fetty Wap collaboration “Feels Great,” ushering in a year of big singles like “Put Me Back Together” with Kiiara and “I Love It” with DVBBS. Their standout hit, however, was summer anthem “Only You” with Little Mix, which accumulated around 120 million streams on Spotify. The trio capped off last year with a debut residency at Wynn Nightlife in Vegas.

43. RL Grime
RL Grime may have built his name on trap, but the genre-curious producer’s sound has come to encompass everything from drum & bass and R&B to hip-hop and future bass, as heard on last year’s NOVA. His second album topped the Top Dance/Electronic Albums chart, while four of its tracks landed on the Hot Dance/Electronic Songs chart. Following his 2018 Wynn Nightlife residency in Las Vegas, RL Grime enters 2019 with a confirmed performance at Bonnaroo and the launch of his new Sable Valley imprint.

42. Yellow Claw
After 2017’s Los Amsterdam made Yellow Claw a main stage act, the Dutch duo went global on last year’s New Blood. Recorded in California, Thailand and Holland, the album serves as a musical travelogue that captured their international touring and world-traveling lifestyles via sonically diverse collaborations with DJ Snake, A$AP Ferg and other global artists. New Blood peaked at No. 7 on the Top Dance/Electronic Albums chart, while lead single “Summertime,” featuring San Holo, reached No. 39 on the Hot Dance/Electronic Songs chart.

41. Solomun
The deep house maestro was seemingly everywhere in 2018, performing at festivals like Tomorrowland in Belgium, DGTL in Barcelona, and Sonus in Croatia. He even made an appearance as a character in Grand Theft Auto, in a special collaboration with Rockstar Games. His highlight of the year, however, was a performance from Théâtre Antique d’Orange in France: the live-streamed concert put on by Cercle has amassed nearly 10 million views on YouTube.

40. Dillon Francis
Dillon Francis returned to his moombahton roots in 2018 with the release of Wut Wut, his second LP and his first Spanish-language album, released via his newly launched IDGAFOS imprint. The Latin pop album secured nominations at the 2018 Latin Grammys and Latin American Music Awards for the music video for “Sexo,” which also inspired an online viral dance. This year, Francis teamed up with Alison Wonderland to release “Lost My Mind,” which peaked at No. 23 on the Hot Dance/Electronic Songs chart, and launched a U.S. tour together named after the track. He heads to Coachella next month as a top-billed electronic act on night three.

39. Rezz
The hypnotic trendsetter continued her rise toward the top of the electronic world with sets at premier festivals including Coachella, EDC Las Vegas, Tomorrowland and Lollapalooza, along with the release of her sophomore album, Certain Kind of Magic, on MAUSTRAP. The album hit No. 12 on Hot Dance/Electronic Albums and...
set up Rezz for a massive 2019, with key spring dates including a headlining spot on Australia’s five city Touch Bass festival and her second headlining set at Red Rocks — which, of course, she’s calling Rezz Rocks.

38. Don Diablo
The future house don began 2018 with two major projects: FUTURE, his second album and his first in a decade released via his Hexagon imprint, and HEXCOIN, his own cryptocurrency. Last year, his track “Survive,” featuring Emeli Sandé and Gucci Mane, peaked at No. 34 on the Hot Dance/Electronic Songs chart; it currently counts more than 15 million Spotify streams and more than 32 million YouTube views. Following big remixes for Panic! at the Disco and Mark Ronson, Diablo will debut his own HEXAGON stage at this year’s Tomorrowland.

37. Zeds Dead
The Canadian duo further established itself as a major festival draw, with top spots at this spring and summer’s Wobbleland, Electric Forest and their own Deadbeats 420 event. Their Deadbeats label is also behind some of the scene’s most boundary-pushing bass music, with low-end releases from artists including 1788-L, Wax Motif, LICK and Zeds Dead themselves.

36. Alison Wonderland
Alison Wonderland had a huge 2018, releasing her debut album Awake — which flew to No. 1 on the Hot Dance/Electronic Albums chart — and earning our Breakout Artist of the Year title. The Australian producer toured extensively behind the album, dominating in the U.S. and Australia. She recently wrapped a co-headline tour with Dillon Francis and is now gearing up for 2019 festival season, plus a headline show at Red Rocks which sold out in five minutes.

35. Illenium
Denver producer Illenium almost single-handedly elevated the burgeoning melodic bass genre to the electronic mainstream. Following his 2017 breakout album, Awake, he landed on the Hot Dance/Electronic Songs chart three times in 2018. Last year included a record deal with Astralwerks; festival sets at Lollapalooza, Outside Lands, Electric Zoo and Austin City Limits, plus a debut Coachella performance; a headlining North American tour; a sold-out headline show at Red Rocks Amphitheatre in Colorado; and a second year as a Hakkasan Group resident artist in Las Vegas.

34. Clean Bandit
The British dance-pop powerhouse enjoyed a spectacular year, highlighted by their second studio album, What Is Love? The album, which featured collaborations with U.K. stars like Ellie Goulding and Rita Ora, reached No. 1 on the Top Dance/Electronic Albums chart. Meanwhile, the official music video for “Solo” with Demi Lovato accumulated over 360 million YouTube views.

33. Porter Robinson
The influential producer put his name brand on hold in 2018, choosing instead to focus on his hardstyle, trance and techno alias Virtual Self. The act made a surprise appearance on Holy Ship in January, then ran through a list of festivals including Ultra Miami, HARD Summer and Electric Zoo. The audio-visual presentation went on tour in September, and by the end of the year, breakout single “Ghost Voices” was nominated for a Grammy. He’s now prepping for his very own Second Sky Music Festival later this spring where he, along with Madeon, Cashmere Cat, G Jones and more will be performing.

32. Alan Walker
The British-Norwegian producer continued rising this year, with major festival sets at Coachella, EDC Las Vegas, Lollapalooza and Electric Zoo. Out in December, his debut album Different Worlds features collaborators like Steve Aoki and Noah Cyrus, and includes his breakout hit “Faded,” which is nearing a billion streams on Spotify. This success helped push Walker into the lucrative Las Vegas circuit, with a residency at the Wynn announced earlier this year.

31. Afrojack
Dutch mainstay Afrojack dropped a barrage of singles over the past year, most of which were featured on his August EP Press Play, a 14-track collection released through his own Wall Recordings. Afrojack maintained his heavy tour schedule, playing in markets of all sizes, a few of which were off the traditional dance music circuit, with international shows from Tel Aviv to Dubai to Cairo (the latter city hosted his aptly named “Afrojack for the First Time in Egypt” show.) The producer also dropped “Sober,” a banner collaboration with Stanaj and Rae Sremmurd.

30. RÜFÜS DU SOL
Building on the run-away success of “Innerbloom” from its second album, the Australian trio poured its soul into follow up LP SOLACE to become one of electronic music’s top stories. The album peaked at No. 6 on the Top Dance/Electronic Charts and fed a tour with multiple sold-out shows at Brooklyn’s Mirage, the Shrine Expo Hall in Los Angeles and Chicago’s Aragon ballroom, as well as headline festival spots at Electric Forest, Friendship and this year’s Coachella.

29. Disclosure
The Lawrence brothers returned in grand fashion in 2018, ending their musical drought with a slew of big singles. Highlights included “Where Angels Fear to Tread” and the Fatoumata Diawara-assisted “Ultimatum” — the latter of which was nominated for a Grammy for best dance recording. In addition to confirming work on the duo’s third studio album, Disclosure have more recently announced new festival dates for 2019, including California’s Lightning in a Bottle and Barcelona’s Sónar Festival.

28. Carl Cox
The hard-touring veteran spent 2018 at the helm of Ultra Music Festival’s house and techno brand, Resistance, handling both festival stages and standalone events from Miami to Buenos Aires. He also returned to his second home, in Ibiza, for the Resistance residency at Privilege — a gig he’ll pick up again in 2019. Along with multiple sets at this year’s expanded Ultra Miami, Cox closed out Wynn Nightlife’s recent Art of the Wild festival in Vegas.

27. Galantis
Riding the success of their 2017 LP The Aviary, the Swedish duo kept a busy tour schedule this year, with major sets
including Lollapalooza, Ultra Japan and Life Is Beautiful. Amidst all the traveling they maintained their ongoing Vegas residency at the Wynn and dropped “Bones,” a collaboration with One Republic that extends the duo’s signature bright, dance-pop sound.

26. Eric Prydz

In 2018, the progressive house titan presented one of his most ambitious projects yet: HOLO. The futuristic audio-visual show paired Prydz’s masterful DJ sets with cutting-edge holograms, debuting in a select European run that culminated with UK festival Creamfields. Prydz also delivered an array of releases under his various monikers, including a techno-laced Cirez D EP and a Beatport-topping Pryda EP.

25. Kaskade

Kaskade was as active as ever in 2018, headlining North American festivals like Moonrise, Electric Zoo, and Imagine, while receiving his seventh Grammy nomination for his remix of Kygo and Justin Jesso’s “Stargazing.” Meanwhile, his one-off singles, like “Tight” and “Fun,” garnered over 16 million streams on Spotify collectively, while his 2017 Christmas album received a dance-heavy revamp in the form of Kaskade Christmas Deluxe. Topping it off, Raddon’s own Long Beach residency at the Wynn and dropped their residency at Ushuaïa Ibiza Beach, festival this summer and will also relaunch their residency at Ushuaïa Ibiza Beach, presented by Tomorrowland.

24. Justice

Throughout 2017, Justice toured in support of third album, Woman, with a masterful amalgamation of all its albums remixed and reinterpreted into something greater than the individual parts. In 2018, the French duo released Woman Worldwide, a studio mixed version of many singles, like “Tight” and “Fun,” garnered over 16 million streams on Spotify collectively, while his 2017 Christmas album received a dance-heavy revamp in the form of Kaskade Christmas Deluxe. Topping it off, Raddon’s own Long Beach festival Sun Soaked nearly tripled in size, growing to 32,000 fans.

23. Bassnectar

Already a major solo touring force, Bassnectar upped the ante this year with the launch of Deja Voom, a four-day multistage festival created and curated by the man himself. Billed as a destination festival on the Mexican Riviera Maya, the festival sold out on its debut year. Deja Voom is the crown jewel on Bassnectar’s busy 2019 tour schedule, which launched with the Bassnectar NYE 360 event last December and includes upcoming festival performances at Coachella and Camp Bisco, in addition to the return of the three-day Freestyle Sessions series this summer in Colorado.

22. Dimitri Vegas & Like Mike

Belgian sibling duo Dimitri Vegas & Like Mike kept a busy 2018 release schedule filled with hip-hop collaborations alongside legends like Snoop Dogg, Wiz Khalifa and Gucci Mane, which collectively count more than 29 million Spotify streams and an additional 40 million views on YouTube. The duo also collaborated with Disney to launch a limited edition Spider-Man-inspired streetwear capsule collection last year and contributed music to the latest installment of the Mortal Kombat video game franchise this year. Following the release of their Tomorrowland 2018 EP, the duo returns to their hometown festival this summer and will also relaunch their residency at Ushuaïa Ibiza Beach, presented by Tomorrowland.

21. Hardwell

Hardwell took an indefinite hiatus from touring in 2018, but not before performing one final show at the Ziggo Dome in Amsterdam with Grammy-winning orchestra Metropole Orkest. Despite the hiatus, the Dutch producer’s musical output remained strong as ever, including singles “Anthem” with Steve Aoki and “How You Love Me” with Conor Maynard and Snoop Dogg.

20. Excision

After debuting his dinosaur-themed Lost Lands festival to a sold-out crowd of 25,000 bass-heads in 2017, Excision launched its West Coast edition, Bass Canyon, last August in Washington state. The sister festivals, which both returned this year, together elevate Excision, already a major solo headlining touring force, to festival entrepreneur status. Beyond the stage, Excision self-released, via his Excision Music imprint, Apex, his fourth artist album, in 2018 as well as “Gold (Stupid Love),” a collaboration with Illenium featuring Shallows, the latter of which peaked at No. 19 on the Hot Dance/Electronic Songs chart, his highest position to date.

19. deadmau5

In 2018, the Canadian producer successfully transcribed his catalog into an orchestral album that was performed at Los Angeles’ Wiltern. He released two compilation EPs via his label: mau5ville Level 1 and 2. The first EP included his Rob Swire collaboration “Monophobia,” which peaked at No. 19 on the Hot Dance/Electronic Songs chart. His techno alias Testpilot got a big look at Electric Forest, while deadmau5 hit Spring Awakening, Global Dance Festival and EDC Japan, and a short tour in Europe.

18. Above & Beyond

Nearly 20 years into their career, Above & Beyond remain one of dance music’s most treasured artists. In 2018, the trio celebrated the 300th episode of their fan-favorite Group Therapy radio show, commemorating the milestone with a special one-off concert in Hong Kong. Meanwhile, their fourth studio album Common Ground debuted at a career-high No.3 on the Billboard 200, accumulating over 40 million streams on Spotify alone.

17. Axwell & Sebastian Ingrosso

Axwell and Sebastian Ingrosso toured on the Ultra circuit, playing Ultra festivals in Miami, Beijing, Hong Kong, Japan, Taiwan, Korea and Mexico. They also released “Dancing Alone,” a sleek house jam featuring vocals from London-based ROMANS. They also kicked off their Swedish House Mafia reunion with Steve Angello at Ultra Miami and announced the group’s highly-anticipated 2019 return.

16. Armin van Buuren

Armin van Buuren continued to thrive on multiple fronts in 2018. From headlining major festivals like Ultra and Tomorrowland, to reinstating his Hi Ibiza residency on the White Isle, his world-class DJ sets remained in high demand. As a producer, he demonstrated versatility with tracks ranging from the chilled-out “Wild Wild Son,” to the hard trance-inspired...
“Ready to Rave.” Topping it off, his global radio show A State of Trance, which services some 40 million listeners in over 84 countries, reached its colossal 900th episode.

15. Alesso
Alesso spent the past 18 months expanding his sound to new global and digital audiences. Since releasing his 2017 multiplatinum country-pop hit “Let Me Go,” with Hailee Steinfeld, Florida Georgia Line and watt, he’s collaborated with Brazilian Latin pop singer Anitta (“Is That for Me”) and infiltrated the gaming world via “Tilted Towers,” a single in partnership with gamer Tyler “Ninja” Blevins as part of Astralwerks’ Ninjawerks Volume 1 soundtrack. After debuting his chart-topping single “Remedy” on Good Morning America in 2018, Alesso sold out three nights at the Hollywood Palladium, in addition to headlining sets at Tomorrowland and Electric Zoo. He kicked off 2019 with major performances at EDC Mexico and the Venezuela Aid Live benefit concert.

14. Flume
The Australian producer kept a low profile in 2018, appearing in the Future Classic documentary and posting a series of Instagram posts showing him hanging with Diplo and in the studio with Nile Rodgers, Bauuer and his dog. At the tail end of 2018, Flume teased new music, and just before Miami Music Week 2019 he released a genre-bending, 17-track mixtape called Hi This Is Flume. This summer, he’ll be performing at Lollapalooza, Osheaga and more.

