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STRANGE TRIP
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HEADLINER TO
GO-TO HITMAKER



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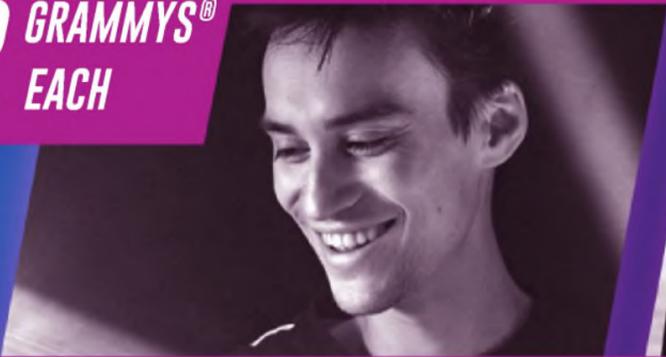


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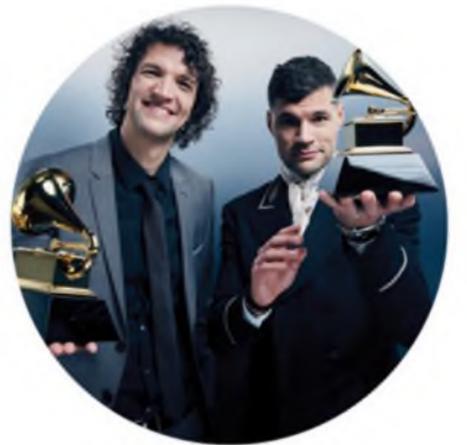
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billboard Hot 100



Justin Bieber's Perfect 10, Thanks To '10,000 Hours'

JUSTIN BIEBER'S FIRST FORAY ONTO *BILLBOARD'S* Country Airplay chart results in not only his first leader on the list, but also his latest multiformat triumph. "10,000 Hours," with Dan + Shay, spends a second week at No. 1 on Country Airplay, with 36 million audience impressions, according to Nielsen Music/MRC Data. The track rebounds 7-6 on the all-genre Billboard Hot 100, after debuting at its No. 4 high in October, and rules Hot Country Songs (which employs the same streaming-, airplay- and sales-based formula as the Hot 100) for a 16th week.

Bieber has now topped 10 radio airplay charts in his career: Adult Contemporary, Adult Top 40, Country Airplay, Dance/Mix Show Airplay, Latin Airplay, Latin Pop Airplay, Latin Rhythm Airplay (the three Latin charts thanks to his featured turn on Luis Fonsi and Daddy Yankee's 2017 smash "Despacito"), Mainstream Top 40, the all-format Radio Songs and Rhythmic (the first such list that he led, in 2012).

"Some of our biggest songs over the years have been collaborations, by Jason Aldean and Kelly Clarkson, and Kenny Chesney and P!nk," says Nate Deaton, GM of country station KRTY San Jose, Calif. "A Dan + Shay song with a global superstar? [An] amazing opportunity for country radio."

—GARY TRUST

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	CERTIFICATION	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 AIR THE BOX JOROC (R.W. MOORE, JR., S. GLOADE)		Roddy Ricch BRD VISION/ ATLANTIC	1	7
-	2	2	LIFE IS GOOD OZ, D. HILL (N. D. WILBURN, A. GRAHAM, D. HILL, O. YILDRIM, AMBEZZA)		Future Feat. Drake FREEBANDZ/ EPIC	2	2
		HOT SHOT DEBUT 3	GODZILLA D.A. DOMAN (M. MATHERS III, L.E. RESTO, D.L. DOMAN, J.A. HIGGINS, A. VILLASANA)		Eminem Feat. Juice WRLD SHADY/AFTERMATH/ INTERSCOPE	3	1
3	3	4	CIRCLES POST MALONE, FRANK DUKE, S.L. BELL (L.B. BELL, A.R. POST, A. FEENY, W.T. WALSH, K. GUNESBERK)		Post Malone REPUBLIC	1	21
4	4	5	MEMORIES A. LEVINE, THE MONSTERS & STRANGERZ (A.N. LEVINE, M.R. POLLACK, J.D. BELLON, J.K. JOHNSON, S. JOHNSON, J.K. HINDLIN)		Maroon 5 222/ INTERSCOPE	2	18
5	7	6	10,000 HOURS ● Dan + Shay & Justin Bieber D. SMYERS (D. SMYERS, S. MOONEY, J.J. DILLON, J. HENOLD, J.D. BIEBER, J. BOYD)		WARNER MUSIC NASHVILLE/WAR/WARNER	4	16
7	8	7	DANCE MONKEY ● K. KERSTING (T. WATSON)		Tones And I BAD BATCH/ELECTRA/EMG	7	16
6	6	8	SOMEONE YOU LOVED ▲ TMS (L. CAPALDI, ROMANS, B. KOHN, P. KELLEHER, T. BARNES)		Lewis Capaldi VERTIGO/ CAPITOL	1	37
9	9	9	ROXANNE 945KRT, JAE GREEN (A. ZERVAS, J. JENNINGS, J. GREENSPAN, L.L. ARUE)		Arizona Zervas ARIZONA ZERVAS/ COLUMBIA	4	12
10	5	10	LOSE YOU TO LOVE ME MATTMAN & ROBIN (S. GOMEZ, JULIA MICHAELS, J.D. TRANTER, M.L. ARSSON, P. FREDRIKSSON)		Selena Gomez INTERSCOPE	1	14



3

EMINEM FEAT. JUICE WRLD
"Godzilla"

The track from Eminem's new album, *Music To Be Murdered By* — which launches at No. 1 on the Billboard 200 (see page 58) — blasts onto the Hot 100 with 41.1 million U.S. streams and 24,000 sold. Eminem earns his 22nd Hot 100 top 10, marking the eighth-most among solo males, as well as his 13th debut in the tier, the third-most after Drake (22) and Taylor Swift (15). Meanwhile, the late Juice WRLD appears in the top 10 with a third hit, following "Lucid Dreams" (No. 2, 2018) and "Bandit" with YoungBoy Never Broke Again (No. 10, 2019). —G.T.

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
51	47	51	HEARTACHE MEDICATION		Jon Pardi	47	17
	NEW	52	YOU GON' LEARN	Eminem	Feat. Royce da 5'9" & White Gold	52	1
54	51	53	KINFOLKS		Sam Hunt	51	15
43	58	54	SAL GRAVEYARD		Halsey	34	19
87	69	55	STM TUSA		Karol G & Nicki Minaj	55	8
61	56	56	SOUTH OF THE BORDER		Ed Sheeran	53	7
	NEW	57	BLACK SWAN		BTS	57	1
	NEW	58	P*\$SY FAIRY (OTW)		Jhene Aiko	58	1
30	43	59	FUTSAL SHUFFLE 2020		Lil Uzi Vert	5	6
47	52	60	RIDIN' ROADS		Dustin Lynch	47	12
	NEW	61	LEAVING HEAVEN		Eminem	61	1
68	67	62	RITMO (BAD BOYS FOR LIFE)		The Black Eyed Peas	62	9
	NEW	63	COMPLICATED		Mac Miller	63	1
	NEW	64	HAND ME DOWNS		Mac Miller	64	1
62	55	65	TOES		DaBaby	28	8
63	60	66	HOMESICK		Kane Brown	60	10
	NEW	67	PREMONITION (INTRO)		Eminem	67	1
	NEW	68	I CAN SEE		Mac Miller	68	1
53	57	69	VIBEZ		DaBaby	21	17
67	71	70	SLIDE		H.E.R. Feat. YG	67	5
	NEW	71	IN TOO DEEP		Eminem	71	1
59	61	72	HEART ON ICE		Rod Wave	54	11
65	64	73	I HOPE		Gabby Barrett	64	4
56	62	74	START WIT ME		Roddy Ricch & Gunna	56	10
	NEW	75	WOODS		Mac Miller	75	1
	RE-ENTRY	76	NOBODY BUT YOU		Blake Shelton	76	2
58	63	77	NO IDEA		Don Toliver	43	8
70	66	78	SUGAR		Brock Hampton	66	3
69	68	79	BEST ON EARTH		Russ & BIA	68	7
	NEW	80	EVERYBODY		Mac Miller	80	1

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
	30	81	RARE		Selena Gomez	30	2
60	53	82	U PLAYED		MoneyBagg Yo	53	3
	NEW	83	MARSH		Eminem	83	1
	NEW	84	NO REGRETS		Eminem	84	1
52	65	85	OUT WEST		JACKBOYS	38	4
82	76	86	MORE HEARTS THAN MINE		Ingrid Andress	76	4
83	75	87	I WISH GRANDPAS NEVER DIED		Riley Green	75	4
78	74	88	MAKE ME WANT TO		Jimmie Allen	74	4
	NEW	89	LOCK IT UP		Eminem	89	1
75	73	90	WHAT SHE WANTS TONIGHT		Luke Bryan	73	5
	NEW	91	SURF		Mac Miller	91	1
95	77	92	SAY SO		Doja Cat	77	3
	NEW	93	STEPDAD		Eminem	93	1
66	70	94	TAKE WHAT YOU WANT		Post Malone	8	20
74	72	95	WE BACK		Jason Aldean	72	8
84	93	96	HOMECOMING QUEEN?		Kelsea Ballerini	82	7
93	87	97	I HOPE YOU'RE HAPPY NOW		Carly Pearce & Lee Brice	87	3
96	79	98	MAKE NO SENSE		YoungBoy Never Broke Again	57	11
80	81	99	EASY		DaniLeigh	79	12
	NEW	100	THAT'S ON ME		Mac Miller	100	1



16

JONAS BROTHERS
"What a Man Gotta Do"

The single starts as the trio's second No. 1 on Digital Song Sales (42,000 sold), after "Sucker" in March 2019, while also drawing 21 million in airplay audience and 13.4 million U.S. streams.



40

CAMILA CABELLO FEAT. DABABY
"My Oh My"

Cabello adds her seventh top 40 Hot 100 hit — and first as a sole lead since "Never Be the Same" (No. 6, 2018) — as her latest concurrently enters Radio Songs at No. 41 (21.6 million impressions, up 19%).

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LEARNING TO FLY

Tame Impala's Kevin Parker used to prefer solitude. But with a long-awaited album, arena shows and ever more star collaborations on the way, he's owning up to what he really wants: a place at the center of pop music.

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WHAT HAPPENS IN VEGAS

The cancellation of **Marshmello's** \$60 million residency and the closing of KAOS may have grabbed headlines, but they haven't stopped Las Vegas' residency business from burgeoning. An inside look at how to get the most out of a residency contract, 2020's buzziest new shows and more.