13. Steve Aoki
Aoki released Neon Future III, featuring Lil Yachty, Mike Posner, Blink-182, Bella Thorne, Daddy Yankee and more. Six of the album’s singles landed on the Hot Dance/Electronic Songs chart, while “Waste It On Me” with K-Pop powerhouse BTS cracked the Hot 100. In 2018, he played Ultra Music Festival in Miami and Tomorrowland, plus held down a residency at Hakkasan in Las Vegas. He opened a pizzeria in Los Angeles, announced a comic book, and released a song with his mom.

12. ODESZA
The Seattle duo continues to build on the success of its 2017 Grammy-nominated LP A Moment Apart, which sent three singles into the Hot Dance/Electronic Songs chart in 2018. Last year, ODESZA released a deluxe version of the album, with reimagined edits of the project’s four singles. Their track “Loyal” also received a big look in 2018, being featured in an Apple commercial. Major 2019 festival sets include Ultra, Lollapalooza Chile, Argentina and Brazil, Bonnaroo, Electric Forest and their own Sundara event in Mexico.

11. Skrillex
Skrillex continues keeping his output diverse by releasing a massive remix of Travis Scott’s “SICKO MODE,” which helped propel the hit to No. 1 on the Hot 100. He reunited with From First to Last for a set at Los Angeles’ beloved Emo Nite, worked on the soundtrack for the video game Kingdom Hearts III, and landed a Vegas residency at Kaos, the new superclub at the Palms Casino Resort.

10. David Guetta
A dance-music staple for close to two decades, Guetta enters the top 10 this year thanks to a slew of streaming hits, including “Don’t Leave Me Alone” with Annie-Marie and “Like I Do” with Martin Garrix and Brooks. He furthered his crossover credibility as well, linking with A-listers like reggaetón superstar J Balvin and frequent collaborators Nicki Minaj and Sia for his seventh studio album, 2018’s 7. The 51-year-old also returned to his underground instrumental-house roots with a mixtape under his Jack Back alias.

Top Gig of 2018: His longtime Wynn Las Vegas residency was extended through 2020 in January.

Notable Stat: He landed five top 10 records on the Dance/Mix Show Airplay chart — marking the DJ-producer’s third career No. 1 on the list — and peaked at No. 52 on the Hot 100 and No. 15 on the Mainstream Top 40 chart.

Top Gig of 2018: His Hakkasan Group residency in Las Vegas, which began in 2013 and runs through 2020, continued drawing major crowds this year.

Notable Stat: Four of his tracks hit the Dance/Electronic Digital Song Sales chart in 2018, including “Boom” with Gucci Mane and Sevenn.

Outlook: “I don’t really make hits for Spotify and for the radio. I try to make hits for Tiësto.” (Billboard Radio China, 2018)

7. Diplo
The Major Lazer mastermind, 40, launched two supergroups in 2018: His Silk City project with Mark Ronson landed a best dance recording Grammy in February for the Dua Lipa track “Electricity,” and LSD, his trio with Labrinth and Sia, has amassed hundreds of millions of streams ahead of its debut LP’s April release. On
the touring front, Diplo knocked out a whopping 50 shows at Wynn properties XS, Encore Beach Club and Intrigue, and he recently embarked on tours across Asia and Africa.

Top Gig of 2018: He and Ronson debuted Silk City at the 2018 Governors Ball in New York.

Notable Stat: Also last year, he completed his quest to perform in all 50 states with shows in North and South Dakota, Montana and New Hampshire.

Outlook: “I’d rather work with somebody amazing that’s unproven than be a sit-at-home producer and just wait for my manager to set up a session.” (Esquire, 2018)

6. Martin Garrix

The Dutch producer, 22, made his fifth appearance on the Hot 100 in 2018 with the Khalid-assisted “Ocean,” which peaked at No. 78. He has continued to make waves in fashion, too, serving as the face of Armani Exchange’s fall campaign and partnering with men’s grooming brand AXE to launch its AXE Music platform and Garrix’s own limited-edition body spray.

Top Gig of 2018: He performed at the closing ceremony for the 2018 Winter Olympic Games in Pyeongchang, South Korea.

Notable Stat: During Amsterdam Dance Event in 2018, Garrix released five tracks in five days, played two sold-out shows to a total of 25,000 people and released his first photo book, LIFE=CRAZY.

Outlook: “I try to stay away from thinking in boxes when working... I think when creativity has no limits or boundaries, you come to the point where new sounds arise.” (Billboard, 2018)

5. Kygo

The Norwegian producer, 27, earned two Hot 100 hits in 2018: “Born to Be Yours” with Imagine Dragons and “Remind Me to Forget” with Miguel, the latter of which came from Kygo’s 2017 Kids in Love LP. He also made executive moves: Amid a sprawling world tour, Kygo and his manager, Myles Shear, launched Palm Tree Records in partnership with Sony Music Entertainment with the goal of fostering new talent in electronic music.

Top Gig of 2018: The Kids in Love arena tour — 39 concerts in 20 countries — was his largest trek to date.

Notable Stat: He garnered 1 billion Spotify streams across 65 countries in 2018.

Outlook: “There is a lot of interesting stuff happening [in dance music]. It is great to be a part of helping create that new sound. As artists, we don’t have to feel limited by genre. We can do whatever we are feeling.” (PAPER, 2018)

4. Zedd

The dance-pop hitmaker, 29, followed his Alessia Cara collaboration, “Stay,” with another certified smash: “The Middle” with Maren Morris and Grey, which peaked at No. 5 on the Hot 100 and earned three Grammy nods. His musical matchmaking continued with “Happy Now,” which spotlights rising singer Elley Duhé, and “365,” a collaboration with Katy Perry that the pair wrote after a joint tour of Australia.

Top Gig of 2018: His sold-out Zedd in the Park event attracted 16,000 fans to Los Angeles last July, while his Zedd on the Rocks show at Colorado’s Red Rocks Amphitheatre in June will feature an all-new stage production.

Notable Stat: “The Middle” spent a record-setting 33 weeks at No. 1 on the Hot Dance/Electronic Songs chart.

Outlook: “I’ve hated how people have put me in boxes my whole career. I’m a musician who enjoys making music.” (Billboard, 2018)

3. The Chainsmokers

Last year’s Billboard Dance 100 No. 1 artists, Andrew Taggart, 29, and Alex Pall, 33, scored six top 10 singles on the Hot Dance/Electronic Songs chart including “This Feeling” with country star Kelsea Ballerini (No. 4) and “Hope” with Swedish pop singer Winona Oak (No. 7). The duo’s World War Joy arena tour with 5 Seconds of Summer will hit 41 cities across North America in the fall.

Top Gig of 2018: Headlined Ultra Music Festivals in multiple countries while holding down a club residency with Wynn Nightlife in Las Vegas.


Outlook: “We want to keep putting out tons of music. We love the process of everything — even if we could slow down [on touring], we wouldn’t.” (Taggart, Billboard, 2018)

2. Calvin Harris

After the crossover success of his 2017 disco-tinged LP, Funk Wav Bounces Vol. 1, the 35-year-old aced his return to house-inspired singles with two Hot 100 hits: the Dua Lipa team-up “One Kiss,” which shot to No. 26, and “Promises,” which features Sam Smith and peaked at No. 65. The latter earned him two BRIT Awards in February, for best British producer and British single — his first wins after over a dozen nominations. Now laser-focused on studio time and Vegas shows, Harris will play a few festivals this summer, including the United Kingdom’s Creamfields.

Top Gig of 2018: Hakkasan Group’s biggest DJ asset, Harris plays Vegas most Fridays at OMNIA Nightclub. His exclusive contract runs through 2020.

Notable Stat: “One Kiss” and “Promises” helped him tie Rihanna for most Dance Club Songs No. 1s in the chart’s history (12).

Outlook: “I’m very slow now. I used to spend my whole life in the studio, I used to churn them out real quick, but now I want to make everything perfect in my eyes. It takes a long time. Sometimes I’ll just go in the studio and listen to the song all day, not do anything and leave. I just think. And the next week I’ll think, ‘Yeah, maybe I needed to change the kick.’” (WWPW [Power 96.1] Atlanta, 2018)

1. Marshmello

The 26-year-old DJ-producer, still never seen without his signature white helmet, followed his second studio album, 2018’s Joytime II — his first No. 1 on Billboard’s Top Dance/Electronic Albums chart — with the blockbuster Bastille collaboration, “Happier,” which has spent 28 weeks on the Billboard Hot 100, peaking at No. 2. Ever prolific and genre-savvy, Marshmello began 2019 with the Hindi-language “BIBA,” featuring Indian stars Pritam and Shirley Setia. His latest win: signing an exclusive two-year residency at new Las Vegas super-club KAOS for $60 million.
Top Gig of 2018: In February, the avid gamer performed the first in-game Fortnite concert for his “Mellogang,” drawing over 10 million virtual attendees.

Notable Stat: Within a year of releasing Joytime II, his Apple Music exclusive Marshmello: Fortnite Extended Set became his second No. 1 on Top Dance/Electronic Albums.


Contributors: David Rishty, Kat Bein, Katie Bain, Michael Sundius, Jack Tregoning, John Ochoa, Krystal Rodriguez

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Digital Dealmakers: 11 Agents & Curators Launching Viral Dance Music Sensations

BY KAT BEIN

Whether taking artists from SoundCloud to stadiums or spinning YouTube views into Vegas gigs, these agents, curators and software whizzes have translated web beginnings into real-world successes.

AGENTS

DAVID BRADY
President, Spin Artist Agency

Spin signed Canadian duo Loud Luxury in 2016 as its tracks like “Fill Me In” and “Going Under” were gaining support from Tiësto and Oliver Heldens. Brady and the pair’s label, Armada, worked 2017 single “Body” through a yearlong “slow burn,” with the song eventually crossing over to the Billboard Hot 100 and Mainstream Top 40 charts. Loud Luxury played 160 shows in 2018, culminating with a Hakkasan residency in Las Vegas through 2019. Brady says this year will also feature big Latin and pop collaborations, along with main-stage festival announcements.

CODY CHAPMAN
Paradigm Talent Agency

REZZ’s devoted online fan base moved Chapman to sign the Canadian producer in 2015. Her unique sound immediately attracted media attention, along with serious chatter on Reddit and other social media. After a few well-placed support gigs for artists like Deadmau5 and Anna Lunoe, Chapman, 30, focused on making REZZ a stand-alone ticket seller with festival-headliner potential. Soft-ticket shows at clubs began selling out, leading to a hard-ticket tour in support of debut LP Mass Manipulation in 2017, a largely sold-out 2018 trek and dates at Electric Daisy Carnival (EDC) Japan, Tomorrowland and Lollapalooza. In 2019, she’ll return to Red Rocks for her second REZZ Rocks event.

MAC CLARK
Creative Artists Agency

Clark, 38, signed The Chainsmokers when they were smashing the Hype Machine charts with their remixes. “Selfie” became a viral hit in 2015, and though it hurt the duo’s credibility among indie fans, it attracted the attention of Republic Records. 2015’s “Roses” signaled the duo’s mainstream breakthrough, garnering millions of streams and leading to a U.S. theater tour. In 2017, Alex Pall and Drew Taggart hit arenas worldwide in support of their album Memories...Do Not Open. A 41-city 2019 arena tour will feature collaborators 5 Seconds of Summer and Lennon Stella.

STEVE GORDON & KEVIN GIMBLE
United Talent Agency

A unique sound, strong branding and general air of mystery catapulted Marshmello to stardom. Following his 2015 SoundCloud debut, “WaVeZ,” and a remix of Skrillex and Diplo’s “Where Are Ü Now,” Gordon, 37, and Gimble, 43, booked his first official performance at Skrillex’s Pier of Fear, then another at Southern California’s HARD Day of the Dead. The following year, his Ritual tour largely sold out. In February, over 10 million live viewers caught a 10-minute concert inside mega-video game Fortnite, and he sold out Los Angeles’ 22,000-capacity Convention Center.

PAUL MORRIS
Paradigm Talent Agency

Alan Walker was a teen when his single “Fade,” released through the label NcorkCopyrightSounds, became a royalty-free gamer favorite on YouTube. The song’s success led to Walker linking with Morris, 47, who noticed the artist’s popularity in Mexico and booked him a set at EDC Mexico 2017. That proved to be a North American entryway for the Norwegian producer. The two leveraged more gamer love with an official League of Legends theme remix and a gig at the game’s 2017 World Championship in Beijing. Walker played Coachella and Ultra in 2018 and sold out much of his first hard-ticket North American tour in February. “We have some exciting plans for Asia this year,” says Morris, “specifically China.”

JAY MOSS
Paradigm Talent Agency

Louis the Child broke out in 2015 with its SoundCloud megahit “It’s Strange” when the Chicago pair was still in high school. Moss signed the duo in 2016, focusing first on hard-ticket touring, then on harnessing its streaming popularity and instinct for connecting with fans through social media and IRL photo ops. Moss, 32, says a debut LP is coming up, plus headlining festival dates this summer.

JOEL ZIMMERMAN
WME

By the time Zimmerman joined Kygo’s team in 2015, the artist had landed major spots at Ultra and Coachella based on millions of streams and YouTube views for hits like “Firestone” and his remix of Ed Sheeran’s “I See Fire.” The agent shifted focus away from DJ club dates toward hard-ticket theaters, selling out shows throughout the United States and Europe. By 2017, Kygo was a bona fide crossover, with “It Ain’t Me” (featuring Selena Gomez) paving the way to bigger fest dates and arena tours. Next: international Kygo-curated mini-festivals.

CURATORS

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ANDRE BENZ
Founder/CEO, The Nations

In 2012, 15-year-old Benz started uploading electronic trap music to his Trap Nation YouTube channel. After he posted San Holy’s remix of Dr. Dre’s “The Next Episode” and it gained 23 million views in seven months, Benz began expanding, launching Nation channels for chill, bass, rap, indie, R&B and house. By 16, he was making thousands of dollars in ad revenue and partnering with labels and artists on official premieres. In 2016, he moved to Los Angeles and founded independent label Lowly, with signees including KLOUD, Fairlane and Arrested Youth. Next up for the precocious talent: adding artist management and development to his résumé.

BLAKE COPPELSON
Founder/CEO, Proximity

Coppelson, 25, launched his YouTube music channel, Proximity, in 2011 to share his own productions alongside music from artists he loved. When he had garnered a few thousand subscribers, artists and labels approached for official premieres; at 70,000, Interscope reached out to promote its electronic music on the platform. Six years later, Proximity joined the majors as a sublabel of Geffen. Most recently, it partnered with Hakkasan Group on events in Las Vegas and signed an agreement with Cirque du Soleil to create original music video content for Proximity label artists. A livestream celebrity gaming series in partnership with YouTube is on deck.

STEVE MARTOCCI
Co-founder/CEO, Splice

A music lover with a programming background, Martocci, 37, founded online music creation/collaboration platform Splice with partner Matt Aimonetti as a means to incorporate open-source culture into digital music creation. Cloud-based backup and collaboration tools are free, and users can buy royalty-free sound packs from both big-name artists and up-and-comers. Splice sounds can be heard in productions by David Guetta and in Zedd’s “The Middle,” while sound packs have paid artists over $15 million in revenue.