Nineteen85 (left) and Daniel Daley of dvsn photographed by Shalan and Paul on Jan. 22 at Victory Social Club in Toronto.



ON THE COVER

Kevin Parker of Tame Impala photographed by Djeneba Aduayom on Jan. 7 in Los Angeles.

TO OUR READERS

Billboard will publish its next issue on Feb. 15. For 24/7 music coverage, go to billboard.com.

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On Her Record-Breaking Grammy Award Wins For

**SONG OF THE YEAR
RECORD OF THE YEAR
ALBUM OF THE YEAR
BEST NEW ARTIST
BEST POP/VOCAL ALBUM**



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How sampling '90s reggae and hip-hop hits has become a popular (and proven) Latin music trend.

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Insomniac founder **Pasquale Rotella** recalls landing on *Billboard*'s inaugural Power 100 list in 2013, after his risky move to change the location of Electric Daisy Carnival paid off.

Janet Jackson and Clive Davis photographed by Jai Lennard on Jan. 25 at the Beverly Hilton in Beverly Hills, Calif.

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— c o n g r a t u l a t e s —

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On The Duo's GRAMMY® AWARD WIN with Dolly Parton



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05.23 | I THINK FINANCIAL AMPHITHEATRE | WEST PALM BEACH, FL ~#
05.27 | VETERANS UNITED HOME LOANS AMPHITHEATRE | VIRGINIA BEACH, VA ~#
05.29 | PNC MUSIC PAVILION | CHARLOTTE, NC ~#
05.30 | CELLAIRIS AMPHITHEATRE AT LAKEWOOD | ATLANTA, GA ~#
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ENTERTAINMENT

SE
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The Market

PG. 18 THE U.K.'S COPYRIGHT CONUNDRUM ✦ PG. 20 MUSIC STOCKS OUTLOOK ✦ PG. 22 SOUNDCLOUD'S CEO



Alicia Keys (left) and Dua Lipa onstage at the Grammy Awards in Los Angeles.

Where Do The Grammys Go From Here?

The academy needs a new chief executive. But he or she will still report to the current board, a system that seems to have created problems for Deborah Dugan — and may make significant change difficult

BY MELINDA NEWMAN

NOW THAT THE JAN. 26 Grammy Awards are behind the Recording Academy, the bruised organization must figure out how to move forward in the wake of embattled president/CEO Deborah Dugan's allegations of voting irregularities, board conflicts of interest and financial improprieties in her Jan. 21 Equal Employment Opportunity Commission complaint.

The biggest obstacle for Dugan, according to her EEOC filing: the academy's 44-person board of trustees, which the organization's top executive reports to. The board must approve most major changes the top executive wants to make. Dugan's account paints a picture of an intransigent board that "is doing everything it can to destroy Dugan for the sole reason that she posed a threat to the 'boys club.'"

The first decision the board faces is

who will lead the 63-year-old organization. One academy insider told *Billboard* that Dugan, who was placed on administrative leave, should return to the helm if her allegations against the academy are true. (This is unlikely but not implausible: On Jan. 26, Dugan's attorneys laid out a scenario that included her reinstatement, and sources tell *Billboard* that Korn Ferry, the executive search firm that handled Dugan's hire, has not been retained again.)

Whoever the new chief executive is, he or she will still answer to the board that Dugan says consists of members who want to maintain the status quo, and in some cases may have incentives to do so. Trustees are not compensated, but are reimbursed for relevant expenses, including attending two annual board meetings and receiving two free tickets to the Grammys. For years, industry insiders have complained that

the board includes some creators who draw more status from their roles as trustees than their day jobs, although to others, award-winning music supervisor Julia Michaels (*A Star Is Born*, *Pitch Perfect*), star producer Jimmy Jam and Universal Pictures president of film music and publishing Mike Knobloch bring significant expertise.

Right now, board of trustee elections are staggered, with no trustee allowed to serve more than two consecutive two-year terms. (A trustee can run for reelection after a year, as long as he or she serves on a local chapter in the interim and continues to be a voting member.) The current composition of the board is 35% female, and 50% of the trustees have served for three years or less, according to a source.

The scope of the chief executive's authority was a negotiating point in Dugan's employment contract, and it is likely to be a sticking point for any potential replacement. Currently, the president/CEO "is the senior executive officer of the Recording Academy," according to the organization's bylaws, whose actions are "subject to the control of the board of trustees." Korn Ferry's job description sent to potential candidates puts it plainly: "The president reports to the board of trustees and its chairperson."

That means making significant change will require the incoming executive to win over the board, which multiple sources say Dugan failed to do. "As an outsider to the organization, I don't think she appreciated its culture," says a former trustee.



Dugan

● KOBALT FOUNDER/CEO WILLARD AHDRTZ STEPPED DOWN TO CHAIRMAN, PROMOTING LAURENT HUBERT TO CEO. ● SONY/ATV MUSIC PUBLISHING NASHVILLE NAMED RUSTY GASTON CEO.

“She started busting humps too fast and too hard.” As another source says, “It was like fighting City Hall. It’s not like you’re running your own business.”

Among Dugan’s most concerning allegations was that the Grammy voting process was “ripe with corruption” and shrouded in secrecy. She specifically called into question the nominations review committees, which determine the nominees on the final ballot in many categories following first-round voting by the 13,000 voting members. Under the organization’s current bylaws, however, the president/CEO cannot unilaterally change the voting process; any adjustments to nominations and voting procedures — from adding a new category to eliminating the nominations review committees — must start with a petition to the Awards & Nominations Committee (one of the national board’s eight standing committees). Only once that committee approves the change can the board of trustees vote whether to ratify it.

The review committees, whose members are not revealed, protect the process, says S-Curve Records founder/CEO Steve Greenberg. “The committees, when functioning as they should, keep the nominations from all just going to the artists with the greatest name recognition,” he says. “I’ve been on the [general field] main nominating committee, and I can tell you that we kept some completely irrelevant recordings by famous names from becoming finalists.” He adds: “If there is corruption or favoritism within the committees, that, of course, should be rooted out immediately.”

Greenberg suggests that the Recording Academy adopt a process more like the one used by the Academy of Motion Pictures Arts and Sciences, which runs the Academy Awards. “The slate of potential nominees [in categories] probably should be winnowed by

knowledgeable committees,” he says. “Then, let the voting members narrow it down to the five or so finalists.”

The academy’s perceived cluelessness about hip-hop has been an especially thorny issue. On Jan. 25, at Clive Davis’ Pre-Grammy Gala, Sean LOVE Combs told the audience that “hip-hop has never been respected by the Grammys” as he accepted his Industry Icon award. “You’ve got 365 days to get this shit together,” he warned.

Combs’ words came as interim CEO and board of trustees chair Harvey Mason Jr. issued a memo to the 25,000-strong academy membership, pledging to hire a dedicated diversity and inclusion officer within 90 days and to create a fund to be distributed annually to organizations focused on women in music. One former national trustee says the academy also should form “a creative think tank to advise the academy on the forward creative culture of the hip-hop community.”

The Recording Academy already has made a number of moves to increase diversity, including inviting 900 music creators prequalified to vote to join in October 2018. All invitees were women and/or people of color and/or under the age of 39. In June, the academy issued 1,340 invitations to join the organization as part of a massive drive to bring in a more demographically diverse and younger membership.

“As bad as this looks, the only way the academy was going to be changed was if something like this happened,” says Grammy-nominated producer Howard Benson. “This isn’t slow change. This was the Challenger disaster. Stuff like that changes the culture at companies and is painful but necessary.” As another insider says, “The Recording Academy is the one place where music business as usual cannot happen.” **B**

Additional reporting by Gail Mitchell.

Music Awards’ Big Winners: Superlawyers

BY DAVE BROOKS

THE RECORDING Academy has been under intense scrutiny since chief executive Deborah Dugan was put on leave earlier in January, and she has since alleged, among other things, that the nonprofit paid “exorbitant” legal fees to law firms including Greenberg Traurig, where the entertainment practice is led by power broker Joel Katz.

But the academy isn’t the only music organization that puts on an awards show that Katz is involved in. The Atlanta-based lawyer also serves as special counsel to the Country Music Association and represents the Latin Recording Academy, which in 2018 he helped negotiate a 10-year TV contract with the Univision network valued at over \$250 million, according to Greenberg Traurig’s website. (Neither the CMA nor the Recording Academy has a general counsel on staff.) Katz also serves on the board of directors of the Grammy Museum Foundation. (Katz did not respond to *Billboard*’s request for comment.)

Katz’s connection to all three Grammy nonprofits shows how much overlap there is among the three boards. The turmoil at the Recording Academy is likely to “affect the Latin academy,” says one top producer. “There are things that both academies should look at, though they’re independent from each other.”

In her Dec. 24 letter to the Recording Academy’s head of human resources, Dugan claimed she was asked to leave the room as members of the executive committee “voted to raise legal fees” paid to Greenberg Traurig as well as the law firm Proskauer Rose, where partner Charles B. Ortner does work for the academy. “The

counsel receiving these unwarranted pay increases also privately represent those who are approving those increases,” indicating “serious fiduciary irresponsibility,” wrote Dugan.

Ortner — whose firm charged the Recording Academy \$900,000 for legal services in 2017, according to tax records — also serves on the board of directors for the Grammy Museum with Katz. Records show that the museum carries at least \$2 million in unspecified liabilities on its books from both the Recording Academy and AEG, which owns the property



Rosalía at the Grammy Awards.

where the museum is located, and an additional \$2.9 million in “deferred rent liability.”

The Recording Academy says its business affairs department handles legal issues under the CFO and the managing director of contract administration. “On a daily basis, those positions work with members of our legal teams at both Greenberg Traurig and Proskauer Rose to make sure the issues coming before the academy and its affiliates are properly staffed with the most qualified attorney at the most suitable hourly billing rate,” says an academy representative.

But one music-nonprofit board member says that the Recording Academy, the Academy of Country Music and the CMA all engage in “over-the-top spending — it’s just what everybody does.” **B**

MARKET WATCH

23.82B

↑ 0.4%

TOTAL ON-DEMAND STREAMS WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending Jan. 23.

13.52M

↑ 2.4%

ALBUM CONSUMPTION UNITS WEEK OVER WEEK

Album sales plus track-equivalent albums plus streaming-equivalent albums for the week ending Jan. 23.

69.65B

↑ 19.2%

TOTAL ON-DEMAND STREAMS YEAR OVER YEAR TO DATE

Number of audio and video streams for 2020 so far over the same period in 2019.

● ICM PARTNERS PROMOTED **ANDREA JOHNSON** TO PARTNER. ● THE NEW YORK KNICKS HIRED UNITEDMASTERS FOUNDER/CEO **STEVE STOUTE** AS A BRAND CONSULTANT.

Eilish's Awards Come Amid Interscope's Hot Streak

Label CEO John Janick on Grammy gold, chart success and artist development

BY STEVE KNOPPER

BILLIE EILISH'S GRAMMY Awards sweep was “a culmination,” says John Janick, founder of the influential independent label Fueled by Ramen and chairman/CEO of Universal Music Group's Interscope Geffen A&M Records. And not only for Eilish, whose sales, including streaming equivalents, jumped 109% in the two days after the ceremony. On the Feb. 1 Billboard 200 chart, Interscope has half of the albums in the top 10 — including sets by Eminem (No. 1), Selena Gomez (No. 6) and DaBaby (No. 8) — and its market share rose from 7.4% in 2016 to nearly 10% in 2019, according to Nielsen Music/MRC Data. “Billie has become the biggest star in the world,” says Janick in a late-night phone

interview, during which he also credits the other members of Eilish's team, especially his indie partner Justin Lubliner of Darkroom Records. “That's exactly what I did with Fueled by Ramen,” he says. “Build an artist for the long term.”

Your biggest artist swept the Big Four categories at the Grammys. What was your night like?

Going in, I heard Finn [Eilish's brother and collaborator, Finneas O'Connell] got producer of the year and [won best engineered album, non-classical]. Lady Gaga got two awards, as did Jacob Collier. Pretty much all of Billie's awards came in the last half of the show, so seeing her name called practically back-to-back was an amazing experience for the company, Billie and her team.

Were you surprised her album connected with Recording Academy voters? And did you do a lot to help that?

It wasn't just about a Grammy plan — it's about making sure we're making the right moves to execute her vision. None of us thought she would sweep the four major categories. You always hope for something like that, but it has only happened one other time.

Does Eilish's Grammy success change your promotion plans? Will she start playing bigger venues?

We've always looked at a 12- to 18-month plan for Billie — she's a career artist who deserves that — and I don't think it's going to change much. That said, winning these awards is great for her career: We expect that she's going to continue to grow and sell more tickets.

Are you planning to release more music to take advantage of this?

Billie and Finn are always working on music — we announced that she's doing the next James Bond theme song, and that will obviously come soon. And there's a documentary that we've been filming. ... But all that has been in the works for a while.

The success of Eilish's album is part of a broader hot streak. On the Feb. 1 chart, Interscope has five albums in the top 10 of the Billboard 200; Rocketman is up for the Academy Award for best original song; and on Valentine's Day, you'll release the new album by Tame Impala, one of the rare modern rock acts that can headline festivals. Eminem, who's obviously at the

foundation of Interscope, is [No. 1 on the chart]. I've been at the company now for eight years, and the other artists [in the top 10] we signed over the last seven years or so. Real artist development — like we did with Billie — takes two, three, four years. With Billie, it took three-and-a-half years. It's the same with getting the culture of the label in the right place and putting a team together. Interscope was always an amazing place, but Jimmy [Iovine, the label's founder] brought me in to tweak it a little bit. And I feel like over the last three years everything has started to come together. The good thing is, it's every genre of music: pop, rock, urban.

A lot of this is about new acts.

Yeah. We've been able to do a good job with the superstars — the Lady Gagas, the Eminems — and I signed Selena, who has been around for a while. But we've also developed these new acts — Summer Walker, DaBaby, Billie Eilish.

You formed Fueled by Ramen when you were around the same age Billie Eilish is now. Does that make it easier to relate to where she is?

I don't know if I can relate to anything Billie's probably feeling — she's become the biggest star in the world. But as far as the approach we took over the last three-and-a-half years, that's exactly what I did when I ran Fueled by Ramen. And Justin, who's our partner at Darkroom, is very much like what I was when I was running Fueled by Ramen. **B**

How Big Can Billie Get?

BILLIE EILISH IS ALREADY the music industry's biggest breakout star: Her debut album, *When We All Fall Asleep, Where Do We Go?*, has earned 2.7 million equivalent album units and sold 701,000 copies in the United States alone, according to Nielsen Music/MRC Data. But her surprise sweep of the four major Grammy categories could catapult her from an alt-pop success to a bona fide global

superstar — green hair and all.

It would have been impossible to predict her historic win, but she's already set up to capitalize on it: Eilish is performing the theme song to the next James Bond movie (out April 2), a gig traditionally reserved for a star of the moment, from Duran Duran (*A View to a Kill* in 1985) to Adele (*Skyfall*, 2012).

Eilish's performance on the broadcast may not have much impact on her career, since viewership fell this year to just 18.7 million, according to Nielsen. But the news



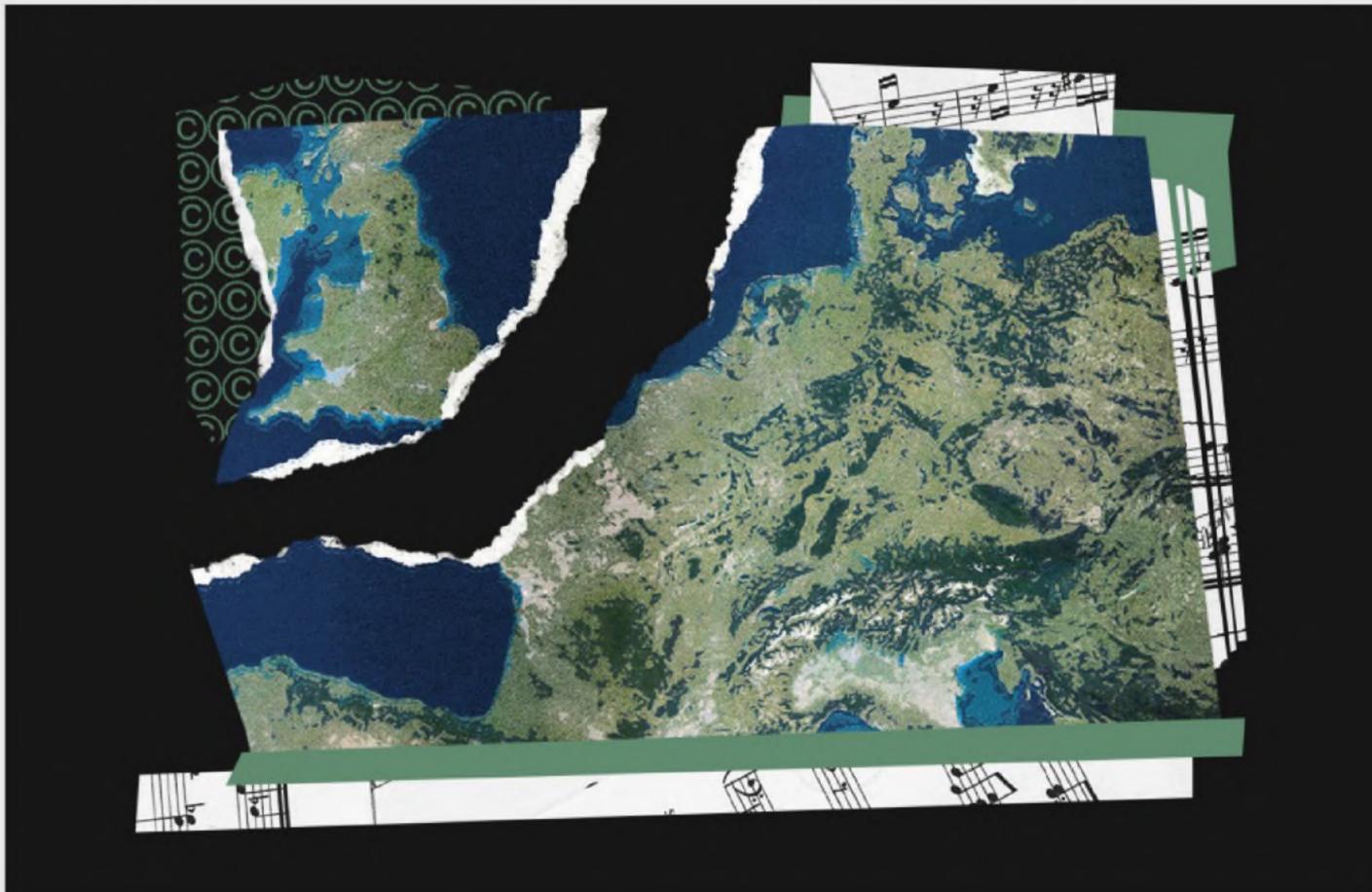
Eilish (left) and O'Connell at the Grammys on Jan. 26.

coverage of her triumph will generate widespread curiosity about her work, which the rise of streaming puts a click away from an increasing percentage of the U.S. population. Eilish already has arena tour dates booked through September, including nights at Madison

Square Garden, The Forum and O2 Arena. And while Grammy wins do not a stadium act make, “Billie Eilish is already there,” according to Dennis Arfa, an agent for Billy Joel, Rod Stewart and Metallica. Eilish could still add more shows. “Perhaps,” speculates Brock Jones, a

longtime Nashville promoter. “But at some point she and Finneas [O'Connell, her brother, producer and co-writer] have to go back in the studio.”

Another big Grammy winner was O'Connell, who won for producer of the year, non-classical, positioning him to work with any number of artists. Ron Delsener, head of Live Nation's New York office, also sees potential in a brother-and-sister act. “I hate to date myself, but you remember The Carpenters? They always have the option. Why not keep it nice, warm and fuzzy?” —S.K.



Brexit Throws EU Copyright Directive Into Doubt In U.K.

The law was considered a landmark victory for artists by making YouTube liable for using unlicensed content in Europe

BY RICHARD SMIRKE

 **LONDON** — As the United Kingdom edges closer to leaving the European Union, fears about Brexit's negative impact on the British music industry continue to swirl. The current conundrum: whether one of the world's biggest recorded-music markets will miss out on the hard-fought gains rights holders won under the EU Copyright Directive, which will hold online platforms like YouTube liable for unlicensed content.

In March 2019, when the European Parliament passed the directive — despite fierce lobbying against it from Google and other tech companies — the law was hailed as a landmark victory for creators and rights holders. The directive would essentially end the “safe harbor” immunity of sites like YouTube in Europe — and thus require them to reach “fair remuneration” deals with rights holders. In business terms, that means YouTube would pay higher royalties closer to the amounts paid by Spotify and Apple.

When the EU Copyright Directive was passed, all 28 EU member states

were given two years to implement the directive into national law. It was unclear at the time whether the United Kingdom, as a departing member of the EU, would be included in the mandate.

British government minister Chris Skidmore answered the question recently, saying that because the United Kingdom is leaving the EU on Jan. 31 (well in advance of the EU's two-year deadline), it “will not be required to implement the directive, and the government has no plans to do so.”