Little Empire’s roster now features 25 artists. Though Kaskade moved to Roc Nation in 2017, LaFera says such changes have taught her “to be open to what the next thing is. If something leaves, that means you have room for something else. Getting to a place where I’m comfortable with that has been completely freeing.”

Today, LaFera works side by side with husband Brad Driver, Little Empire’s president, who oversees day-to-day operations. She personally manages Dirtybird Records prodigy Justin Jay, 2019 Grammy Award nominee CID, techno queen Nicole Moudaber, dance-pop duo Galantis and venerable experimental artist Santigold. “It’s a good time right now,” she says. “In the last few years, people have breathed a sigh of relief that we can be open to each other, new artists, new sounds, festivals and promoters. There’s room enough for everybody.”

Meet the Indie Tastemakers Shaking Up the Dance Music World

BY KAT BEIN

When dance music exploded from a grass-roots to a mainstream movement, the world’s leading live-event companies, labels and agencies scooped up its biggest talents. But an indie spirit still persists in the industry — and recently, independent players have been some of the genre’s standout success stories.

ARTIST: YAEJI

The rising DJ-producer released her first and second EPs with boutique label Godmode, the first of which included breakout hit “raingurl.” But she chose to go independent at the start of 2018 in an effort to control the pacing of her career and work with like-minded friends. “The most
important part is the feeling of you and the people you care about growing together, at the right pace, and with the right ideas and intentions,” she says. “If it’s not that way, it would feel mass-produced and not true to myself.” Last year, she self-booked and managed two North American tours, each starting at 200- to 400-capacity clubs with just a USB but eventually doubling her venue size and upscaling production to incorporate live singing, front-of-stage choreography and a DIY traveling light rig. Yaeji closed that trek with a hometown performance at New York’s 3,000-person Knockdown Center, where she set her booth right in the middle of the dancefloor.  

**LABEL: ARMADA MUSIC**

Co-founded in 2003 by Dutch DJ Armin van Buuren, Armada has grown from three to 120 employees with offices in the Netherlands, the United Kingdom and New York. It’s a parent to over 40 sublabels and expanding further still, seeing its overall sales and streams grow at an annual rate of 20 to 30 percent as it focuses on putting out dancefloor hits and signing up-and-comers (Loud Luxury) and legends (Erick Morillo) alike. “We’ve divided the A&R [reps] into genre-specific music signings,” says co-founder/CEO Maykel Piron. “You need to have more A&Rs if you want to sign the best.” Today, Piron spends half his time in New York working with U.S. label rep/radio programmer George Hess on the label’s stateside growth, while his partner Nadine van Bodegraven makes inroads in Asia and Latine America, both newly major dance-music markets.

**EVENTS GROUP: BROWNIES & LEMONADE**

Los Angeles-based Brownies & Lemonade started in 2013, pooling co-founders Kushan Fernando and Jose Guzman’s funds to fly underground SoundCloud producers out to play free-with-RSVF warehouse shows. Bar sales kept the dream afloat until their bets on talent paid off: Now, this community of artists and fans has attracted big-time agent and label support. In 2018, B&L teamed up with festivals including Ultra, Electric Daisy Carnival Las Vegas, Coachella and Lollapalooza on branded stage curation and official afterparties; then put together a nine-date North American club tour. It closed the year with a New Year’s Eve show at The Novo in Los Angeles, a sellout despite a secret lineup. “We don’t have a parent company, so we’re not exclusively tied to any deals with any particular entity,” says creative director Chad Kenney. “That also goes for having full control over our branding and our voice. We’ve always stood firm on that, and it has paid dividends for us.” B&L just produced Billboard Dance’s first Ones to Watch Live monthly showcase (which sold out) and soon plans to expand into gaming and fashion.  

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**Letter to the Editor: Recognition for Bonnie Raitt’s Co-Manager and Label Exec**

**BY DANNY GOLDBERG**

Last week, *Billboard* published an oral history of Bonnie Raitt’s *Nick of Time*, her self-assured and stripped-down 1989 album that rejuvenated the formidable singer and guitarist’s career and solidified her legacy.

Gold Village Entertainment president and management veteran Danny Goldberg, who co-managed Raitt with Ron Stone and was interviewed for the piece, reached out in a letter to *Billboard* editors with some suggested additions to the author’s original text, to properly acknowledge the important role that Stone had in Raitt’s story — as well as Joe Smith, the Capitol exec who helped bring the veteran artist into the fold. Goldberg’s forthcoming memoir *Serving the Servant: Remembering Kurt Cobain*, chronicling his years with the iconic Nirvana frontman, arrives April 2 via Harper/Collins.

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**South Korea Grapples with K-Pop Sex Scandals**

**BY LEE HYO-WON**

A string of popular singers have quit show business after they were caught secretly recording and sharing videos of their sexual partners — without consent — but the celebrity cases are just the tip of the iceberg. South Korea’s K-pop star system is in turmoil after a string of recent sex crime scandals involving some of the country’s most popular performers. The ensuing controversy has ended careers, upended the lives of victims and also exposed a rampart trend among South Korean young men of secretly recording and sharing videos of their sexual partners, without the women’s knowledge or consent.

Last Thursday night, singer-songwriter Jung Joon-young, 30, was arrested by Seoul police for secretly film intimate moments with about 10 women. He went on to share the videos with Seungri, the
In Brief

According to local reports, the number of reported crime cases tied to spy cams has skyrocketed in recent years, reaching 6,800 in 2018, compared to about 1,100 in 2010. Footage from miniature recording devices placed in South Korean private spaces are said to be widely and readily available online — such as through internet shopping malls — for peeping toms to pay to spy on unsuspecting victims. Cameras have been discovered in not only South Korean motels, but also in public bathrooms, locker rooms and even private homes. The resulting “spy-cam porn” has proliferated on illegal Korean-language sites.

Before K-pop stars were linked to spy-cam porn, however, the issue was largely overlooked in South Korea, local victim advocates say. “Punishing such crimes has been relatively tricky. One could be found guilty for making requests to see such videos, such as through messenger chat programs. But the reality is that most cases go unnoticed or taken seriously,” lawyer Kim Bo-ran told THR.

Last July, tens of thousands of South Koreans marched in Seoul, demanding more protection against spy cameras. Some female protesters carried signs that read “my life is not your porn.” The demonstration has yielded some positive results, and the local government, in response, hired workers to conduct daily investigations for hidden cameras in public bathrooms.

But industry watchers have expressed concern that the general dismissive attitude toward such crimes is indicative of deeply rooted gender inequality and misogyny in the country. Over the past week, some fan groups have even come to the defense of the accused pop stars.

“I thought common sense would incite anger over such heinous crimes [related to Jung and Seungri],” Seo Ji Hyun, a prosecutor who was a leading voice in South Korea’s #MeToo movement last year, wrote in a Facebook post that has gone viral in the country. “But I am feeling almost faint to hear people say things like ‘any kid could do that for fun; they were just unlucky to get caught — let’s ignore it because it’s a conspiracy to distract the public from [bigger controversies].’”

Holding the accused accountable “is not feminism or radicalism,” Seo wrote, “It’s simply punishing criminals.”

In one widely cited recent court case, a young Seoul man was caught sharing photos and videos of his girlfriend over a period of three years. Taken without her knowledge while she was showering or sleeping, the content was exchanged with strangers through online communities.

“What is disturbing to note is that the boyfriend regards the photos and videos as products, and took the initiative to market them and exchange them,” criminal psychologist Lee Soo-jung said on a widely noted debate program on the issue that aired Wednesday on Channel MBN.

On March 14, the Commissioner General of the Korean National Police Agency revealed plans for a nationwide investigation into cases of sexual assault and hidden cameras, together with related crimes involving drug dealing and corruption.

“Even though the local government offers support for deleting [spy-cam porn], it is virtually impossible to completely eradicate it. This proves increasingly difficult the longer such photos or videos have been online. The psychological and emotional wounds of victims, however, are lifelong,” said Lee.

Panic! at the Disco’s Career-Best Pray for the Wicked Tour Approaches $50 Million Mark

BY ERIC FRANKENBERG

Panic! at the Disco tops the Hot Tours recap dated March 30, 2019, as the Brendon Urie-led act adds $10.4 million to its Pray for the Wicked Tour gross.
According to figures reported to Billboard Boxscore, Panic has totaled $49 million since launching the trek on July 11, 2018, at the Target Center in Minneapolis. Its career-high mark includes grosses from two separate North American legs, plus a week of dates in Australia.

The act had never grossed $1 million in one night as a headliner prior to embarking on its 2018-19 trek but has crossed the seven-figure threshold six times since, highlighted by its Jan. 16 show at Brooklyn’s Barclays Center. That show is the highest of the act’s eight entries on this week’s Boxscore chart, with a gross of $1.053 million and 14,983 tickets sold.

Panic’s Brooklyn tally follows its July 24, 2018, show at New York’s Madison Square Garden from the tour’s first leg. At MSG, Panic grossed $961,000, before making its 10 percent jump to the Barclays gross.

On the act’s previous run, 2017’s Death of a Bachelor Tour, it grossed $816,000 at MSG, the tour’s only New York-area show. Panic previously grossed $558,000 at Long Island’s Jones Beach on June 30, 2016 (co-headlining with Weezer) and $205,000 at the Theater at Madison Square Garden on Aug. 5, 2014. Before that, it pulled in $96,000 at Central Park’s Rumsey Playfield on 2011’s Vices & Virtues Tour.

Ultimately, this growth of over 1,000 percent in the New York market over the last decade is reflective of Panic’s national resurgence. The Pray for the Wicked Tour’s reported gross of $49 million is a remarkable 170 percent increase over the Death of a Bachelor Tour’s $18.1 million, which was already a giant leap forward from the act’s co-headline run with Weezer and its headline Vices & Virtues Tour.

Panic’s ascendant touring business has skyrocketed parallel with its success across other Billboard charts. After hitting No. 89 on the Billboard Hot 100 with “The Ballad of Mona Lisa” in 2011, it charted with “Ms. Jackson” (No. 68) and “This Is Gospel” (No. 87) from its 2013 release Too Weird to Live, To Rare to Die! Then 2016’s Death of a Bachelor spawned four Hot 100 hits, including “Hallelujah,” Panic’s first appearance in the top 40 since 2006’s “I Write Sins, Not Tragedies” (No. 7). The act then achieved its highest charting Hot 100 hit yet with “High Hopes,” which reached No. 4 in January and has spent 21 weeks atop Hot Rock Songs and 15 at No. 1 on Adult Pop Songs.

Panic will continue touring throughout Europe before closing the Pray for the Wicked Tour on April 4 in Hamburg, Germany.

See below for the full Hot Tours tally, including international showings from Drake, Chayanne and Boyzone.

HOT TOURS - MARCH 30, 2019
Ranked by Gross, Compiled from Boxscores reported March 19 - 24

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M&S Bank Arena, Liverpool, England (0/1)
Motorpoint Arena, Nottingham, England (0/1)
Utilita Arena, Newcastle, England (0/2)

57,737 (59,300)
9 Eric Church
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Greensboro Coliseum, Greensboro, N.C. (2/2)
31,570 (31,570)
10 Andrea Bocelli
$2,326,130
Feb. 13
Amway Center, Orlando, Fla. (0/1)
12,743 (12,865)

Instagram Head of Music Partnerships Lauren Wirtzer Seawood Departs

BY BILLBOARD STAFF

Lauren Wirtzer Seawood has left her post as head of music partnerships at Instagram after more than three years. In a post on her now-former employer’s website, Wirtzer Seawood signaled she was “off to new adventures” but did not elaborate on her next chapter.

As head of music partnerships, Wirtzer Seawood led all efforts to help artists and brands connect the dots with IG’s 1 billion active users. In the last year, she steered Ariana Grande (150 million followers) to the app’s countdown sticker for her single “Imagine” and helped Beyoncé protégés Chloe x Halle (1.5 million) on general strategy.

“These last 3.5 years have been truly amazing, mostly because of the kick ass crew I got to work with. I will miss their brilliance the most,” she said. “Off to new adventures.”

Prior to joining IG, Wirtzer Seawood spent over two years as head of digital at Beyoncé’s Parkwood Entertainment. She has also held senior roles at Zynga and Def Jam Enterprises.

Earlier this year, Wirtzer Seawood was honored by Billboard as one the music industry’s most influential power players.

Tim Glover Promoted to Senior VP A&R at Interscope

BY CHRIS EGGERTSEN

The executive has signed artists including Lil Mosey, Tierra Whack and MC Boogie. Interscope Records has promoted Tim Glover to senior vp A&R, the label announced Thursday (May 28).

“Tim has amazing intuition on what’s happening at the forefront of music today,” said Interscope executive vp Nicole Wyskoarko in a statement. “His taste and passion for his artists have made him such a valuable part of the company, and I’m really happy to congratulate him on a well-deserved promotion.”

“In the five years since his arrival at Interscope, Tim’s drive and forward thinking has helped develop some of the most ground-breaking artists on our roster,” added Interscope executive vp Joie Manda.

Glover has worked at Interscope since 2014. During that time, he’s worked closely with J. Cole and artists on the rapper’s Dreamville imprint. He also oversees A&R for the Atlanta-based record label and creative agency LVRN, which entered a joint venture with Interscope in 2016. Glover’s signees to the label including Compton MC Boogie, Tierra Whack and platinum-selling rapper Lil Mosey.

“Nicole, Joie and John Janick have empowered me to do some of my very best work these past five years,” said Glover in a statement. “I’m grateful for the faith they’ve put in me and I’m excited to be able to continue to work with some of the greatest artists in the world.”

Glover hails from Philadelphia and began his career as a college rep for Universal Music Group while attending Howard University. After graduation, he worked as a field marketing rep for Universal Music Group Distribution and in lifestyle marketing at Def Jam.

Red Light Investment in Satisfi Labs’ AI-Powered Fan Service Platform Signals Expansion Into Live Music

BY FRANK DIGIACOMO

The tech could, hypothetically, enable a fan to buy a ticket, order food delivered to their seat, find the closest restroom, facilitate merch purchases for home delivery and more.

Artificial intelligence-powered “knowledge management platform” Satisfi Labs has completed a new round of funding led by Major League Baseball with participation from Red Light Management that signals the company’s expansion into the live music industry.

According to Satisfi Labs’ CEO and co-founder Don White, the New York-based company’s AI platform builds brand-specific “deep knowledge bases” that surpass today’s typical search engines and virtual
assistants to answer customer questions on-demand in a manner not found elsewhere.

Jason Weinstock, executive vp of Red Light tells Billboard the leading independent artist management firm chose to invest in Satisfi after “we became satisfied with its ability to service customers in and around our industry in a way that we weren’t able to do previously.” In addition to answering fans’ questions in real time, Weinstock says, “the platform teaches us critical information about our fans — data that allows us to cater to their needs, including enabling ticketing, merchandise and food and beverage sales.

In more specific terms, White explains that the technology would be accessed through a concert venue or music festival’s website or app via chatbot, voice-activated and other touchpoints. It could, hypothetically, enable a fan to buy a ticket, find the best parking spaces relative to the location of their seat, order food or beverage to be delivered to them, tell them where the closest restroom was and facilitate the purchase of merch that could then be delivered straight to the ticketholder’s home. “We would remove the barrier of getting to the merch table,” he says. And those are just the basics. This year, for example, baseball fans will be able to use the technology via a Major League team’s website or app to ask questions about a specific player or request his statistics during gameplay.