Given that the United Kingdom was one of 19 EU countries that supported the Copyright Directive in the final European Council vote, Skidmore's announcement was a surprising — and unwelcome — development to the creative sector.

Britain's music business is worth 5.2 billion pounds (\$6.8 billion) to the country's economy, according to umbrella trade group UK Music. It generates annual export revenue of 2.7 billion pounds (\$3.5 billion) and employs over 190,000 people in the country. In a global context, the

United Kingdom is the third-largest producer of recorded music in the world, after Japan and the United States, according to IFPI. In 2018, the United Kingdom made \$1.4 billion in recorded-music sales.

Many fear that failure to implement the copyright directive will damage the British music economy.

“For advocates of Brexit, the U.K.'s departure from the EU was supposed to provide clarity and certainty,” says Music Managers Forum chief executive Annabella Coldrick. “Unfortunately, only days before Jan. 31, the U.K.'s artists, songwriters, musicians and producers now find themselves faced with the reverse.”

“Lack of clarity will stifle the U.K.'s creative sector,” says Andrea Martin, chief executive of collecting society PRS for Music. “If our creator community is not going to benefit from the same level of protection as those in Europe, we urge the government to set out clearly and quickly how it will ensure the U.K. remains an attractive home for creative businesses and their rights.”

Helen Smith, executive chair of European indie labels trade group IMPALA, agrees, calling Skidmore's announcement a “blow to the U.K. economy” that sends “a very negative message to British creators about how their work is valued [which puts the country at risk of] becoming the copyright dustbin of Europe.”

UK Music's deputy chief executive Tom Kiehl predicts the only way the British music industry can maintain growth is if it takes advantage of the provisions set out in the copyright directive. Any failure to carry over the bill's key measures to U.K. law will let YouTube owner Google “off the hook,” Kiehl wrote in a letter to Skidmore that demanded a meeting to reconsider the issue. “It means that creators will continue to get a raw deal.”

The fate of the copyright directive in the United Kingdom is one of many conversations music industry executives are having with British policymakers about strengthening and modernizing the country's copyright laws for the digital era. Industry sources say the government favors adopting several of the copyright directive's key measures in U.K. legislation. Among those is making user-uploaded content platforms liable for hosting unlicensed content and the requirement for “fair remuneration” deals with rights holders. However, there is no guarantee that the government will move forward on those measures now that the European Union Withdrawal Act has become law.

“It remains of vital importance to British music and the U.K.'s creative industries that digital platforms pay fairly for the content they use,” says Geoff Taylor, chief executive of labels trade group BPI. Taylor says the organization will continue to work closely with the government to ensure this goal is met.

“Clarity is critical,” adds John Phelan, director general of international music publishing trade association ICMP. He says that since the copyright directive was passed last year, “governments worldwide have informed us they are looking to replicate [its terms], not shy away from it. It would set the U.K. industry backward not to follow a similar path.

“The U.K. can change the vehicle,” says Phelan, “but it's crucial the destination remains the same. Not doing so would seriously shake the industry's sustainability.”

● INTERSCOPE RECORDS SIGNED ARGENTINE ARTIST **KHEA** WORLDWIDE. ● **LEWIS CAPALDI** SIGNED AN INTERNATIONAL NEIGHBORING RIGHTS DEAL WITH KOBALT.



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THE NOMINEES & WINNERS OF
THE 2020 GRAMMY AWARDS®

A young child with brown hair, wearing a red and white plaid shirt, blue jeans with white stars, and red sneakers, is playing a yellow acoustic guitar. The child is wearing large white headphones with red accents. To the left of the child is a vintage gramophone with a large, flared horn. The background is a plain, light-colored wall. The entire image is overlaid with a semi-transparent teal filter.

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The Year In The Music Biz

FIVE KEY TAKEAWAYS FROM 2019

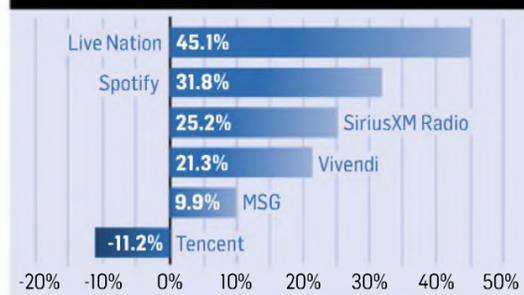
THANKS TO A CONTINUING BULL

market, nearly every music business stock had a fantastic year regardless of the company's profitability. Most of them, however, underperformed the S&P 500's 29% gain, with the notable exceptions of Live Nation and Spotify. As the new year begins, here are the biggest lessons from the last one:

- ▶ **2019 was the year investors** lost patience with losses. Unicorn startups — private companies valued at \$1 billion or higher — were scrutinized after a slew of failed initial public offerings. Investors now care more about profitability.
- ▶ **Tencent Holdings scored** the year's biggest deal when it bought a 10% stake in Universal Music Group from Vivendi for 3 billion euros (\$33.3 billion), valuing UMG at \$33.33 billion, when the market values all of Vivendi at \$39.5 billion. At Tencent's valuation, the rest of Vivendi — namely cable TV provider Canal+, advertising/PR firm Havas and French-language publisher Editis — would be worth an unbelievably low \$6 billion. Vivendi shares only rose 21.3% in 2019 compared with the Euronext index's 24.8% gain.
- ▶ **If digital music leaves** a streaming service little opportunity for profit, why not add products with better margins? Spotify quietly introduced podcasts in 2015. Following an October earnings report with a surprise profit, CFO Barry McCarthy said podcasts would help Spotify's gross margin improve from roughly 25% in 2019 to 35% in 2023.
- ▶ **People are willing to** pay more for concerts than recorded music: Live Nation, the world's largest concert promoter, finished the year up 45.1%. By acquiring competing promoters and ticketing companies, Live Nation is creating a positive loop: Concerts sell tickets and sponsorships to generate the cash used to purchase more promoters and ticketing companies.
- ▶ **Look beyond the calendar** year for a better picture of stock performance. Case in point: Tencent Music, a spinoff of Tencent Holdings, had a dismal December. Its shares fell 5.6% while other music stocks gained 3.5% on average — but its shares gained 18.5% in the first two weeks of 2020. —GLENN PEOPLES

GREATEST HITS

Music stocks from best to worst in 2019



Lewis (left) and Beck performed at the CORE Gala on Jan. 15.

GOOD WORKS

Turning The Tables

When they're not writing and producing records, Linda Perry and Kerry Brown are programming multimillion-dollar charity bashes

BY STEVE BALTIN

LIKE MANY A LOS ANGELES origin story, We Are Hear's starts with Courtney Love. In the early 2000s, Love was working on songs for a never-released album with songwriter-producers Linda Perry and Kerry Brown — who didn't realize they were working on the same project until their respective wives introduced them over dinner. Perry and Brown hit it off, and in 2017, they decided to go into business together as We Are Hear, a record label, management company and publishing house whose clients include Natasha Bedingfield, Imogen Heap and Pete Molinari.

In 2018, when wildfires ripped through central California, Perry and Brown realized that their creative talents — and industry connections — could also serve a higher purpose. Friends of Perry's who own a ranch in Malibu, Calif., asked for her help organizing a benefit concert for Woolsey Fire victims. In less than two weeks, Perry and Brown booked a veritable music festival's worth of talent: Katy Perry, Joe Walsh, Gwen Stefani, Alanis Morissette, Rita Ora, Rick Springfield and Incubus all performed at the One Love Ranch concert. Instead of buying a customary charity-dinner table, attendees could purchase a trailer replete with food, drinks and chairs to take in the show for \$100,000. Perry and Brown sold every last one.

"Normal galas, as beautiful as they are, are sit-down dinners [with] rubber chicken," says Perry. "We're not going to do that."

We Are Hear has since become the go-to partner for celebrity nonprofits looking to host once-in-a-lifetime charity events. Perry and Brown partnered with The Art of Elysium, a nonprofit that raises money

for artists in crisis, for its annual Heaven Is Rock and Roll fundraiser in January. Perry and Brown worked with Live Nation CEO Michael Rapino to turn Los Angeles' Hollywood Palladium into a modern-day CBGB — with Dave Grohl and Krist Novoselic leading a Nirvana reunion along with performances by Marilyn Manson, Cheap Trick, St. Vincent, L7 and others. Entry to the event cost anywhere from \$250 for a single ticket to \$150,000 for a premier table.

The same month, Sean Penn recruited We Are Hear to curate his annual CORE Gala benefit for Haiti. "We wanted something light and fun, but that had an Americana feel to it [because] Sean Penn is an American man — he's rugged," says Perry. As part of her vision, Portugal. The Man remained onstage the whole night as the event's house band. Beck and Jenny Lewis performed a spare duet of the Gram Parsons classic "Love Hurts," and Dwight Yoakam sang his rollicking rendition of Elvis Presley's "Suspicious Minds." By the end of the night, the gala had pulled in \$5 million.

Perry and Brown try to reflect both the cause and the personality of the event's host in its design and programming. "If you combine a genuine appreciation for music with a passion to share authentic art, you have We Are Hear," says Brown. "We are breaking an outdated model — we want to remind not only fans, but artists, of how powerful music can be."

As for what's next, Perry isn't shy about the artists she dreams of booking: "If I could get Chrissie Hynde and Stevie Nicks at an event, I would literally die — I would be like, 'Now I've done it all,'" she says. "But it'll happen. I know it." **B**



Brown (left) and Perry

LIVE VEGAS



Sade Smith
DEUCES ARE WILD
LAS VEGAS RESIDENCY
NOW - FEB 15 & MAY 20 - JUNE 4
PARK THEATER
AT PARK MGM



RuPaul's DRAG RACE
LIVE
DIRECTED BY
RUPAUL & JAMAL SIMS
NOW - AUG 1
Flamingo



GWEN STEFANI
Just a Girl
FINAL DATES
FEB 7 - 22
MAY 1 - 16
planet hollywood
RESORT & CASINO



The Doobie Brothers
LAS VEGAS RESIDENCY
FEB 7 - 22
THE VENETIAN RESORT



MARIAH CAREY
THE BUTTERFLY RETURNS
FEB 14 - 29
CAESARS PALACE
LAS VEGAS



JEFF DUNHAM
SERIOUSLY!?
FEB 16 - MAY 24
CAESARS PALACE
LAS VEGAS



CHRISTINA AGUILERA
FEB 26 - MAR 7
planet hollywood
RESORT & CASINO



Chicago
LIVE IN VEGAS
FEB 28 - MAR 14
THE VENETIAN RESORT



ROD STEWART
THE HITS
MAR 6 - 21
SEPT 18 - OCT 3
CAESARS PALACE
LAS VEGAS



BRUNO MARS
MAR 6 - APR 25
PARK THEATER
AT PARK MGM



SHANIA TWAIN
Let's Go!
THE LAS VEGAS RESIDENCY
MAR 13 - 28
MAY 20 - JUNE 6
planet hollywood
RESORT & CASINO



LL COOL J
LIVE LAS VEGAS
MAR 20 - 28
THE VENETIAN RESORT



JONAS BROTHERS
IN VEGAS
APRIL 1 - 18
PARK THEATER
AT PARK MGM



KELLY CLARKSON
invincible
THE LAS VEGAS RESIDENCY
APR 1 - 11 & JULY 29 - SEPT 26
planet hollywood
RESORT & CASINO



Reba Brooks & Dunn
TOGETHER IN VEGAS
APR 8 - DEC 12
CAESARS PALACE
LAS VEGAS



KEITH URBAN
LIVE
APR 24 - NOV 21
CAESARS PALACE
LAS VEGAS



LADY GAGA
JAZZ & PIANO
APR 30 - MAY 16
PARK THEATER
AT PARK MGM



PETE TOWNSHEND **ROGER DALTRY**
The Who
MOVING ON!
MAY 5 - 16
CAESARS PALACE
LAS VEGAS



STING
MY SONGS
THE LAS VEGAS RESIDENCY
MAY 22 - JUNE 6 & AUG 15 - SEPT 2
CAESARS PALACE
LAS VEGAS



SCORPIENS
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QUEENSRYCHE
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LIVE NATION



FROM THE DESK OF

KERRY TRAINOR

CEO, SoundCloud

BY TATIANA CIRISANO

PHOTOGRAPHED BY ANNIE TRITT

WHEN KERRY TRAINOR JOINED SoundCloud in August 2017, the streaming service's future was hanging by a thread. The company, which started as a platform where musicians and other users could upload audio content, licensed or not, had kick-started the careers of Chance the Rapper and Lil Uzi Vert. But after years of expenses exceeding revenue — plus a lukewarm reaction to its licensed SoundCloud Go subscription service — the company cut 40% of its staff to stay afloat. Co-founder/CEO Alexander Ljung stepped down, and Fred Davis' The Raine Group and Singapore-based Temasek Holdings provided a \$170 million emergency cash infusion.

But Trainor saw potential in the chaos — specifically in the way SoundCloud could help creators. “That was the whole reason I joined the company,” he says.

Under Trainor, SoundCloud has built even more creator-focused features, allowing artists to reach new listeners and earn revenue. The SoundCloud Premier direct monetization program allows artists to distribute their music to all the major streaming services and receive 100% of the payouts directly. The acquisition of artist services company Repost Network in May 2019 added new distribution and analytics tools. And in November the platform launched Promote, another tool that lets creators place their songs atop listeners' feeds.

By 2019's fourth quarter, SoundCloud had gone from the brink of Chapter 11 to stability with three main sources of revenue: creator products/services, consumer subscriptions and advertising. SoundCloud hosts over 200 million unique tracks by 25 million creators across 180 countries.

Working between SoundCloud's Berlin headquarters and its New York location (where his

desk is smack in the middle of the office), Trainor now spends his days leading product development meetings, reviewing marketing plans and, when he can, getting direct feedback from artists. “It's as simple as, ‘What can we do for you?’” he says. For example: When Lil Tecca recently came by the New York office to celebrate breaking the record for longest consecutive charting No. 1 song on SoundCloud's ranking (with “Ransom”), the team gifted him a pair of custom Nike Air Force 1s emblazoned with the SoundCloud logo.

SoundCloud still faces formidable competition from much larger companies, as Spotify, Apple Music and YouTube Music have all introduced their own creator support systems. So Trainor — and SoundCloud — will have to find ways to keep helping artists, even as they try to find more subscribers.

Trainor photographed Jan. 22 at SoundCloud in New York.

How do you differentiate SoundCloud from other streaming services in the minds of consumers?

The mass streaming services are doing a great job of providing a clean, clear access point for the established commercial catalog of music. But we're built in a totally different way. [They're] built from the consumer experience inward; we're built from the creators outward. We're a combination of college radio, the influential clubs and rappers handing out demos out of their cars. We're much closer to the ground.

What tools do artists use the most on the platform?

Private sharing with people you're collaborating with. Either you're in a band, or one of you is a producer or an A&R [executive], and you want to send a demo privately. Examples like that are overlooked, but there is a need. You can also interact and message directly, and get interactive feedback from your fan base. We also give creators access to a robust set of stats; [for example], you might want to know where your most dedicated fans are because that's an opportunity to think about touring.

What challenges are independent artists facing today and how does SoundCloud help them?

How to get traction and cut through. There's so much more music in the world, which is a wonderful thing, but it's a double-edged sword. You have to start with that core fan base — the first thousand fans who are moving an act forward. Finding those fans is something SoundCloud allows you to do in a different way because you can interact directly. You can put your music on any other platform, but to get picked up into playlists, you have to have some traction. We give artists the tools to generate that.

What artists today do you think best exemplify the SoundCloud spirit?

You have Billie Eilish, a "first on SoundCloud" artist [who started her career on the platform], redefining where pop is headed. But on the other hand, you have someone like Lil Tecca, who is just starting to pop out. It's that spectrum, from young and emerging hip-hop [to] where pop is headed. We want SoundCloud to be as accessible as possible in any way in which people want to express themselves — having that wide spectrum that Billie and Tecca are representative of.

“ARTISTS CONTINUE TO MAINTAIN THAT HOME ON SOUNDCLOUD BECAUSE IT'S WHERE THEIR MOST FAITHFUL FANS ARE.”



1. A longtime musician, Trainor keeps this guitar handy as “a reminder of how I ultimately connect,” he says. “It’s a privilege to work on something that you deeply care about.” 2. The company T-shirt Trainor received on his first day in the Berlin office. 3. Trainor began his music career at online music startup Launch, which issued “CD magazines” featuring artist interviews. “What got me into digital music was the love of the music,” he says, “and then I fell in love with that reinvention of the experience.”

A major artist's manager once told *Billboard*, “SoundCloud is like junior varsity — it's a great way to figure out if you're good at basketball, but the goal is the NBA.” What's your response?

For us, it's all about that full life cycle — we just happen to focus on that earlier stage. But the growth everyone is seeing for the DIY category is really exciting to us. It's not going to be binary anymore; it's more of a continuum. Some artists will choose to stay independent longer because they have the opportunity. If an artist wants to sign a deal with a label, we're extremely supportive of that. We have a unique relationship with labels: We license their music, but we're also often their source of future stars. Ultimately, artists continue to maintain that home on SoundCloud because, even as their career develops, it's where their most faithful fans are. They're not going to abandon that; it's just going to be complemented by further distribution.

What does SoundCloud offer listeners that sets it apart from Spotify, Apple Music and YouTube Music?

The ability to discover new music easily and interact with the creators you're excited about. We're not a social network per se, but we're the most social and interactive of the streaming services. We have a much younger audience. Remember back to a younger point in your music fandom: You were voracious

about finding new music. And that's a social activity. We want the listener to feel like the creators are actually right behind that profile. And listeners come to us because there's stuff they can't find anywhere else, whether that's demos or live DJ sets.

What's your take on the European Union's copyright directive that requires content-hosting websites to take responsibility for copyrighted material hosted on their platforms?

We follow that quite closely, and we're a participant in the process. We have a creator-driven mission — respect for copyright goes hand in hand with that. As the regulatory framework continues to evolve, we're always going to be a part of that conversation [and] we're going to continue to evolve the platform with it. We're committed to making sure that as Article 17 [of the directive] evolves [which could make SoundCloud liable for content uploaded to the platform], that it's all about the best outcome for the creators and owners of the copyrights.

Is SoundCloud still seeking investors? And have there been any acquisition offers?

We don't talk about investment specifically. But from a financial performance perspective, we've dramatically changed the bottom line. There has always been interest in the company, but for right now, we're pretty happy with our path. **B**

The Scene

62nd ANNUAL GRAMMY AWARDS

LOS ANGELES, JAN. 26

The Grammy Awards arrived amid turmoil involving the Recording Academy and its on-leave president/CEO, Deborah Dugan, and began with a tribute to NBA legend Kobe Bryant, who tragically died in a helicopter crash earlier that day. But the show went on: “Music is the most healing thing in the world,” said Alicia Keys, returning as host for the second year running, “so let us get some healing.” That came in the form of Tyler, The Creator’s ferocious medley of *IGOR* hits (pictured); Rosalía’s flamenco-flavored performance of new song “Juro Qué”; Usher’s three-song medley of Prince classics; and a song debut from pop star Demi Lovato, who teared up while singing “Anyone,” which addresses her struggles with substance abuse. H.E.R., who was up for five awards, impressed with brand-new ballad “Sometimes.” Elsewhere, Lizzo, whose eight nods made her the night’s most-nominated artist, took home three awards, including best pop solo performance (“Truth Hurts”), and used her acceptance speech to remind her peers to “lift each other up.” Nipsey Hussle received two posthumous awards, and the team of Lil Nas X and Billy Ray Cyrus nabbed two wins for their record-breaking Billboard Hot 100 No. 1, “Old Town Road.” But the talk of the night was Billie Eilish’s sweep, as she became only the second artist (following Christopher Cross in 1981) and the first woman to collect all Big Four awards for album, record and song of the year, plus best new artist, driven by debut album *When We All Fall Asleep, Where Do We Go?* and hit single “Bad Guy.” —PAUL GREIN



▲ Nipsey’s family members (from left) Margaret Boutte, Emani Asghedom, Samantha Smith and girlfriend Lauren London, who all accepted the late artist’s award on his behalf.



To help perform his smash “Old Town Road,” Lil Nas X (right) brought out his inspiration: Nas.



Billy Porter wore a hat with retractable curtains, writing on Instagram, “Get on my nerves, and the curtain closes!”



▲ Eilish with her brother and collaborator, Finneas O'Connell, who won producer of the year, non-classical for his work on her album.