Since Satisfi Labs was founded in 2016 it has been a partner with MLB and the company’s fan engagement technology is currently used by more than 20 baseball teams and in partnerships with the NFL, NBA, NHL and Minor League Baseball. “We use questions to create knowledge,” says White, who explains that when Satisfi partners with a brand, “we accumulate knowledge through sources — through its websites, through its employees — and put it in one place. Concertgoers seeking answers to their questions would direct them to the event or venue’s website, chatbot or phone app, and, says White, through those questions, the event operator starts to learn about the preferences of the people coming.

Satisfi is currently rolling out its technology across the country — as well as in international markets — and White expects to announce specific events, venues and festivals that will employ the platform. He says that for the time being, Satisfi is focused on live events, “but we’ve already started meeting with artist representation” to discuss how the platform could be used in conjunction with, for example, a musical act’s website for tour ticketing and merch sales. He declined to discuss specifics, saying, “You’ll be hearing some more about that.”

Weinstock declined to divulge the amount of Red Light’s investment, but, along with Major League baseball, their additional backing brings Satisfi’s total funding to $6 million. Pre-existing investors including Stadia Ventures, hedge fund titan and Tampa Bay Lightning owner Jeff Vinik and Broadw.ai, a consortium of Broadway producers and theater owners.

Earlier in March, Red Light’s founder Coran Capshaw invested in London’s Chess Club Records. [note]

Warner Music Group Announces Partnership With Nigerian Label Chocolate City

BY CHRIS EGGERTSEN

The deal will expand the global reach of Chocolate City’s roster of artists, including Femi Kuti, M.I. Abaga, Dice Ailes and more.

Warner Music Group (WMG) has entered a new partnership with Chocolate City, the influential Nigerian record label with a roster of stars that includes Femi Kuti, son of Afrobeat trailblazer Fela. Under the new deal, which was announced Thursday (May 28), Chocolate City artists will join WMG’s repertoire and receive the support of the company’s distribution and artist services via its independent label services division ADA.

“At Chocolate City, we have always been passionate about discovering and developing the best talent across Africa and giving them a platform for global growth,” said Chocolate City Group CEO Audu Maikori in a statement. “The partnership with Warner Music Group is unique in the sense that our clients get the best of both worlds — curated and bespoke services by a highly experienced team across Africa and a dedicated global team to further push their music and their brands.”

“The music scene in Nigeria is so rich and diverse that it’s important that we develop bespoke entrepreneurial strategies,” added Warner Music executive vp Eastern Europe, Middle East and Africa Alfonso Perez Soto. “At the same time, we’ll keep in mind the lessons learned from other emerging markets, for instance Latin America where we successfully broke local artists globally. We have great affinity with Chocolate City’s creative and ambitious approach and we’re excited about Warner’s role in bringing to life their vision of taking their music worldwide.”

The deal, which is designed to broaden the reach of Chocolate City’s roster of artists across the world, includes a strategic, reciprocal marketing agreement with WMG South Africa. WMG will also financially invest in Chocolate City to assist in its mission of signing and developing promising local talent. Chocolate City co-founders Audu Maikori and Paul Okeugo, along with executive vps Jude Abaga and Aibee Abidoye, will continue to lead the company.

Other Chocolate City artists include M.I. Abaga, Dice Ailes, Nosa, Classiq, Ruby Gyang, Blaqbonez, C Kay and Street Billionaires. Its catalog also includes such popular artists as Brymo, Ice Prince and Jesse Jagz.

This is the second partnership WMG has entered into with an African company in recent weeks. Earlier this month, the label signed a major licensing deal with popular African streaming and downloading service Boomplay.
The deals come amid a surge in popularity for the Afrobeat sound (a progeny of the earlier style known as “Afrobeat”) across the globe. In 2016, Drake’s single “One Dance” featuring Nigerian singer Wizkid became a massive summer hit, topping the Billboard Hot 100 for 10 non-consecutive weeks. More recently, Migos rapper Quavo featured Nigerian singer Davido on his debut solo studio album, Quavo Huncho, while electronic music trio Major Lazer released an “Afrobeats” mix last September.

Sub-Saharan Africa is considered an emerging market thanks to a rising young population (1.1 billion) and the spread of smartphones in the region. WMG isn’t the only American music company that’s taken notice; in 2016, Sony Music signed deals with both Wizkid and Tanzanian singer Ali Kiba, while Universal Music Group opened a Nigerian division last July.

Claire is full of positive light and shares that glow through her songs,” said Kent Earls, UMPG Nashville’s executive vice president and general manager, in a statement. “It’s very rare to meet someone with such an identity and vision for not only her music but herself. We’re excited to help bring her songs to the world.”

“When I walked into the UMPG Nashville building for the first time, I knew there was something special about to happen,” added Wright. “They understood my songs and my vision in a really refreshing way. They are a massive powerhouse in the publishing world yet when you walk into the office, it’s like coming home. I look forward to making history with these amazing folks!”

Rick Boardman has signed an exclusive songwriter agreement with Warner/Chappell Music, the company announced March 19. The go-forward deal will begin in August.

“Rick’s an incredibly talented songwriter who’s had a big impact in the last couple of years in the UK and is making waves internationally,” said Paul Smith, creative director of Warner/Chappell UK. “He’s got the knack of tapping into the zeitgeist to produce memorable pop tunes that can also stand the test of time.”

Pulse Music Group announced it has renewed its multi-year deal with Maria Egan as the company’s president and head of creative, co-CEOs Scott Cutler and Josh Abraham announced on March 19. Egan is responsible for running the music publisher’s A&R team and building the Pulse management roster.

“Maria has been an incredible asset to Pulse,” said Cutler in a statement. “She’s an amazingly talented A&R executive who has helped take us to a new level creatively, and beyond that she’s just a fantastic person to work with every day. I know I speak for the entire staff when I say I’m thrilled she will be leading the A&R initiatives at Pulse and continuing her important work with our songwriters for years to come.”

“Helping Josh and Scott build Pulse has been the highlight of my career and I am thrilled to be continuing this journey with them, our family of writers and our stellar executive team,” Egan added. “I feel fortunate to have found such a creative, successful and supportive environment to call home.”

Hipgnosis Songs has acquired the catalogs of songwriters Johntá Austin, Sean Garrett and Rico Love. The trio’s bodies of work comprise hits by the likes of Beyoncé, Mariah Carey, Usher and others.

“I’m very happy to be welcoming Johntá, Sean and Rico into the Hipgnosis family,” said music manager Merck Mercuriadis, who brokered the deal, in a statement. “They have each individually written standout songs that define the culture. From Mary J. Blige to Usher to Beyoncé, these songs have played a critical role in the evolution of R&B to pop music as we know it today.”

Downtown Music Holdings is set to acquire AVL Digital Group and its entire music distribution, rights management and artist services portfolio. The acquisition will include AdRev, CD Baby, DashGo and Soundrop.

As part of the deal, AVL Digital and its portfolio of companies will continue to operate as a separate subsidiary of Downtown Music Holdings, with CD Baby CEO Tracy Maddux overseeing the operation from Portland, Ore.

“Tracy and his team have built a portfolio of music businesses operating at unmatched scale,” said Downtown founder and CEO Justin Kalifowitz in a statement. “AVL’s technology, diverse offerings and artist-first approach are well-positioned to power some of the fastest growing segments of the industry.”

Sony/ATV Music Publishing has signed Colombian songwriter Keityn to a worldwide publishing deal. The agreement includes the songwriter’s full catalog, which includes hits like Karol G & Maluma’s “Créeme” and Manuel Turizo’s “Culpable,” as well as all future songs. Sony/ATV did not specify whether the contract was an admin, publishing or co-publishing deal.


BY GLENN ROWLEY

Universal Music Publishing Nashville signed Claire Wright to a global co-publishing deal on March 4. The agreement is the up-and-coming songwriter’s first-ever publishing deal.

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Chicago Mayor Says City Plans to Charge Jussie Smollett for Investigation

BY ASSOCIATED PRESS

Former chief of staff for Michelle Obama says she approached State’s Attorney on actor’s behalf.

Chicago Mayor Rahm Emanuel says the city plans to try to recoup the money it spent on the Jussie Smollett investigation from the Empire actor himself.

Emanuel spoke Thursday (March 28) on WGN radio, saying the Chicago Police Department is figuring out how much money it spent investigating Smollett’s allegation that he was the victim of a racial and homophobic attack. The mayor says once city attorneys finalize the number, the city will contact Smollett and his attorneys.

Prosecutors offered little explanation and infuriated Chicago’s police chief and mayor when they dropped felony charges that alleged Smollett made a false police report. Prosecutors still insist the actor faked the attack. Smollett says the attack was real.

Emanuel called the decision to drop the case “a whitewash of justice.” He told WGN radio that taxpayers should get their resources back. Emanuel says if Smollett makes the payment, it would be “a small way of” acknowledging guilt.

In other news in the fast-moving fallout from the prosecutor’s office’s decision, the ex-chief of staff for former first lady Michelle Obama says she approached Cook County State’s Attorney Kim Foxx regarding the Smollett case on behalf of the actor’s family.

Tina Tchen released a statement Wednesday saying she’s a friend of Smollett’s family and knows Foxx “from prior work together.”

Tchen says her “sole activity” was to put the prosecutor in touch with “an alleged victim’s family.” Tchen says the Smollett family “had concerns about how the investigation was being characterized in public.”

Email and text messages that Foxx’s office provided to the Chicago Sun-Times show Tchen contacted Foxx to set up a telephone conversation with a Smollett relative. Foxx told the Sun-Times the relative expressed concerns over leaked information. Foxx on Wednesday told the Chicago Tribune she regretted dealing with the Smollett relative in the investigation’s early phases.

Also on Thursday, Pres. Trump tweeted about prosecutors’ decision to drop all charges against Smollett, calling it “an embarrassment” and suggesting that the FBI and the Department of Justice would review it. “FBI & DOJ to review the outrageous Jussie Smollett case in Chicago,” Trump said in an early morning tweet. “It is an embarrassment to our Nation!”

Netflix’s ‘Triple Frontier’ Sparks Gains For Fleetwood Mac, Metallica Classics

BY KEVIN RUTHERFORD

‘The Chain’ and ‘For Whom the Bell Tolls’ bound onto the Hot Rock Songs chart. Billboard’s Hot Rock Songs chart dated March 30 welcomes a pair of classics featured in the new Netflix action movie Triple Frontier, starring Ben Affleck and Oscar Isaac.

After the film’s March 13 release, Fleetwood Mac’s “The Chain” leads the charge, re-entering the list at No. 14. The song, which originally reached the tally in mid-2017 amid sales and streaming gains surrounding the release of Guardians of the Galaxy Vol. 2 (on whose soundtrack the classic track is also featured), returns with 2 million U.S. streams and 3,000

Spotify Testing Cheaper Subscription Plan for Couples

BY TATIANA CIRISANO

Premium Duo is currently piloting in select markets, offering two subscriptions for the discounted price of €12.49 per month.

Couples, roommates and other co-habiting duos may now have a better — and cheaper — option for subscribing to Spotify. The streamer is testing Premium Duo, a discounted subscription for pairs.

Spotify is currently piloting Premium Duo in Columbia, Chile, Denmark, Ireland and Poland, the company has confirmed to Billboard. The plan offers two Premium subscriptions for the discounted price of €12.49 per month.

A one-person Premium subscription currently costs €9.99 per month, while a shared Family plan, geared for households of up to six people, costs €14.99 a month. That means users who previously paid for a solo subscription would save around €3.75/month by using Premium Duo, and pairs who previously split a Family plan can save around €1.25/month by switching to Duo.

There are other benefits. Premium Duo users will get a personal Duo Mix playlist, which is regularly auto-generated based on music both people like. Through the new plan, users can also share playlists — or their entire library — with their partner with just one click, and access Duo Hub, a single destination to manage accounts, edit your home setup and view settings.

There’s one caveat: As with the Family plan, Premium Duo is intended for people living under the same roof only.

Spotify declined to comment on future plans for the subscription.

Metallica, Fleetwood Mac and Yo-Yo Ma

The band’s streaming numbers have soared in recent years, with albums like Hardwired...To Self-Destruct hitting a new peak of 28.5 million streams on March 20. Fleetwood Mac’s Tango in the Night hit a new peak of 14.5 million streams, while the Fleetwood Mac Ultimate Collection saw a huge spike in activity, hitting a new peak of 4.4 million streams. Yo-Yo Ma’s New World: Songs of Freedom and Hope also saw a spike in activity, hitting a new peak of 3.5 million streams.

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In Brief

- For the 2015 edition.
- from July 25 and 26.
- ARIA chart-topping. Australian Music Prize-winning final album Djarimirri(Skinnyfish) is up for best independent album or EP and best independent classical album.
- There are multiple nominations for electronic duo Confidence Man, rising indigenous star Emily Wurramara, and folk artist Laura Jean, who faces off against pop-rock outfit Methyl Ethel, Sydney-based singer and songwriter Julia Jacklin, Barnett and Gurrumul for best independent artist honors, the night’s top prize.
- Winners will be announced by the Australian Independent Record Labels Association during a ceremony at Adelaide’s Freemasons Hall.
- Trade body AIR organizes the awards and the Indie-Con Australia Conference, which this year will be held July 25 and 26 at Adelaide’s Lot Fourteen.
- Impala’s executive chair Helen Smith, a tireless champion of the indie sector, joins Mom+Pop co-owner and co-president Thaddeus Rudd as keynote speakers at this year’s summit, the complete program for which will be published in May.
- Visit AIR.org.au for the full list of award nominations and for more on the annual Indie-Con Australia conference.

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Courtney Barnett and Gurrumul Lead Nominations For Australia’s 2019 Independent Music Awards

BY LARS BRANDLE

With three nominations each, Courtney Barnett and Gurrumul lead the way heading into the 13th AIR Music Awards, the annual celebration of Australia’s independent music community, due to take place July 25 in Adelaide.

Barnett’s up for best independent artist, and his ARIA chart-topping, Australian Music Prize-winning final album Djarimirri(Skinnyfish) is up for best independent album or EP and best independent classical album.

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Visit AIR.org.au for the full list of award nominations and for more on the annual Indie-Con Australia conference.

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Are Indie Promoters Music’s Endangered Species?

BY DAVE BROOKS

As Live Nation and AEG keep shopping, indie promoters worry about whether they should take a big check — or risk being eaten alive by their bigger competition.

During the past eight years, Jim Cressman has built a small but profitable business bringing rock and country shows to Canada’s smaller markets. In 2017, a competitor came calling, asking if he wanted to work on bigger tours in larger markets. The offer intrigued him. But he thought about his life with his young family in British Columbia, considered the grind that awaited him if he sold and essentially told his corporate suitors, “Thanks, but no thanks.”

“I’m just not as motivated by money as I used to be,” jokes Cressman, whose company Invictus Entertainment has successfully booked sprawling Canadian tours for artists like John Mellencamp and Brett Kissel, the latter of whom played 100 shows in one outing. “They had a vision for my company,” adds Cressman. “But I like my vision better.”