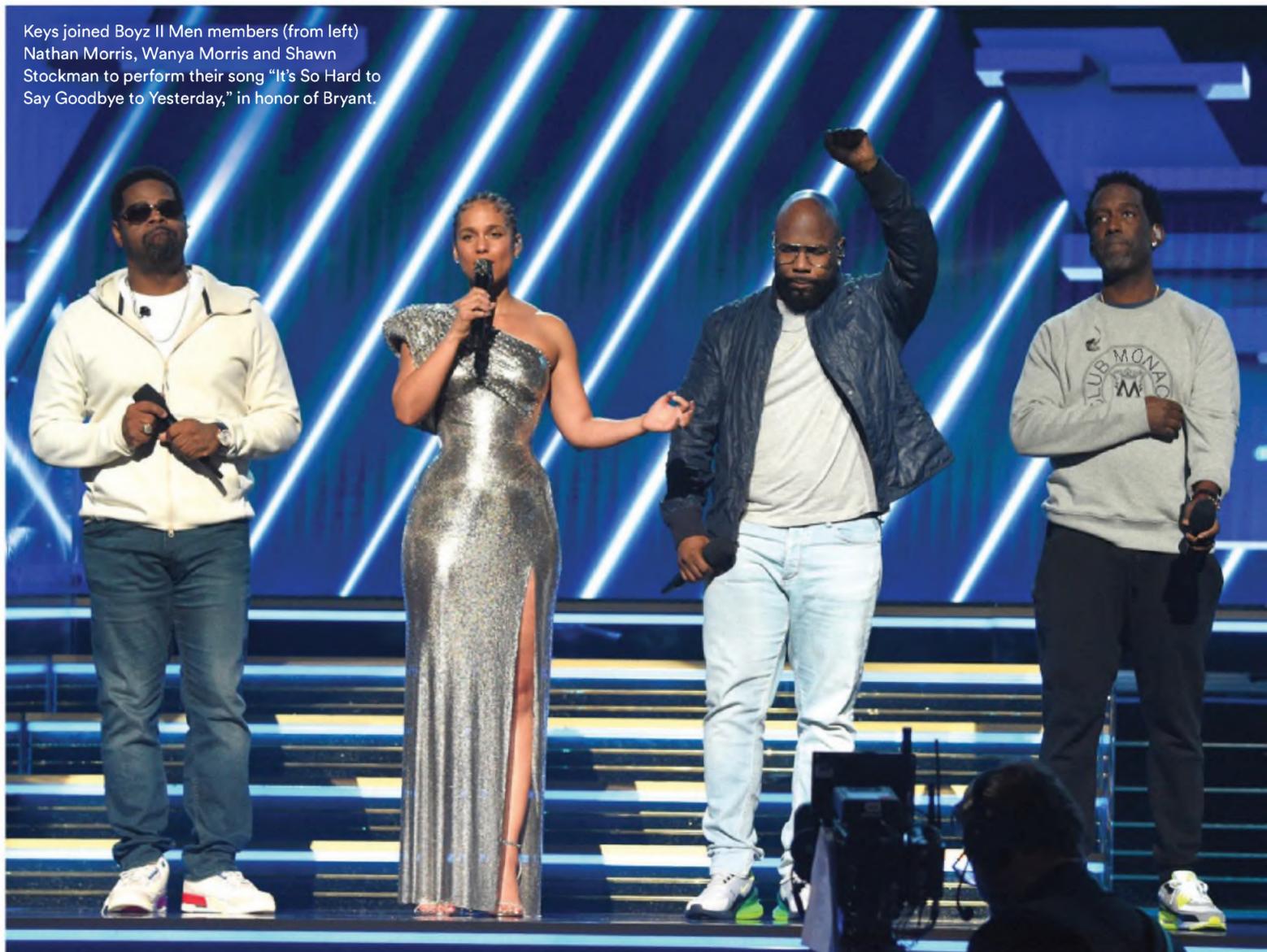


Rosalía took home her first Grammy for *El Mal Querido* (best Latin rock, urban or alternative album).



▲ Lizzo opened the ceremony with a performance dedicated to Bryant, saying, "Tonight is for Kobe."

Keys joined Boyz II Men members (from left) Nathan Morris, Wanya Morris and Shawn Stockman to perform their song "It's So Hard to Say Goodbye to Yesterday," in honor of Bryant.



▲ Ariana Grande's Grammy performance — her first since 2015 — included songs from her album of the year-nominated *Thank U, Next*.



▲ Dan + Shay's Shay Mooney (far left) and Dan Smyers (far right), who won a Grammy for their song "Speechless," with presenters Bebe Rexha (second from left) and Shania Twain.



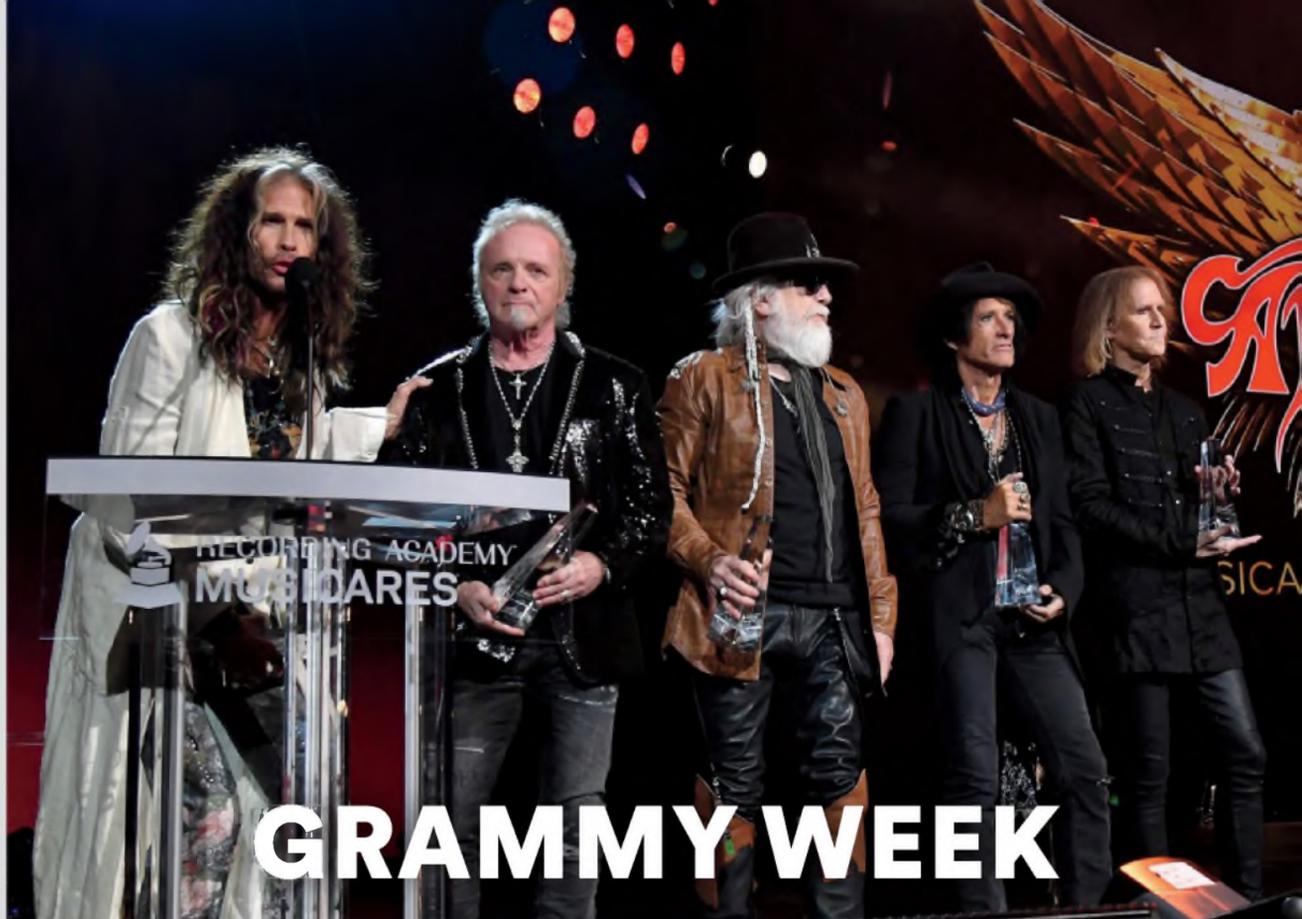
Camila Cabello dedicated a performance of "First Man" to her father, Alejandro Cabello.



▲ Tanya Tucker, who earned her first two Grammys after 50 years in the business, with her boyfriend, Craig Dillingham.



Couple Gwen Stefani and Blake Shelton performed their duet "Nobody but You."

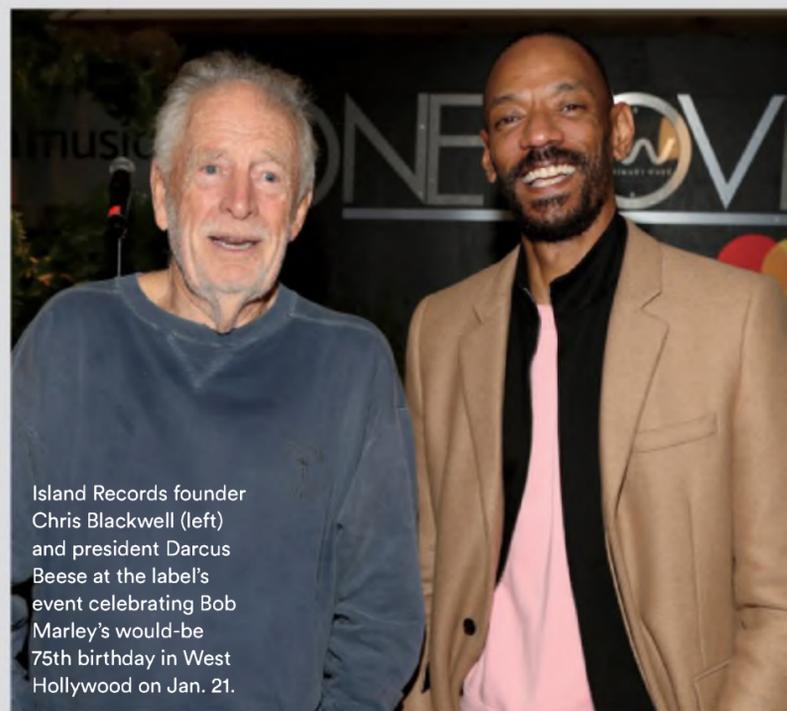


GRAMMY WEEK

▲ Aerosmith was honored as the 2020 MusiCares Person of the Year with a gala and tribute concert in Los Angeles on Jan. 24. The event raised \$6 million for the Recording Academy's philanthropic organization. Frontman Steven Tyler, who has been sober for years, thanked MusiCares for assisting him in his time of need: "Should I, which I won't, fall again, y'all might help me back up." From left: Aerosmith's Tyler, Joey Kramer, Brad Whitford, Joe Perry and Tom Hamilton.



Island Records founder Chris Blackwell (left) and president Darcus Beese at the label's event celebrating Bob Marley's would-be 75th birthday in West Hollywood on Jan. 21.



▲ Universal Music general counsel/executive vp business and legal affairs for North America Jeffrey Harleston and Roc Nation COO Desiree Perez at the Roc Nation brunch in Los Angeles on Jan. 25.



Spotify executives Marian Dicus (left) and Jeremy Erlich at Spotify's Best New Artist Party in L.A. with nominee Yola, who performed, on Jan. 23.



▲ H.E.R. and RCA Records chairman/CEO Peter Edge at Sony Music Entertainment's Post-Grammy Reception in L.A. on Jan. 26.

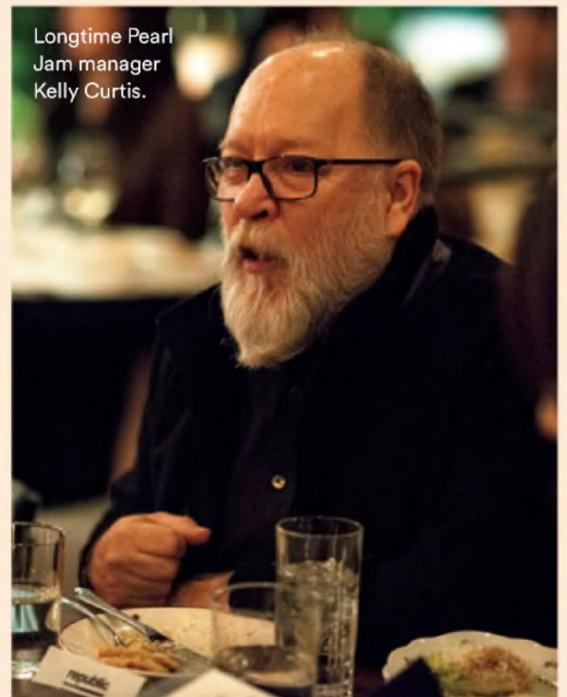
Billboard's 2019 Label Of The Year **REPUBLIC RECORDS**



TEAM EFFORT For the fourth time in five years, Republic Records finished as the top label on *Billboard's* year-end charts. *Billboard* honored Republic, home to artists such as Ariana Grande, Post Malone and Taylor Swift, with a celebratory dinner at CATCH STEAK in New York on Jan. 15. From left: Republic executive vp/GM Jim Roppo, Universal Music Group executive vp Michele Anthony, founder/CEO Monte Lipman and founder/president Avery Lipman.



▲ From left: Republic's Lucas Romeo and Gary Spangler, SiriusXM's Geronimo and Pandora/SiriusXM's Jeff Zuchowski attended the celebration.



Longtime Pearl Jam manager Kelly Curtis.



From left: Republic's Rob Stevenson, Universal Music Group's Joseph Schmidt and Republic's Dana Sano.



▲ From left: *Billboard's* Gary Trust, Silvio Pietroluongo (who presented the award to Republic), Deanna Brown and Jason Lipshutz.

NMPA + BILLBOARD GRAMMY WEEK SONGWRITER SHOWCASE

LOS ANGELES, JAN. 22



▲ Lewis Capaldi was named *Billboard's* Breakthrough Songwriter for his hit "Someone You Loved" at the event co-sponsored by the National Music Publishers' Association.



Finneas O'Connell, who was honored as *Billboard's* first Songwriter of the Year, and Meghan Trainor, who was given the Jay Rosenthal Award for her advocacy of fellow songwriters.



Hit songwriter honorees Tayla Parx (left), who wrote Panic! at the Disco's "High Hopes," and Victoria Monét, a frequent Ariana Grande collaborator, performed.

GRAMMY: MOONEY; CABELLO: RICH/FURY/GETTY IMAGES; TUCKER: EMMA MONTYRE/GETTY IMAGES; WEEK: KEVIN MAZUR/GETTY IMAGES; BLACKWELL: JERRITT CLARK/GETTY IMAGES; H.E.R.: JESSE GRANT/GETTY IMAGES; VIOLETA: EMMA MONTYRE/GETTY IMAGES; DINNER: LIPMAN; MONTED: STEVENSON; JAMIE MCCARTHY/GETTY IMAGES; TRUST: DIMITRIOS KAMBOURIS/GETTY IMAGES; CURTIS: TERRY TENENBAUM; NMPA: (3) TODD WILLIAMS/NOVEMBER IMAGES

CLIVE'S CLASS OF 2020

Each year for his Pre-Grammy Gala, Clive Davis gathers a group of longtime friends, collaborators and rising stars before the awards for a class portrait. This year, he welcomed back Brandi Carlile, invited icons like Joni Mitchell and Janet Jackson, and championed some of today's biggest hitmakers, from Ryan Tedder to Khalid

PHOTOGRAPHED BY JAI LENNARD



GRAMMY
AWARDS

Pre-Grammy Gala group photographed
exclusively for *Billboard* and
The Hollywood Reporter on Jan. 25 at
the Beverly Hilton in Beverly Hills, Calif.



The 2020 edition of Clive Davis and the Recording Academy's annual Pre-Grammy Gala, held at the Beverly Hilton on Jan. 25, made its mark as one of the most memorable in history — even before Grammy Salute

to Icons Award honoree Sean LOVE Combs took the Recording Academy to task with his acceptance speech.

Academy board chair Harvey Mason Jr., who stepped in as interim CEO after previous chief Deborah Dugan was placed on administrative leave on Jan. 16, addressed the elephant in the room from the get-go. After Beck kicked things off with a cold open, Mason offered welcome remarks, calling Grammy Week the time “to reflect on our accomplishments and acknowledge areas of improvement.”

Brandi Carlile paid homage to guest Joni Mitchell with a cover of “A Case of You,” then brought the house down with Cyndi Lauper during a rollicking performance of Lauper’s classic “Girls Just Want to Have Fun.” Carlos Santana revisited his hits “Smooth” (joined by Ryan Tedder) and “Maria Maria” (accompanied by Miguel and Wyclef Jean). In between the performances, Davis gave shout-outs to guests including Beyoncé, JAY-Z, Cardi B, Janet Jackson and Speaker of the House Nancy Pelosi.

The main event was a musical tribute to Combs’ legendary career as an artist and founder of Bad Boy Records, featuring Faith Evans, Ma\$e, Lil’ Kim, Carl Thomas and Combs’ son King. “I never thought I would get to this point where my peers would honor me and show me this amount of love,” said Combs. His 40-minute speech concluded by putting the academy on notice. “Hip-hop has never been respected by the Grammys,” he said. “You’ve got 365 days to get this shit together.” —GAIL MITCHELL



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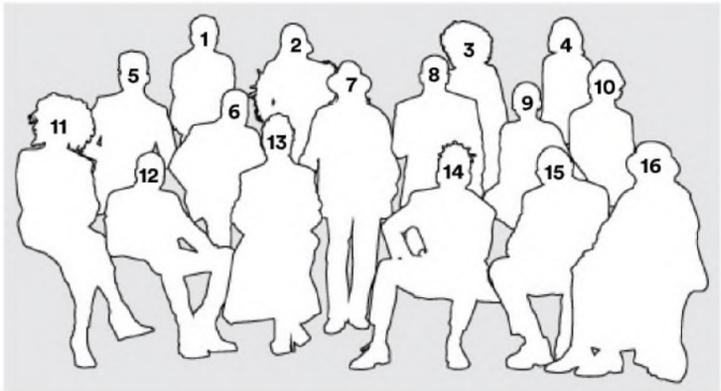


7



8

1 Cynthia Erivo said she hopes to “see more women” in all music industry roles, “not just onstage, but behind.” **2** Bad Boy artist Lil’ Kim. **3** Miguel called Davis “the standard of a music executive.” **4** Carlile, who shared a Grammy win with Tanya Tucker for their collaboration “Bring My Flowers Now.” **5** Khalid recalled meeting Davis at the 2018 gala: “He was so down to earth.” **6** Beck said that for Davis, the business is “more than about music; it’s about culture.” **7** Lauper later grabbed Erivo for a photo opp of the “two Cyns!” **8** Santana said that Davis “makes things happen with and for us.” **9** Asked what changes he wishes to see in the industry, Chance the Rapper said simply, “Liberation.” **10** Adrienne Warren recalled seeing class photos from past galas in Davis’ office: “You don’t realize the magnitude until you look at it on paper.”



Class of 2020 portrait: 1 Ryan Tedder 2 Lil' Kim 3 Adrienne Warren 4 Brandi Carlile 5 Chance the Rapper 6 Khalid 7 Carlos Santana 8 Carl Thomas 9 Cynthia Erivo 10 Beck 11 Cyndi Lauper 12 Wyclef Jean 13 Janet Jackson 14 Miguel 15 Clive Davis 16 Joni Mitchell



BILLBOARD'S 2020 POWER LIST PARTY

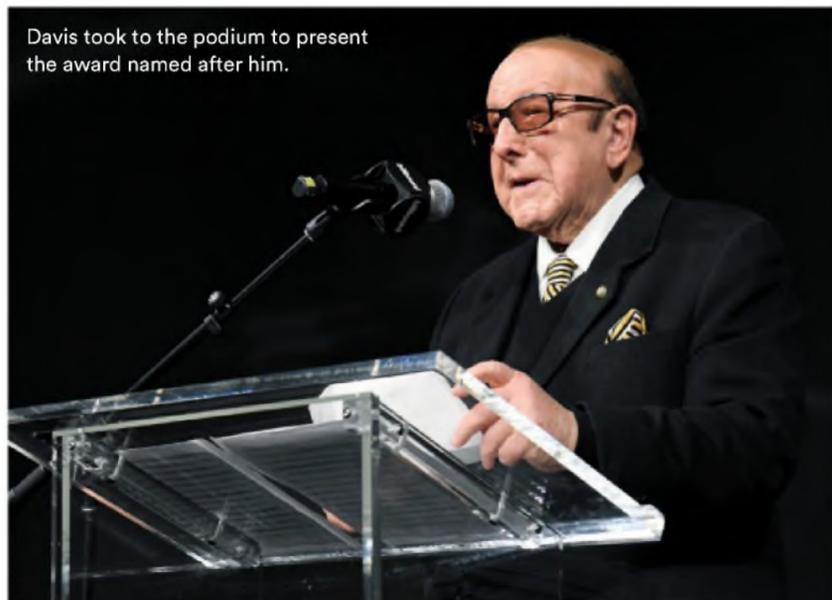
LOS ANGELES, JAN. 23

Billboard's annual Grammy week soirée celebrated the year's top music business executives with new honors — and more honorees than ever. The inaugural Jay Frank Award, named for the digital-music trailblazer who died last year, went to Frank's colleague Mitchell Shymansky, Universal Music Group vp data and analytics, and the first Breakthrough Award went to Columbia Records chairman/CEO Ron Perry for his record-setting success with signee Lil Nas X. Atlantic Records co-chairs Julie Greenwald and Craig Kallman accepted the Clive Davis Visionary Award, with Greenwald jokingly calling their team-up a successful "arranged marriage." Finally, the evening's most prestigious honors went to two pillars of UMG: chairman/CEO Lucian Grainge, *Billboard's* Executive of the Decade, and Universal Music Publishing Group chairman/CEO Jody Gerson, Executive of the Year. Gerson has grown revenue of the world's second-biggest publishing company by over 40% since taking the helm in 2015. Before introducing her onstage, Grainge outlined the four ingredients to success in the music business: great artists, a strong team, a healthy culture and enthusiastic audiences. "You can't build a music company," he said, "without those at your core."