In 2019, dozens of independent promoters will face a similar decision: sell to a bigger competitor or prepare to compete against the likes of Live Nation and AEG.

Two decades after Robert Sillerman rolled up regional promoters into the firm that eventually became Live Nation, the live-music business is in the midst of a second wave of consolidation. In the last year, Live Nation has acquired eight independent promotion companies, buying up European firms like Spain’s Planet Events and Switzerland’s Mainland Music, as well as Seattle’s Emporium Presents, whose owner, Dan Steinberg, hosts the popular indie podcast Promoter 101.

AEG, the second-biggest company in the business, has also been on a buying spree, acquiring firms like Ohio’s PromoWest and investing in Georgia promoter Zero Mile Presents to partner on a 2,200-capacity venue in Atlanta. That creates more pressure for indies in markets they once ruled.

“We’re definitely seeing them more on our turf, competing with us for the smaller club and theater shows that they didn’t seem interested in a couple of years ago,” says one indie promoter. “You used to watch them fight with the big guys” — indie promoters like Seth Hurwitz in Washington, D.C., and Gregg Perloff and Sherry Wasserman’s Another Planet Entertainment in San Francisco — “but it seems like those fights have settled.” And the big promoters are now seeking new targets to acquire or challenge for business.

downloads sold in the week ending March 21, according to Nielsen Music. The sums represent leaps of 8 and 58 percent, respectively.

Metallica’s “For Whom the Bell Tolls” also reaches the chart thanks to its Triple Frontier appearance, coming in at No. 18. The track accrued 1.8 million streams and sold 3,000 downloads, up 20 and 105 percent, respectively.

“The Chain” was originally released in 1977 and “For Whom the Bell Tolls” is from 1984; older titles are eligible for Hot Rock Songs if ranking in the top 25 and showing a meaningful reason for their gains.

Both tracks concurrently reach the Rock Digital Song Sales chart, at Nos. 20 and 21, respectively.  

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RPOINTS
Does such consolidation lead to an increase in ticket prices and fees for fans? It’s unclear. While there’s little data available about how prices change when an indie sells to a major promoter, increased competition between promoters generally means higher artist guarantees, as multiple buyers bid for an act and drive up the price. Those higher guarantees can often mean higher ticket prices — although some promoters are hesitant to pass that cost on to fans and try to recover their investment by making cuts elsewhere.

But others just raise the price; after all, most fans expect to pay more for an artist if they think a show will sell out. And prices as a whole are going up — average ticket prices to Live Nation events were up five percent in 2017 over the previous year, according to the company’s year-end financials, and the money businesses like Ticketmaster make from fees is up 14 percent in 2018 (that’s for all ticket sales, not as an average). The fees fans pay to indie promoters can be lower, but not always, depending on what kind of bonus their ticketing company paid to sign the venue. A $100,000 advance might help a venue owner upgrade their sound system, but it will be fans who ultimately pay the loan back through fees added on to their tickets.

Access to capital to pay for improvements and talent buying is one of the main reasons many indies sell to the majors. Several sources say that the benefits of being an independent — expertise in a local market and the ability to operate nimbly and focus on individual artists’ needs — have less cachet in a business that’s increasingly driven by bidding wars for headliners.

That has led some promoters to specialize, says Peter Shapiro, founder of Dayglow Ventures (which owns Brooklyn Bowl) and New York’s top jam-scene promoter (he staged Dead & Company’s Fare Thee Well concerts in 2015). Being the best in one genre of music creates credibility, “but once you start to grow, the benefits of scale become more material and the advantage tilts toward the bigger guys who can book a band for a global tour in a single deal,” he says.

In a pre-Live Nation world, only a handful of top acts — The Rolling Stones, Pink Floyd — used one promoter for their entire tour. Most talent agencies booked tours by market, selling individual concert dates to a network of independent promoters that controlled their home cities like mini music fiefdoms.

That began to change in 1998, when Sillerman started to purchase companies like Southern California’s Avalon Attractions and New York’s Delsener/Slater Enterprises. He gobbled up dozens of promoters, then sold them at a huge profit to Clear Channel in 2000 for $4.4 billion — which in 2005 spun off this business as Live Nation, the behemoth that brought in $10.8 billion in revenue in 2018.

Live Nation was able to bypass local promoters and sign national touring deals with acts like U2 and Jay-Z, and competitor AEG followed close behind. The 2008 stock market crash slowed the industry’s growth and gave the independents that could survive the credit crunch a chance to grow. But as the economy warmed and interest rates remained low, another concert promoter shopping spree began as Live Nation bought longtime indies like C3 Presents and Frank Productions.

Eight of the 10 biggest indie promoters at the start of the decade are now owned by Live Nation or AEG. Now, some talent agencies tend to see the indies as a financial risk compared with their well-capitalized competitors, which means they have to pay larger deposits and bigger guarantees — to ultimately get a smaller piece of the pie.

“They can step on us at any time if they so decide,” says Morgan Margolis, CEO of Knitting Factory Entertainment, which has shifted its focus to smaller markets like Boise, Idaho, and Spokane, Wash., as the majors increasingly have dominated larger markets. Like other indies, Margolis is also shifting the risks he takes, operating more like a consultant than a financier or a producer of big-budget shows.

A number of independent venues across the country now outsource talent buying to Margolis’ company — he books the bands and keeps the calendar packed, while the venue pays the artist and settles the show. Longtime punk-rock promoter John Reese, with Southern California firm SGE, has shifted his business from bands to brands, taking on craft-beer makers as clients and helping them develop events along SoCal beaches that get their drinks and wares in front of music fans.

That’s one way of staying afloat. “Or you could just sell your company, which is probably easier than diversifying into a business you really don’t understand,” says Cressman, who adds that instead, indies should double down on the services they can provide artists with careers that don’t neatly fit in the mega-promoter model.

“Artists need consistency and a careful deployment of time and resources to build their career and secure their legacy,” says Cressman. “When you’re managing your business quarter to quarter, it’s tough to reconcile those mandates.”

**Mental Health & Dance Music: How ‘Not Enough Has Changed’ Since Avicii’s Death**

**BY ROSS GARDINER**

In early March, almost a year after Tim Bergling — better known as Avicii — took his life in a hotel room in Oman, The Prodigy’s Keith Flint was found hanged in his home in England. The men were 28 and 49, respectively, and symbolized two different eras of dance music: Flint’s manicidal stage persona exemplified ’90s rave culture, while Bergling’s crossover anthems “Levels” and “Wake Me Up!” paved EDM’s path to the mainstream.

Flint had struggled with both depression and drug addiction earlier in his career. Bergling was, it seems, overwhelmed by the demands of the industry, performing 813 shows in eight years before retiring in...
2016, citing exhaustion, severe anxiety and pancreatitis due to alcohol abuse. (His decline was chronic in the 2017 documentary Avicii: True Stories.) But the experiences of both men reveal pervasive and long-standing problems within the dance industry that continue to affect the mental health of artists.

“Avicii’s death catapulted mental health into the spotlight,” says Tristan Hunt of the Association for Electronic Music (AFEM).

“Overnight, the topic took center stage at conferences worldwide.” The International Music Summit, founded by BBC Radio 1’s Pete Tong and industry veteran Ben Turner, has made the topic a priority. At the 2018 IMS Ibiza, which took place just a month after Bergling’s death, Tong gave a somber keynote speech calling for the industry to “wake up” and “see who might need help.”

“We raised awareness around the whole subject,” says Tong today. “I now know more artists and those behind-the-scenes who are striving for a healthier balance.” And Turner, who introduced the wellness retreat Remedy State to IMS last year, says 2018 was monumental for commencing a dialogue. “We had people [at IMS] telling us that they had been suffering in silence for 10, 15, 20 years,” he says. “That spirit of openness is the big change we’ve seen.”

Still, Tong is hesitant to tout significant progress. “We are just scratching the surface. I’m sad to say not enough has changed.”

The systemic problems that contributed to both Avicii’s and Flint’s declines still exist at every level of the industry. “Evidence shows that unsocial hours, irregular employment” — chronic issues for DJs who travel constantly and perform largely during festival season — “and working away from home can all take their toll,” says Joe Hastings, head of health and welfare at the charity Help Musicians UK. “This can be especially true in dance music.” And as Turner notes, DJs “are essentially doing the night shift, which is linked to an increased risk of cancer, heart problems and depression.”

As Avicii: True Stories strongly intimates, agents and managers play a crucial role in the health of their artists. On several occasions, a visibly ill Bergling faces pushback from his team when he asks to cancel shows. While much of the dance industry’s revenue is generated from live performances, some DJs’ teams are starting to take on the responsibility of keeping their artists on more realistic schedules.

“DJs can travel across multiple continents in one weekend. If they express concern with the routing, we immediately look into different options or cut shows completely,” says Natalie Turner of booking agency Liaison Artists. “No amount of money can take precedence over a sustainable lifestyle on tour.”

And especially when lucrative fees are at stake, as AFEM member and stress management therapist Aida Vazin emphasises, it’s “important that participants in this industry learn how to say ‘no,’ as well as what their limitations are.”

Though social media has helped advance the mental health conversation, it’s also often part of the problem — especially for female DJs who are frequently singled out by trolls. “It can be the biggest self-esteem-buster around,” says Kathryn Frazier, the owner of PR agency Biz3 who also works with artists as a certified personal and professional coach. “I have seen huge artists who read the comments and spin out on a handful of negative seeds planted by five or 10 people.”

Artists like Alison Wonderland — whose “self-care Sundays” Twitter ritual is a favorite with fans — have tried to find strength in vulnerability, opening up about their mental health struggles. And in late 2018, Bill Brewster — the veteran DJ and author of 1999 scene bible Last Night a DJ Saved My Life — revealed his battle with depression on Instagram. “In an industry built on glamour, fun, good times and stimulants,” he wrote, “it can be seen as spoiling the magic by opening the curtains to the industry’s darkness.”

The reaction to the post, says Brewster, was incredible. “Suddenly it felt like I had a support network.”

Will this more open dialogue spur action to better manage dance music’s systemic problems? The 2019 IMS Ibiza will likely be a barometer for progress. Mental health is again the core topic, and with over a dozen health and wellness organizations invited, Turner hopes community leaders can establish a path forward. “If 2018 saw an acceptance that it’s OK to talk,” he says, “then 2019 is about manifesting that into action.”

Inside the Cult of REZZ: How the DJ-Producer Built a Frenzied Following Without Radio Hits

BY KATIE BAIN

Isabelle Rezazadeh’s father was, reasonably enough, worried. It was 2013, and teenage Isabelle was out of high school, living with her parents on the Canadian side of Niagara Falls and partying a lot, ditching her waitressing shifts at the Hard Rock Cafe to go to music festivals with her friends. When home, she stayed in the basement, reading — self-help books, essays on psychology, the dictionary. “My dad literally thought I was going to end up being, like, a basement rat that didn’t leave the room,” she says.

Those fears only escalated later that year, when Rezazadeh spent all of her waitressing money to fly to Los Angeles for electronic music festival Day of the Dead. Deadmau5 was headlining, and watching his set, a vision of her future suddenly crystallized. Two years later, deadmau5 returned to the event and Rezazadeh watched him again — this time as electronic music producer REZZ, listed seven lines below the headliner.

In the last four years, REZZ has propelled herself to the top of both festival lineups and the electronic scene at large without
any major hits, radio play or outsize social media following. Using body-rattling bass, trippy visuals and her signature light-up glasses, she offers her fans a communal sonic and physical experience. And those fans are obsessed, turning out for multiple sets, getting tattoos of her face and assembling on the 18,000-plus-member “Cult of REZZ” Facebook page, where the rules include “no negativity” and “If you post your own music it must be a remix of one of her songs.” While her releases have had some chart success — last August, Certain Kind of Magic peaked at No. 12 on Billboard’s Dance/Electronic Albums list — they haven’t delivered any breakout hits, but REZZ hasn’t needed them. Her singular sound and cult following have proved magic enough.

To get to this level, REZZ first had to go back down to the basement. There, she taught herself music production and started uploading her ominous, simultaneously throttling and sleekly nuanced tracks — inspired by bands like Bring Me the Horizon, My Chemical Romance and Marilyn Manson — to SoundCloud. “I would literally post my music in the most random Facebook groups, even groups irrelevant to music,” she says. “It’d be like ‘the peace and love community,’ and I’d be like, ‘Check out my song!’”

That self-promotion paid off. Skrillex DM’d to say he liked her stuff, leading to a 2015 release on his label, OWSLA. Atlas, an artist on deadmau5’ mau5trap imprint, also heard her work and passed it to his label manager — who has since released all of REZZ’s work (a pair of EPs and two albums). She’s now going indie, planning to release her next EP through Kobalt’s label-services division, AWAL.

Speaking on the phone from her Toronto home, REZZ is effusive despite the fact that she’s still recovering from a nasty flu that, just days ago, had her using an IV for nutrients. (Reluctant to cancel a pair of shows, she delivered her sets while sitting on a stool.) The 23-year-old speaks fluent millennial, peppering her sentences with “likes” and “literally” while enthusiastically discussing everything from her futuristic branding (“Obsessed with it!”), to Billie Eilish (“I just love her!”). This same exuberance won over her future management team when she met them through a Facebook group for Toronto producers. At their first meeting, she said she wanted to be big, on the level of her all-time favorite artists — and that she was confident she could fill a certain void in the scene.

“There wasn’t a headlining woman producer at the top at that time,” she says. “I could really see that. I was obviously aware there were women in the music industry, but I wanted to be massive. I wanted it to be normal for me to be headlining a festival and to not even have it be a conversation.”

Her 2018 Certain Kind of Magic tour sold out shows across the United States and was just one part of a packed schedule including performances at Austin City Limits, Lollapalooza, Coachella, Electric Daisy Carnival, Tomorrowland, Movement, Electric Forest and a sellout at Red Rocks in Colorado (which, naturally, she called “REZZ Rocks”; it returns this September). In April, she’ll headline Australia’s five-city Touch Bass festival. In June, she headlines Toronto’s Bud Light Dreams festival alongside Zedd.

“Zedd is this pop-producing person, and I’m some girl who never made a hit,” says REZZ. “I just make weird tunes and have attracted this very passionate fan base, and now I’m headlining festivals on the level of people like him. That’s exactly what I wanted.”

There are other trappings of success she’s enjoying, too: a new house and a shiny black Audi she sometimes drives aimlessly around her neighborhood on the outskirts of Toronto. Then there’s that most elusive of rewards: parental approval. They’re “like, obnoxiously supportive. My dad actually said to my mom recently, ‘My biggest regret in my life is doubting Isabelle.’”

**Changing the Equation:** “If some promoter tried to say something sexist, my management would destroy them. But I get stoked regardless of who’s becoming successful. The people pushing boundaries, women or men, are making the dance music community and business bigger.”

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**Calvin Harris & Rag’n’Bone Man Take ‘Giant’ Step to No. 1 On Dance Club Songs Chart**

**BY GORDON MURRAY**

Calvin Harris and Rag’n’Bone Man rise 2-1 on Billboard’s Dance Club Songs chart (dated March 30) with “Giant.”

The track was remixed by Robin Schulz, Purple Disco Machine and Laidback Luke, among others. The DJ’s seventh leader, and the deep-voiced singer’s first, previously became Harris’ 12th top 10 among 22 entries, dating to his first visit to the chart in 2011.

Harris’ other Dance Club Songs No. 1s are “Promises” (with Sam Smith, 2018); “One Kiss” (with Dua Lipa, 2018); “This Is What You Came For” (featuring Rihanna, 2016); “I Need Your Love” (featuring Ellie Goulding, 2013); “Sweet Nothing” (featuring Florence Welch, 2012); and “We Found Love” (by Rihanna featuring Harris, 2011).

On Hot Dance/Electronic Songs, “Giant” returns to the top 10 at a new peak (11-9).

Atop Hot Dance/Electronic Songs, “Giant” returns to the top 10 at a new peak (11-12).

Atop Hot Dance/Electronic Songs, Marshmello and Bastille reign for a 27th week with “Happier.” The total ties The Chainsmokers’ “Closer” (featuring Halsey), in 2016-17, for the second-most frames at No. 1 in the chart’s six-year history. Zedd, Maren Morris and Grey’s “The Middle” leads with 33 weeks at the summit in 2018.

“Happier” also returns for a record-extending 28th week at No. 1 on Dance/
Electronic Digital Song Sales, with 10,000 downloads sold in the tracking week, according to Nielsen Music.

On Top Dance/Electronic Albums, Flume flies in with Hi This Is Flume: Mixtape at No. 9 (3,000 equivalent album units). The Australian DJ adds his third top 10, a sum that includes the No. 1 Skin in June 2016.

Plus, on Dance/Electronic Album Sales, Blaqk Audio scores its fourth No. 1 with Only Things We Love (2,000 copies sold). The act previously led with Cexells (2007), Bright Black Heaven (2012) and Material (2016).

At Country Awards Shows, You Can Always Try Again

BY PAUL GREIN

The CMAs and ACMs give new artists two chances to win their new artist awards. At the Grammys, once you lose, that’s it.

If at first you don’t succeed, try, try again. We’ve all heard that adage since childhood, but in country music, they really mean it. Just ask Luke Combs. The North Carolina native is this year’s new male artist of the year recipient at the upcoming Academy of Country Music Awards. He was nominated in that same category last year, but lost to Brett Young.

This is getting to be old hat for Combs, who won new artist of the year at the rival Country Music Assn. awards in November, after losing the year before to Jon Pardi. Combs, whose debut album, This One’s for You, has been No. 1 on Billboard’s Top Country Albums chart for 29 weeks, will have no second chance at the Grammys. He lost the best new artist prize in February to English pop star Dua Lipa and won’t be allowed to compete in that category again.

The two leading country awards shows allow artists two shots to try to bring home the award in this category. That’s a more generous policy than at the Grammys, where once you’ve been nominated for Best New Artist, that’s it. (The Grammys allow artists to be entered in the category three times, but they can be nominated only once.)

Eight other artists have won new male artist of the year at the ACMs on their second nominations. (The name of the category has varied slightly from year to year.) Young won in 2017 after losing the year before to Pardi. Luke Bryan won in 2009, two years after losing to Jack Ingram. Jake Owen won in 2008 after losing the year before to Ingram. Phil Vassar won in 2001 after losing the year before to Keith Urban. Early in ACM history, Tony Booth, Buddy Alan, Jerry Inman and Billy Mize all won on their second noms.

Women too have benefited from ACM’s two shots rule. Lauren Alaina won new female vocalist of the year in 2017 after losing the year before to Maren Morris. Taylor Swift won in 2007 after losing the year before to Miranda Lambert (who in turn won on her second try after losing in 2005 to Carrie Underwood). Carolyn Dawn Johnson won in 2001 after losing the year before to Jamie O’Neal. Crystal Gayle won in 1975 after losing the year before to Linda Ronstadt (who in turn won on her second try after losing in 1973 to Olivia Newton-John). Donna Fargo won in 1969 after losing the year before to Cheryl Poole.

This policy has also boosted duos and groups. LANCO is this year’s new duo or group of the year recipient at the ACMs. The Nashville-based quintet was nominated in that same category last year, but lost to Midland. Two earlier groups or duos have experienced a similar fate. Brothers Osborne won in 2016 after losing the year before to Old Dominion. Little Big Town won in 2006 after losing the year before to Sugarland.

The CMA also has this two-shots policy (though it has just one new artist award for males, females and duos/groups combined). Combs is the ninth artist to win the CMA award for new artist of the year (or its predecessor, the horizon award) in a second try. Brett Eldredge won in 2014 after losing the year before to Kacey Musgraves. Zac Brown Band won in 2010 after losing the year before to Darius Rucker. Dierks Bentley won in 2005, after losing the year before to Gretchen Wilson. Jo Dee Messina won in 1999 after losing the year before to Dixie Chicks. LeAnn Rimes won in 1997 after losing the year before to Bryan White. John Michael Montgomery won in 1994 after losing the year before to Mark Chesnutt. Travis Tritt won in 1991 after losing the year before to Garth Brooks. John Anderson won in 1983 after losing the year before to Ricky Skaggs.

It’s generous to give artists two shots at the award. As noted, at the Grammys, you get just one shot. So an artist like English soul singer Jorja Smith, who was nominated for best new artist this year, even though her commercial impact to date hasn’t been great, can never be nominated in that category again, even if she has a major breakthrough.

ASCAP Screen Music Awards 2019 to Honor Michael Giacchino, Pinar Toprak, Pasek and Paul

BY TATIANA CIRISANO

ASCAP has revealed the major honorees for its 2019 Screen Music Awards and the list includes music creators behind such smash successes as Coco, The Incredibles, online video game Fortnite and more.

Among the newly-announced honorees are composers Michael Giacchino and Pinar Toprak as well as songwriting team Benj Pasek and Justin Paul, the American Society of Composers, Authors and Publishers announced Thursday (March 28).

Giacchino, an Oscar, Emmy and multi-Grammy winner, will receive the prestigious ASCAP Henry Mancini Award. The composer is best known for scoring
How Female Composers are Pushing the Boundaries to Change the Music and Film Industry

BY TALLIE SPENCER

Make yourself aware of the film industry, take initiative, and love what you’re doing. Those were some of the expert tips shared at the speaker series panel hosted by the Women in Film (WIF) advocacy group.

WIF hosted their “Female Composers in Film: Balancing the Scales” panel on Wednesday night (March 27), which featured an all-women panel of some of the leading industry experts. Music supervisor Tracy McKittrick (Free Solo, A Wrinkle in Time) moderated the panel and guided a conversation about the current state of the field, while acknowledging the gender inequality gap in the industry as well as ways to increase the inclusion of more women in film scoring.

The panel was made up of a diverse group of six esteemed women who have made achievements in their careers as composers: Miriam Cutler (RBG, Love Gilda), Starr Parodi (The Starter Wife, Conversations with Other Women), Kathryn Bostic (Clemency, Toni Morrison - The Pieces I Am), Laura Karpman (Set it Up, Paris Can Wait), Heather McIntosh (Compliance, Z For Zachariah), Amie Doherty (Here & Now, Marooned).

“Female composers are the most underrepresented group in Hollywood,” McKnight said, starting off the conversation.

McKnight referenced USC Annenberg’s 2018 groundbreaking study, “Inclusion in the Recording Studio?”, that notably revealed the inequality gap in the music industry. Specifically, the statistics showed that just 1.4 percent of all film composers were female.

As disheartening as the numbers were, the women on the panel discussed why they got into the industry, and how they navigated finding a career as a woman in the space. Miriam Cutler, a member of the Documentary Branch of the Academy of Motion Picture Arts and Sciences, described her experience as: “It was a very long road for me in terms of finding out where I belong. It’s really important to know yourself and honor your inner artist, and work on things that really reinforce those values. I had to approach my career in a more proactive way.”

Having to be more proactive is one thing many women on the panel could relate to, but the publishing of the study also sparked efforts of change within the community. “I think now there’s beginning to be a sea change. I joined the Academy in 2015, and when I joined the academy, I was the first woman composer admitted since 1996... The first one admitted in 20 years,” Laura Karpman, the first female Governer of the Music Branch of the Academy of Motion Picture Arts and Sciences, said. “I crawled my way onto an executive commutity, and I advocated that year for a lot of women. So, immediately we were able to change the culture. I suddenly got access to the experiences that my beloved male colleagues had for years.”

The women on Wednesday’s panel had one undeniable thing in common: a realization to work and build with the women around them. That reality was said most plainly by Kathryn Bostic, the first female African-American score composer in the Academy of Motion Picture Arts and Sciences, who “learned the art of collaboration” through working with the people around her. “An important resource to have is your community, people who support you,” Bostic said of her experiences.

Heather McIntosh also touched on the importance of community, saying that, “It’s great working with like minded people, but you’re also thinking about ‘How can I bring my team with me?’” As many
other women on the panel nodded their heads in agreement, Starr Parodi, president of the Alliance of Female Composers, acknowledged how she believes women can more proactively make their way into these spaces. “We need to get women’s music more into the mainstream of consciousness. Half of the people on the planet are women. When women can actually see that another woman has done the score, it means something to them.”

Amie Doherty agreed, and suggested that “blind listens” are another way to combat inequality and incorporate more women into the industry. “It’s a beautiful thing when someone can just listen to the music... When they take off all the names and scramble the music so that they don’t know if they’re listening to male or female.”

WIF’s mission is to advocate for and advance the careers of women working in the screen industries – to achieve parity and transform culture. While the scales are tipping and female composers are gaining more opportunities in the workplace, there’s still a long way to go before diversity and inclusion become the rules rather than the exceptions. But alliances like WIF are striving to give a platform to the rise of outspoken voices, both male and female, who are pushing to create more equal opportunities.

“It’s not as easy as just getting here and joining because you’re a woman,” Doherty said. “You still have to fight your own fight and each one of us still has to be amazing on our own time. We all have to fight together.”

6ix9ine’s Former Manager Pleads Guilty to Pair of Weapons Charges

BY MICHAEL SAPONARA

With 6ix9ine expected to be back in front of a judge on Thursday (March 28), Vulture reported and Billboard later confirmed that his ex-manager Kifano “Shotti” Jordan has pleaded guilty to a pair of federal weapons-related charges in court. The counts stem from two 2018 incidents that include an alleged April 3 assault in Manhattan and a shooting that took place in Brooklyn on April 21.

Jordan’s plea, according to the Manhattan U.S. Attorney’s Office, finds him admitting to “using and possessing a firearm in furtherance of a crime of violence” and “discharging a firearm in furtherance of a crime of violence.” Both charges hold a minimum sentence of five and 10 years, but could possibly land Jordan behind bars for life.

“Today, Kifano Jordan admitted in open court to committing multiple acts of violence in furtherance of the Nine Trey enterprise. This conduct is simply intolerable,” said Manhattan U.S. Attorney Geoffrey S. Berman.

“Due to the amount of evidence in this case and the 40-plus years of a mandatory minimum sentence Kifano was facing, we decided to take this deal today in order to cut his losses,” Jordan’s lawyer, Jeffrey Lichtman, relayed in a statement.

The lawsuit also alleges that through representations and promises of support,” the lawsuit states. “To induce Beckerman to relinquish majority ownership and control of Stillhouse, Bacardi represented to Beckerman that it would in the future provide it inside access and control of Stillhouse through a series of false representations and promises of support,” the lawsuit states. “To induce Beckerman to relinquish majority ownership and control of Stillhouse, Bacardi represented to Beckerman that it would in the future provide it inside access and control of Stillhouse through a series of false representations and promises of support,”

The lawsuit also alleges that through their majority ownership, Bacardi has prevented Stillhouse from seeking out alternative sources of financing, thereby cutting off the company’s cash flow and damaging its relationships with vendors and retailers including Walmart, Albertsons, Vons, Costco, Target and BevMo. Among other things, the lawsuit states the supplier of Stillhouse’s eye-catching steel cans has stopped all production of those cans and “related items” due to the financial “stranglehold” the company has been placed in. Additionally, Beckerman claims without funding from Bacardi, he will soon be forced to lay off nearly all of Stillhouse’s employees and wind down operations.

G-Eazy-Backed Liquor Startup Stillhouse Sues Bacardi for $100M Claiming Extortion, Fraud & More

BY CHRIS EGGERTSEN

The liquor giant is accused of making “a series of false representations and promises of support” to coerce stakeholders to sell their interests at below market value.

Brad Beckerman, founder of spirits startup Stillhouse that counts rapper G-Eazy as a celebrity promoter, investor and co-creative director, filed a $100 million lawsuit against Bacardi Limited and associated companies and individuals for fraud, extortion, breach of fiduciary duty and other charges in Delaware state court on Wednesday (March 27).

In the lawsuit, Beckerman states that Bacardi — an early investor in Stillhouse along with financial partners Americana Investment, Quadrant Capital Advisors and Angel Holdings, LLC — offered financial support in exchange for a controlling interest in Stillhouse, with the promise to eventually purchase remaining equity in the company at a fair market price. Instead, he alleges, they coerced him and other investors to sell their interests in the company at below market value by holding up further funding that had been promised.

“Bacardi convinced Beckerman to provide it inside access and control of Stillhouse through a series of false representations and promises of support,” the lawsuit states. “To induce Beckerman to relinquish majority ownership and control of Stillhouse, Bacardi represented to Beckerman that it would in the future bring Stillhouse ‘in house,’ by buying all of the equity of Stillhouse, including Beckerman’s, at a fair market price.”

The lawsuit also alleges that through their majority ownership, Bacardi has prevented Stillhouse from seeking out alternative sources of financing, thereby cutting off the company’s cash flow and damaging its relationships with vendors and retailers including Walmart, Albertsons, Vons, Costco, Target and BevMo. Among other things, the lawsuit states the supplier of Stillhouse’s eye-catching steel cans has stopped all production of those cans and “related items” due to the financial “stranglehold” the company has been placed in. Additionally, Beckerman claims without funding from Bacardi, he will soon be forced to lay off nearly all of Stillhouse’s employees and wind down operations.
The lawsuit estimates Stillhouse’s current market value at $100 million, noting the liquor company shipped nearly 50,000 nine-liter cases in 2018 and is on pace to ship over 70,000 nine-liter cases this year. Further, it claims that Stillhouse has “valuable” patents and trademarks pending relating to its “innovative” steel cans.

“The effect of Defendants’ wanton scheme has been catastrophic to Beckerman personally,” the lawsuit states. “Because of Defendants’ malfeasance, Beckerman has suffered damages in excess of $100 million. Because of the egregiousness of the conduct, punitive damages are also appropriate.”

In addition to Bacardi and associated companies named in the suit, individuals named in the suit include Bacardi vice chairman Barry E. Kabalkin, Bacardi executive in-house counsel Scott Roades and Thomas Brener, who sits on Stillhouse’s board as a representative of Quadrant.

Launched in 2016, Stillhouse offers a line of whiskey, black bourbon and other spirits. The company’s newest product, Classic Vodka, was announced in a splashy story on People.com earlier this month, though Beckerman now alleges that the product’s launch has been jeopardized by Bacardi’s actions.

Imagine Dragons’ ‘Bad Liar’ Hits No. 1 On Rock & Alternative Digital Song Sales Charts

By Kevin Rutherford

The band boasts twice as many leaders as its closest competitor.

Another single, another No. 1 on a Billboard sales chart for Imagine Dragons. “Bad Liar” becomes the band’s record-extending eighth leader on both Rock Digital Song Sales and Alternative Digital Song Sales, jumping by 21 percent to 10,000 sold (a new weekly best for the track), according to Nielsen Music, on the March 30-dated tallies.

The band has now doubled the sums of runners-up twenty one pilots, which has notched four No. 1s on each chart.

Most No. 1s, Rock Digital Song Sales
8, Imagine Dragons
4, twenty one pilots
3, Adele
3, Coldplay
3, Fall Out Boy

Most No. 1s, Alternative Digital Song Sales
8, Imagine Dragons
4, twenty one pilots
3, Coldplay
3, Fall Out Boy
3, Lorde
3, Mumford & Sons

Imagine Dragons first ruled the rankings with “Radioactive,” which led Alternative Digital Song Sales for 26 weeks and Rock Digital Song Sales for 25 beginning in March 2013.

“Bad Liar,” from the band’s most recent album, Origins, continues to rise at radio. On the March 30-dated charts, it ranks at No. 12 on Adult Pop Songs and Rock Airplay, No. 15 on Alternative Songs, No. 18 on Adult Alternative Songs and No. 21 on Pop Songs.

R. Kelly Accuser Lanita Carter Speaks Out: ‘This Is My Truth’

By Bonnie Stiernberg

Lanita Carter is speaking publicly for the first time about her sexual assault allegations against R. Kelly in a new interview with CBS This Morning.

Carter, Kelly’s former hairdresser, sat down with Jericka Duncan to explain her decision to reveal her identity after being an anonymous accuser in the criminal sexual abuse case against the singer.

“This is a release,” she said. “I’ve been carryin’ this since 2003. I have had to sit on a public bus and watch public conversation: ‘Did you hear about what they did with R. Kelly? They need to leave that man alone.’ And I can’t stand up for myself.”

“Today I say: no more,” she continued. “You can talk about me. You can not like what I’m sayin’ about your favorite singer. But this is my life… This is my truth. This is what I have. If I die tomorrow, I know that I told the truth. I know that I want to be the best person I could be. I know that I want to help people. If it’s anybody that want to speak [their] truth, it’s hard when it’s a celebrity. It’s not easy. It’s not easy if it wasn’t a celebrity. It makes it 10 times worse.”

A semen sample on a shirt of Carter’s that was turned over to authorities was a match to Kelly’s DNA profile, according to Cook County prosecutors. Kelly has been charged with 10 counts of aggravated criminal sexual abuse.

Carter’s full interview is slated to air on Thursday (March 28). Watch a clip from the discussion below.

Canada’s CIMA Announces 2019 Industry Award Honorees, Marketing Nominees

By Karen Bliss

The Canadian Independent Music Association (CIMA) has announced 2019’s CIMA Celebration & Awards Gala honorees, celebrating leaders in the English-language, Canadian-owned sector of the music industry.
In Brief

industry. The gala will be held June 10 in Toronto at a to-be-announced venue.

This year, the Builder Award goes to Kim Cooke of Pheromone Recordings and Revolution Recording Studio; the Brian Chater Industry Award goes to Allison Outhit, currently with Six Shooter Records but formerly of FACTOR; the Entrepreneur Award goes to Shauna de Cartier, CEO of Six Shooter Records; and the Unsung Hero Award goes to Yvonne Matsell, concert booker and co-founder of the NXNE festival and conference.

The night’s Marketing Award winner will be announced at the event, after all three nominees are highlighted: Last Gang Records for Harrison’s Apricity, Arts & Crafts for Dan Mangan’s More or Less and Endemic Marketing for Good Lovelies’ Shapesifters.

“We are thrilled to once again celebrate those who create, support and strengthen Canadian independent music,” said CIMA president Stuart Johnston in a statement.

“We are so pleased to recognize this year’s honourees for their outstanding dedication to our Canadian music industry.”

How Selling Out Colorado’s Red Rocks Amphitheater Became a Milestone for Dance Artists

BY DAVE BROOKS

Derek Vincent Smith of Pretty Lights surprised fans in 2018 when he announced he would play only one venue that year: Red Rocks Amphitheater in Morrison, Colo. The shows commemorated the 10th anniversary of the Colorado native’s first performance at the 113-year-old venue west of Denver.

A decade ago, Pretty Lights and Paul Oakenfold were the only dance artists playing Red Rocks, both as openers. Now, dance is one of the venue’s biggest genres, with 28 shows in 2018, including double nights by GRiZ, ODESZA, Zeds Dead, Big Gigantic and Alison Wonderland, who sold out her first Red Rocks concert in five minutes.

“In 2007, we did a show with Daft Punk and couldn’t sell out the venue,” says Don Strasberg of AEG Presents Rocky Mountains, one of several promoters who book the city-owned space. The rise of electronic acts there since is, he says, a “cataclysmic shift.”

According to Paradigm agent Lee Anderson (who works with Zedd), fans who attended the first Rave on the Rocks with Chemical Brothers and Fatboy Slim in 1999 were embracing “this crunchier, jamtronica sound” that helped define the Colorado scene in the mid- to late 2000s. At the same time, stars like deadmau5 and Skrillex were making the jump from smaller college-town venues in Boulder and Fort Collins to the much larger Red Rocks. With the EDM boom then in full effect, moving the 9,500 tickets necessary for a weeknight show wasn’t a problem.

Now, selling out Red Rocks signals that a dance act has arrived. Zedd will headline the venue for the first time in June. Big Gigantic’s Rowdytown festival will return for its eighth year. And Red Rocks has built cachet with fans, too. “There’s no other venue where you’re looking up at the audience and become totally enveloped in this amazing natural setting,” says local promoter-manager Ben Baruch. “It’s the big show you always remember.”

Cage the Elephant’s ‘Ready to Let Go’ Crowns Third Airplay Chart

BY KEVIN RUTHERFORD

The track tops Adult Alternative Songs.

Cage the Elephant’s “Ready to Let Go” tops a third Billboard airplay chart, lifting 2-1 on the Adult Alternative Songs tally dated March 30.


“Ready to Let Go” also completes the band’s quickest rise to No. 1 on Adult Alternative Songs: seven weeks.

The success of “Ready” on Rock Airplay, where it rises to a new weekly best of 12 million impressions (up 7 percent, according to Nielsen Music), is assisted by support at an additional radio format: it bullets at its No. 17 high on Mainstream Rock Songs.

The track is the lead single from Social Cues, Cage the Elephant’s fifth studio album, due April 19.
A2IM Reveals 2019 Libera Awards Nominees: Mitski, Bad Bunny, Snail Mail & More

BY TATIANA CIRISANO

The American Association of Independent Music (A2IM) has unveiled the nominees for its 2019 indie music-celebrating Libera Awards, and the list features a wide swath of artists from reggaeton superstar Bad Bunny to treasured singer-songwriter Mitski.

At the top of the list, album of the year contenders include Mitski along with English rock group IDLES, Brooklyn experimental musician serpentwithfeet, electronic producer Yves Tumor and saxophonist Kamasi Washington. Elsewhere on the list are top acts like Bad Bunny (best Latin album), Snail Mail (breakthrough artist) and Courtney Barnett (best rock album), along with many others.

The Libera Awards will take place in New York City on June 20, representing the culmination of A2IM’s Indie Week, now in its 10th year. While the awards presented by SoundExchange were initially slated for its 10th year. While the awards presented by SoundExchange were initially slated for its 10th year. While the awards presented by SoundExchange were initially slated for its 10th year. While the awards presented by SoundExchange were initially slated for its 10th year. While the awards presented by SoundExchange were initially slated for its 10th year. While the awards presented by SoundExchange were initially slated for its 10th year. While the awards presented by SoundExchange were initially slated for its 10th year.

The four-day Indie Week (June 17-20) will be held at the New York Law School in Tribeca. Tickets are available here. Below, browse the full list of nominees for the 2019 Libera Awards:

**Album of the Year (sponsored by The Orchard)**
- Mitski - *Be The Cowboy* (Dead Oceans)
- IDLES - *Joy as an Act of Resistance.*
  (Partisan Records)
- serpentwithfeet - *soil* (Secretly Canadian)
- Yves Tumor - *Safe In The Hands Of Love* (Warp Records)
- Kamasi Washington - *Heaven and Earth* (Young Turks)

**Best Live Act**
- King Gizzard and the Lizard Wizard (ATO Records)
- Mitski (Dead Oceans)
- BADBADNOTGOOD (Innovative Leisure)
- Run the Jewels (RTJ Music, Inc.)
- Kelela (Warp Records)

**Best American Roots/Folk Album**
- Calexico - *The Thread That Keeps Us* (ANTI Records)
- Richard Thompson - *13 Rivers* (New West Records)
- John Prine - *The Tree of Forgiveness* (Oh Boy Records)
- I’m With Her - *See You Around* (Rounder Records)
- Dom Flemons - *Black Cowboys* (Smithsonian Folkways Recordings)

**Best Blues Album**
- Shemekia Copeland - *America’s Child* (Alligator Records)
- Boz Scaggs - *Out Of The Blues* (Concord Records / Concord)
- Fantastic Negrito - *Please Don’t Be Dead* (Concord Records / Concord)
- Deva Mahal - *Run Deep* (Motema Music)
- Cedric Burnside - *Benton County Relic* (Single Lock Records)

**Best Classical Album**
- Niklas Paschburg - *Oceanic* (7k!)
- Henrik Schwarz & Metropole Orkest - *Scripted Orkestra* (7k!)
- Jean-michel Blais - *Dans ma main* (Arts & Crafts Productions Inc.)
- London Symphony Orchestra - *Fuchs: Piano Concerto “Spiritualist”* (Naxos American Classics)
- Oliver Coates - *John Luther Adams - Canticles of the Sky* (RVNG Intl.)

**Best Country/Americana Album**
- Phosphorescent - *C’est La Vie* (Dead Oceans)
- Mary Gauthier - *Rifles and Rosary Beads* (in the Black / CD Baby)
- John Prine - *The Tree of Forgiveness* (Oh Boy Records)
- Jim Lauderdale - *Time Flies* (Yep Roc Records)
- Alejandro Escovedo - *The Crossing* (Yep Roc Records)

**Best Dance/Electronic Album**
- Leon Vynehall - *Nothing Is Still* (Ninja Tune)
- Jon Hopkins - *Singularity* (Domino Recording Co. Ltd.)
- SOPHIE - *Oil of Every Pearl’s Un-Insides* (Future Classic)
- Oneohtrix Point Never - *Age Of* (Warp Records)
- Yves Tumor - *Safe In The Hands Of Love* (Warp Records)

**Best Hip-Hop/Rap Album**
- August Greene - *August Greene* (August Greene)
- Awkwafina - *In Fina We Trust* (Awkwafina Records / AWAL)
- Myke Bogan - *Joe Fontana* (EYRST / CD Baby)
- Blueface - *Famous Cryp* (Fifth Amendment, Inc / Entertainment One)
- Junglepussy - *JP3* (Junglepussy)

**Best Jazz Album**
- Onyx Collective - *Lower East Suicide Part Three* (Big Dada / Ninja Tune)
- Esperanza Spalding - *12 Little Spells* (Concord Records / Concord)
- Julian Lage - *Modern Love* (Mack Avenue Music Group)
- Tia Fuller - *Diamond Cut* (Mack Avenue Music Group)
- Kamasi Washington - *Heaven and Earth* (Young Turks)

**Best Latin Album**
- Cuco - *Chiquito* (Cuco / AWAL)
- Orquesta Akokán - *Orquesta Akokán* (Daptone Records)
- El Alfa - *El Hombre* (El Jefe Records / CD Baby)
- Bad Bunny - *X100PRE* (Rimas Entertainment)
- Mariachi Reyna de Los Angeles - *Mariachi Reyna de Los Angeles* (Smithsonian Folkways Recordings)

**Best Metal Album**
- Deafheaven - *Ordinary Corrupt Human Love* (ANTI Records)
- High on Fire - *Electric Messiah* (Entertainment One)
- Underoath - *Erase Me* (Fearless Records)
- Thou - *Magus* (Sacred Bones Records)
• Sleep - The Sciences (Third Man Records)

**Best Outlier Album**
• Khruangbin - *Con Todo El Mundo* (Dead Oceans)
• Kero Kero Bonito - *Time ‘n’ Place* (Polyvinyl Record Co.)
• serpentwithfeet - *soil* (Secretly Canadian)
• Yves Tumor - *Safe In The Hands Of Love* (Warp Records)
• Oneohtrix Point Never - *Age Of* (Warp Records)

**Best R&B Album**
• Charles Bradley - *Black Velvet* (Daptone Records)
• Durand Jones & The Indications - *Durand Jones & The Indications* (Dead Oceans)
• Blood Orange - *Negro Swan* (Domino Recording Co. Ltd.)
• Kadhja Bonet - *Childqueen* (Fat Possum)
• serpentwithfeet - *soil* (Secretly Canadian)

**Best Re-Issue Album**
• Pixies - *Come On Pilgrim...It’s Surfer Rosa* (4AD)
• Tom Waits - *Small Change* (ANTI Records)
• Bauhaus - *The Bela Session* (Leaving Records/Stones Throw Records)
• Liz Phair - * Girly-Sound To Guyville: The 25th Anniversary Boxset* (Matador Records)
• Hiss Golden Messenger - *Devotion: Songs About Rivers and Spirits and Children* (Merge Records)

**Best Rock Album**
• Mitski - *Be The Cowboy* (Dead Oceans)
• Shame - *Songs of Praise* (Dead Oceans)
• Snail Mail - *Lush* (Matador Records)
• Courtney Barnett - *Tell Me How You Really Feel* (Mom+Pop)
• IDLES - *Joy as an Act of Resistance.* (Partisan Records)

**Best Sync Usage**
• Gillian Welch “The Way It Will Be” in *THIS IS US* (Acony Records)
• Shigeto - “Ann Arbor Pt 1” — “Lady Misaki:” Japan’s Decorated Trucks — Shot on iPhone — Apple (Ghostly International)
• Perfume Genius - “Eighth Grade” Trailer (Matador Records)
• Alice Merton - *No Roots* (Mini Cooper Sync) (Mom+Pop)
• Run the Jewels - *x Black Panther* (RTJ Music, Inc.)

**Best World Album**
• Gilberto Gil - *OK OK OK* (Gege Produções)
• Femi Kuti - *One People One World* (Knitting Factory Records)
• Angelique Kidjo - *Remain in Light* (Kravenworks)
• Bombino - *Deran* (Partisan Records)
• Seun Kuti & Egypt 80 - *Black Times* (STRUT)

**Breakthrough Artist/Release**
(sponsored by Ingrooves)
• Snail Mail - *Lush* (Matador Records)
• Lucy Dacus - *Historian* (Matador Records)
• Sunflower Bean - *Come For Me* (Mom+Pop)
• Caroline Rose - *Loner* (New West Records)
• IDLES - *Joy as an Act of Resistance.* (Partisan Records)

**Creative Packaging**
• Various Artists - *Brainfeeder X* (Brainfeeder)
• Charles Bradley - *Black Velvet Deluxe Box* (Daptone Records)
• Mitski - *Be The Cowboy* (Dead Oceans)
• John Maus - *Vinyl Box Set* (Ribbon Music)
• Kamasi Washington - *Heaven and Earth* (Young Turks)

**In Brief**

**Label of the Year**
(sponsored by ADA)
• Dead Oceans
• Domino Recording Co. Ltd.
• Polyvinyl Record Co.
• Rough Trade Records
• Warp Records

**Label of the Year (Medium)**
• Bloodshot Records
• Mom+Pop
• Partisan Records
• Saddle Creek
• Yep Roc Records

**Label of the Year (Small)**
• Brainfeeder
• Daptone Records
• Hardly Art
• Innovative Leisure
• Oh Boy Records

**Marketing Genius**
• King Gizzard Reissues Campaign (ATO Records)
• Khruangbin - *Con Todo El Mundo* (Dead Oceans)
• IDLES - *Joy as an Act of Resistance.* (Partisan Records)
• Reggae Month - *Studio One* (Studio One)
• Aphex Twin - *Collapse EP* (Warp Records)

**Video of the Year**
• Mitski - “Nobody” (Dead Oceans)
• Moses Sumney - “Quarrel” (Jagjaguwar)
• John Prine - “Summer’s End” (Oh Boy Records)
• Aphex Twin - “T69 Collapse” (Warp Records)
• Kamasi Washington - “Heaven & Earth” (Young Turks)

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**Alison Wonderland on Breaking Through By Singing, Producing & Telling Her Stories**

BY KATIE BAIN

There’s direct eye contact, and then there’s the way Alison Wonderland looks at you — her gaze penetrating so deeply from across the table that it seems as if she might actually be reading your mind.

“I can sense anyone’s energy straightaway,” she says, picking from a plate of food — salmon, boiled eggs, toast — that she has assembled from the side-
dish section of the menu at a casually hip coffee shop in Los Angeles’ Fairfax District. “In two seconds, I know what someone is. I’ve always been like that, and I’ve always been right.”

This keen sense of instinct, and her devotion to it, have propelled Wonderland — the 32-year-old Australian electronic producer born Alexandra Sholler — to the top of the worldwide dance music scene. As her profile rose, industry types and other DJs told her to change her sound; not to sing on her tracks; that no one would understand her contemplative point of view. Instead, she trusted her gut, writing music blending digitally rendered beats, intensely personal lyrics and her own singing and cello playing. She’ll openly admit to a flurry of insecurities, but she believes completely in her musical vision.

“You can make a plan for something, but if it doesn’t feel right to her — if the gut feels wrong — she doesn’t want to do it,” says Wonderland’s best friend and manager, Garth Crane, 37.

This conviction has served her well. In 2018, Wonderland became the highest-billed female producer ever at Coachella. (During the performance she sang live, played the cello and brought out Trippie Redd.) She has racked up 144.3 million U.S. streams in her career, according to Nielsen Music, and her two albums, 2015’s Run and last year’s Awake, both hit No. 1 on Billboard’s Top Dance/Electronic Albums chart. Her upcoming show at Red Rocks in Colorado sold out in five minutes, only days after Wonderland begged her agent to cancel it, fearing no one would come.

“I never feel good enough,” she says. “[As a kid] I was very heavily bullied, to the point where I had to move schools. I wasn’t in the best relationships. I didn’t really fit in. I never felt pretty enough. I was never kissed, or the girl that anyone wanted. I didn’t really have friends. I had my music.”

But that intensity also drives Wonderland’s prodigious creativity. She only does collaborations in person, with people she vibesh with, often after having long conversations about their lives. “Honestly, being a female behind the producing desk kind of brings something out of males,” she says, recalling a session with Chief Keef that kicked off with her hugging him and confessing how nervous she was for them to work together. That session was supposed to last 30 minutes; it turned into five hours.

And therein lies the core of Wonderland’s success: Whether she’s in the studio with a star, playing to tens of thousands of fans, or alone with her pen and struggling to keep it together, she doesn’t know how to give less than everything. “Maybe the best and the worst thing about me,” she says, “is that I can’t hide how I feel.”

**Changing the Equation:** “I’ve had to work probably three or four times as hard to get legitimacy compared to other artists, and I think my gender had something to do with it.”

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**Bryan Ferry To Reunite With Members Of Roxy Music At Rock And Roll Hall Of Fame Induction Ceremony**

**BY BONNIE STIERNBERG**

Roxy Music will be inducted into the Rock and Roll Hall of Fame this Friday (March 29), and to celebrate, frontman Bryan Ferry will perform with his former bandmates Andy Mackay and Phil Manzanera at the ceremony.

According to a press release, the trio of original members will be accompanied
by Chris Spedding, Neil Jason and Fonzi Thornton. Brian Eno and Paul Thompson, who will also be inducted as members of Roxy Music, will not be attending the ceremony “due to other commitments.”

Roxy Music disbanded in 1983 — with Eno departing the band a decade earlier due to differences with Ferry — but has reunited (sans Eno) a number of times over the years, most recently in 2011 to celebrate the group’s 40th anniversary.

The Rock and Roll Hall of Fame ceremony will air on HBO April 27.

How TOKiMONSTA Overcame Brain Surgery to Play Coachella & Create Her Best Music Yet

BY KATIE BAIN

TOKiMONSTA didn’t ask for her doctor’s permission to play Coachella. Just four months prior, she had undergone brain surgery and, yes, she had received the OK to exercise and be around loud noises. But she hadn’t explicitly mentioned her plans to play the world’s premier music festival. When the day — April 17, 2016 — arrived, the electronic producer was feeling healthy and ready, and so was the 20,000-strong crowd. “If that was the last thing I could do before I died,” she says, “I wanted to make sure I did it.”

The artist born Jennifer Lee hasn’t always possessed such a carefree attitude. But in the three years since her surgery for moyamoya — a rare disease caused by blocked arteries at the base of the brain — many elements of Lee’s world, and her outlook, have evolved. Once reticent to share anything about herself with fans and the media, thinking it was cooler to be mysterious, the critical darling and dance world entrepreneur is now open and forthright, exuding the calm wisdom of a person who has spent a lot of time in contemplation and figured a few things out.

“The year after my recovery, I did all these things to push myself forward in this heroic leap,” she says. “But I didn’t address anything I went through. I didn’t want to think about it. It wasn’t until I started talking about my experience that I looked back and was proud of how I propelled myself.” What could have killed her career — could have killed her — instead inspired 2017’s Lune Rouge, her fifth studio album and her most successful to date, earning a 2019 Grammy nomination for best dance/electronic album. Released on her own Young Art Records label, the music is simultaneously soft and sturdy, complex and sophisticated, but not so self-serious that you can’t dance to it.

Lee’s career began at her mother’s house in Torrance, Calif., where she worked on beats in her bedroom. In time, she ventured into Los Angeles’ fabled Beat Scene, playing underground club night Low End Theory alongside L.A. heroes like Flying Lotus and Daedelus.

“It was this cross-section of hip-hop and electronic music that was extra male — like extra, extra male,” she says. “To be the only female among all these men, I didn’t want to use that as a crutch or a gimmick. It’s easy to use ‘the only female producer’ as my tagline. That wasn’t what I was going for. I just wanted to make music that was at the caliber of my peers. That was undeniably good.”

At a 2010 beat battle, her music caught the attention of Lewis Kunstler, who at the time was a fledgling manager also involved in the Beat Scene. “It was her and four other guys,” says Kunstler, “and she just dropped something I’d never heard before. I knew she was super special.”

The two linked up, and Kunstler helped guide Lee’s career from the grimy East L.A. bar where Low End was held every Wednesday to Half Shadows, her 2013 major-label debut on Ultra Records; to festival lineups — Coachella, Electric Daisy Carnival, Sasquatch, Lightning in a Bottle, Sonar and many more; and, ultimately, to the Grammys red carpet.

In 2014, Lee and Kunstler launched Young Art to release her music along with that of artists she champions, like L.A. singer Gavin Turek and producer CRi. The goal is to release a project every year, with the label offering Toki the freedom to make music on her own schedule. (“I can’t be like, a nine-to-five-in-the-studio kind of person,” she says.)

Working on her next album, Toki says she has been returning to her older music, thinking about who she was when she made it. “I was so much more free then. I didn’t have a lot of outside influence,” she says. “I was just making music at Mom’s house.”

While this new music will pay tribute to that earlier version of herself, the artist also clarifies that the TOKiMONSTA of 2019 is nothing like the one of 2010. She couldn’t be: She has a platform now, and a willingness to use it and to let other women, particularly women of color (she is Korean-American), know that if she can do it, so can they. Maybe this is the kind of evolution that happens when you face down death and instead end up onstage in the Sahara Tent.

“It’s a constant thing I have to think about, and it will be constant until the day I die because I still have this disease,” she says. “But I don’t feel fearful of it because I’ve been able to share it.

“And at the same time,” she adds, “Lune Rouge is not my best work. My best work is yet to come.”

Changing the Equation: “I like women empowering each other, but all-female lineups are alienating. Primavera [in Spain] is doing the 50/50 male/female lineup, and that’s a good step. I will say for every amazing male artist, there is an equally amazing female artist that is not being booked.”
Disturbed Scores Record-Breaking Sixth Straight Mainstream Rock Songs No. 1

BY KEVIN RUTHERFORD

“A Reason to Fight” reigns on the March 30-dated list.

*Disturbed* finds itself in sole possession of a *Billboard* Mainstream Rock Songs airplay chart record, as “A Reason to Fight” rises 3-1 on the March 30-dated list.

The band scores its sixth straight leader on the chart, breaking the mark for the most in a row.

Each of the band’s entries has reigned since “The Vengeful One” in August 2015, encompassing four chart-toppers from that year’s *Immortalized* album and the first two singles from 2018’s *Evolution*.

*Disturbed* breaks a tie with *Three Days Grace*, which logged five consecutive No. 1s in 2012-15.

*Disturbed* now claims nine total Mainstream Rock Songs No. 1s, tying for the fifth most since the chart launched in 1981 with *Aerosmith*, *Godsmack* and *Metallica*. *Three Days Grace* leads with 14.

Each of *Disturbed’s* nine No. 1s have ruled since 2006, beginning with its cover of *Genesis’* “Land of Confusion,” despite the band having first charted in 2000 and having reached the tally’s top 10 seven times prior to its first leader.

On the all-rock-format Rock Airplay chart, “A Reason to Fight” concurrently reaches a new No. 14 high with 3.6 million audience impressions, up 8 percent, according to Nielsen Music.

*Evolution* debuted at No. 1 on Top Rock Albums and No. 4 on the *Billboard* 200 dated Nov. 3, 2018, with 71,000 equivalent album units earned.
**MARKET WATCH**

**A WEEKLY NATIONAL MUSIC CONSUMPTION REPORT**

### Weekly Unit Count

<table>
<thead>
<tr>
<th></th>
<th>Total Streams</th>
<th>Audio On-Demand</th>
<th>Video On-Demand</th>
<th>Album Sales</th>
<th>Digital Album Sales</th>
<th>Digital Tracks</th>
<th>Albums Consumption Units</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>This Week</strong></td>
<td>21,142,198,000</td>
<td>13,966,007,000</td>
<td>7,176,191,000</td>
<td>2,025,000</td>
<td>723,000</td>
<td>6,297,000</td>
<td>12,591,000</td>
</tr>
<tr>
<td><strong>Last Week</strong></td>
<td>20,999,763,000</td>
<td>13,939,268,000</td>
<td>7,060,495,000</td>
<td>2,216,000</td>
<td>827,000</td>
<td>6,371,000</td>
<td>12,769,000</td>
</tr>
<tr>
<td><strong>Change</strong></td>
<td>0.7%</td>
<td>0.2%</td>
<td>1.6%</td>
<td>-8.6%</td>
<td>-12.5%</td>
<td>-12.5%</td>
<td>-1.2%</td>
</tr>
<tr>
<td><strong>This Week Last Year</strong></td>
<td>16,036,733,000</td>
<td>10,892,054,000</td>
<td>5,144,679,000</td>
<td>2,796,000</td>
<td>1,075,000</td>
<td>8,702,000</td>
<td>10,928,000</td>
</tr>
<tr>
<td><strong>Change</strong></td>
<td>31.8%</td>
<td>28.2%</td>
<td>39.5%</td>
<td>-27.6%</td>
<td>-32.7%</td>
<td>-27.6%</td>
<td>15.2%</td>
</tr>
</tbody>
</table>

*All data measures U.S. activity as of the week ending March 21, 2019. All units counts are rounded to the nearest thousand.

### Year To Date

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total On-Demand Streams</td>
<td>223,821,229,000</td>
<td>170,149,120,000</td>
<td>31.5%</td>
</tr>
<tr>
<td>Audio On-Demand Streams</td>
<td>149,432,765,000</td>
<td>113,857,612,000</td>
<td>31.2%</td>
</tr>
<tr>
<td>Digital Track Sales</td>
<td>72,423,000</td>
<td>99,322,000</td>
<td>-27.1%</td>
</tr>
<tr>
<td>Album Sales</td>
<td>23,478,000</td>
<td>28,726,000</td>
<td>-18.3%</td>
</tr>
<tr>
<td>Albums Consumption Units</td>
<td>137,106,000</td>
<td>114,563,000</td>
<td>19.7%</td>
</tr>
</tbody>
</table>

### Album Consumption Units By Format

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD Sales</td>
<td>10,971,000</td>
<td>13,890,000</td>
<td>-21.0%</td>
</tr>
<tr>
<td>Vinyl Sales</td>
<td>3,431,000</td>
<td>3,157,000</td>
<td>8.7%</td>
</tr>
<tr>
<td>Digital Sales</td>
<td>9,003,000</td>
<td>11,596,000</td>
<td>-22.4%</td>
</tr>
<tr>
<td>Other Sales</td>
<td>73,000</td>
<td>83,000</td>
<td>-12.4%</td>
</tr>
<tr>
<td>Track Equivalent</td>
<td>7,242,000</td>
<td>9,932,000</td>
<td>-27.1%</td>
</tr>
<tr>
<td>Audio On-Demand Equivalent</td>
<td>106,386,000</td>
<td>75,905,000</td>
<td>40.2%</td>
</tr>
</tbody>
</table>

*All data measures U.S. activity as of the week ending March 21, 2019. All units counts are rounded to the nearest thousand.

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**Year To Date Track Sales By Age**

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>CURRENT</td>
<td>24,216,000</td>
<td>38,659,000</td>
<td>-37.4%</td>
</tr>
<tr>
<td>CATALOG</td>
<td>48,208,000</td>
<td>60,663,000</td>
<td>-20.5%</td>
</tr>
</tbody>
</table>

*All data measures U.S. activity as of the week ending March 21, 2019. All units counts are rounded to the nearest thousand.

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**Album consumption units** — also known as albums plus TEA plus SEA — consists of album sales, track-equivalent album (TEA) sales whereby 10 tracks equal one consumption unit; and stream-equivalent albums (SEA) whereby 1,250 paid and/or 3,750 ad-supported audio on-demand streams (OAD) equal one consumption unit.