—DAN RYS



UNIVERSAL'S DREAM TEAM "Where did the time go?" said Grainge (right) onstage of his four-decade music career, during which he led UMG through the ambitious acquisition of EMI Recorded Music and into the streaming era. "Some things never change, and that's our relentless focus on ... great artists and great music." Next, he introduced Gerson (left), who announced UMG's \$50,000 donation to She Is the Music, the nonprofit advancing women in the industry. Gerson serves on the organization's board and noted, "I am being honored not as a female executive, but as an executive. It is my hope that this award will help pave the road for more exceptional and diverse leaders to come."



Davis took to the podium to present the award named after him.



Producer Bangladesh (left) and rapper BIA



Honorees Rob Light (left) of Creative Artists Agency and YouTube's Lyor Cohen

▼ District 18 Entertainment founder/CEO Jonathan "Brooklyn Johnny" Descartes, a 2020 *Billboard* Impact List honoree.



▲ Spotify honorees Horacio Gutierrez and Dawn Ostroff



▲ Perry and fellow Power List honoree Jacqueline Saturn of Caroline/Harvest



Tobi Lou performed at the event's SoundCloud Showcase afterparty.



▲ Frank's widow, Linda Frank, and Shymansky with his award. "I know Jay would be thrilled that his colleague, and more importantly his friend, is the first recipient to receive this award," said Linda onstage.



New York singer Zsela also performed at the SoundCloud Showcase.



▲ Motown Records' Lindsey Lanier (center left) and honorees, from left: Interscope Geffen A&M's Joie Manda, Capitol Music Group/Motown's Ethiopia Habbtemariam and Interscope Geffen A&M's John Janick.



Atlantic Records honorees, from left: Michael Kyser, Greenwald, Kevin Weaver and Kallman.



▲ Island Records signee Bishop Briggs was among the artists who attended.

EVENTS & HAPPENINGS

billboard
**WOMEN
 IN MUSIC**
2019

PRESENTED BY **YouTube Music**

DECEMBER 12, 2019 | LOS ANGELES

Billboard's Women in Music event honored 2019's most powerful women artists and executives in the music industry. The evening was livestreamed on YouTube, giving fans everywhere an inside look at one of Billboard's biggest galas. For the first time, Billboard named a Woman of the Decade – and that honor went to Taylor Swift. Billie Eilish was named Woman of the Year alongside an exceptional list of honorees, such as Alanis Morissette, Brandi Carlile, Megan Thee Stallion, Nicki Minaj and Rosalía. Roc Nation's Desiree Perez was celebrated as Executive of the Year. Alicia Keys was honored with the American Express Impact Award for her work with She Is the Music, her nonprofit that aims to cultivate the next generation of female leaders in the music business.

Thank you to our 2019 sponsors: American Express, Bumble Bizz, FIJI Water, Honda, JNSQ Wines, Live Nation, Patrón Tequila and YouTube Music.



1 Presenting sponsor YouTube Music brought top creator artist Lele Pons on board to host the preshow livestream from the pink carpet at Billboard Women in Music, interviewing such honorees as Eilish and Rosalía. **2** Thanks to our partners at FIJI Water for supporting Women in Music. **3** Thanks to our partners JNSQ Wines for helping to celebrate the event. **4** Honda's Rising Star Award recipient, Rosalía, caught everyone's attention on the red carpet.



5 Bumble Bizz, the professional networking mode for popular dating app Bumble, celebrated Women in Music by encouraging attendees to share advice for navigating the music industry. 6 Executive honorees Jacqueline Saturn (left) and Ali Harnell enjoyed Live Nation Women Nation's Women in Music stage replica photo booth at the event. 7 Keys accepted the American Express Impact Award for her work to empower females in the music industry and beyond. 8 Eilish received the Woman of the Year honor (presented by YouTube Music), inspiring fans and supporting artists alike. Eilish has over 22 million YouTube subscribers, and readers can learn more about her through "A Snippet Into Billie's Mind," one of YouTube Music's Artist Spotlight Stories. 9 Guests celebrated this year's Billboard Women in Music honorees with Patrón Tequila.



CDP



Crescent Drive Productions is proud to have represented Jeff Bhasker, Brendan O'Brien, and Emile Haynie in their recent Catalogue transactions.

info@cdp.media

The Sound

PG. 40 THE ALBUM GURU ✦ PG. 41 LITTLE BIG TOWN'S INTIMATE TOUR ✦ PG. 42 INSIDE THE HALFTIME SHOW

Nineteen85 (left) and Daniel Daley of dvn photographed Jan. 22 at Victory Social Club in Toronto.

DIVIDE AND CONQUER

R&B duo dvn knows the genre is having a renaissance — and has a plan for how to stand out from the pack

BY DESIRE THOMPSON

PHOTOGRAPHED BY SHALAN AND PAUL



IN 2017, DVSN FOUND ITSELF playing in front of thousands of enraptured German fans. The R&B duo consisting of singer Daniel Daley and producer Nineteen85 had joined Drake on his The Boy Meets World Tour; the act, which had recently signed to his OVO Sound label, figured the 15,000-capacity venues would be mostly tuning out its opening sets. Instead, large crowds at each of three stops in Germany belted back every word. “They’re singing, lighters up, fully tuned in to what Daniel is doing onstage,” recalls Nineteen85. “That’s when I realized, ‘Oh, this is way bigger than us.’”

Drake and Nineteen85 go back: The producer born Paul Jefferies, who was mentored by OVO Sound co-founder Noah “40” Shebib, produced “Too Much” on Drake’s 2013 album, *Nothing Was the Same*. But at the time of the tour, dvsn had released only one album, *Sept. 5*. (A year prior to its release, Drake had played some of the duo’s tracks on the Sept. 5, 2015, episode of his OVO Sound Apple Beats 1 show, which inspired the album’s title.) By February 2016, dvsn had signed a recording contract with OVO Sound. *Sept. 5* arrived the following month, entering the top 20 of *Billboard*’s Top R&B/Hip-Hop Albums chart.

The duo released its second album, *Morning After*, in October 2017 — and it achieved the same feat.

Now, the Toronto-based dvsn is preparing to release its third album, *A Muse and Her Feelings*, in March. It will be the second — following labelmate PartyNextDoor — in a succession of new releases this year from OVO’s roster, which includes Roy Woods, Majid Jordan and Drake.

It’s the same more-is-more strategy that hip-hop labels in particular have had success with in recent years: Top Dawg Entertainment dominated 2017 with releases from Kendrick Lamar and SZA; G.O.O.D. Music took over the



Daley

summer of 2018 with projects from Kanye West, Kid Cudi, Pusha T and Teyana Taylor; and last year Dreamville released its third compilation, *Revenge of the Dreamers III*, plus debut albums from Ari Lennox and EarthGang.

Nineteen85 says it has been inspiring to have other OVO artists working on new music at the same time, and that it even pushed him to go back in the studio while working on *A Muse and Her Feelings* “and step my game up. There are just so many great minds — and no rules.”

At the end of 2019, the duo released a string of singles, of which the Future-featuring, club-ready “No Cryin’” was the biggest departure — and hinted at where dvsn was seemingly heading. But with January’s bass-driven, slinky late-night lead single, “A Muse,” the pair proved that it isn’t going in just one direction. “The whole idea behind dvsn is, we’re going to give you the unexpected,” says Daley. “We are going to go against the grain — be divided from the bunch and separated from the past. The moment you think we’re going to go left, we’re going to do a hard right.”

While working on the new album in Miami, the duo tapped songwriter and frequent OVO collaborator Allen Ritter (Cardi B, Rihanna, Kanye West) for “A Muse,” which fuses live instrumentation with digitally engineered production and samples Lonnie Liston Smith’s 1983 jazz classic “A Garden of Peace,” also famously heard on JAY-Z’s 1996 track “Dead Presidents II.” Daley describes the finished product as “a more new age D’Angelo meets hip-hop meets a 2025 vibe.”

Daley’s vulnerable falsetto in particular has helped dvsn coexist with artists like H.E.R., Summer Walker, Daniel Caesar and Khalid, all of whom have found success by pushing different R&B approaches to mainstream audiences. “In the 2000s, everything sounded similar,” says Nineteen85 of the genre. “[Now], it’s the most diverse it has ever been.”

Adds Daley: “We’ve found the place that [R&B] should go, just by being true to what we love. There is a whole wave of artists that are being so real and so true to themselves. That’s all R&B needed — a jolt of reality.”



Nineteen85

MULTIPLYING SUCCESS

MR. MORGAN

PRESIDENT, OVO SOUND



“I knew Daniel and Nineteen85 as an incredible singer-songwriter and producer duo. I met

with them one day in 2015 and they unexpectedly played me a 10-song project called *dvsn*. My immediate response was, ‘Has 40 heard this? You need to play this for him ASAP.’ As assumed, 40 loved the project and advised the guys to put it out. Within no time, everyone was coming to us asking about *dvsn* and if they were signed to OVO Sound. We realized we’d be crazy if we didn’t. We then introduced the world to them with that project, *Sept. 5*, as their debut.”

BRYAN-MICHAEL COX

PRODUCER; FOUNDER, ILLUSTRATE NEW IDEAS



“I have been vibing with *dvsn* since day one. When I heard their first joint, I posted about it on

Twitter. Then 40 reached out for me and we eventually made a proper connection. I am a huge fan of Nineteen85 and Daniel, and I am so happy and proud that we have had an opportunity to collaborate on the new project.”

NOAH “40” SHEBIB

PRODUCER; CO-FOUNDER, OVO SOUND



“When Daniel and 85 work together, it’s undeniable. You can recognize their magic [from] all the

way back to the first records they made until now. The consistency is a testament to how they know exactly where they want to take their music, and do.”

GIANCARLO “LO” FALCONI

MANAGER



“Traveling the world with these guys and seeing how the music translates live has been the best part of

working with *dvsn*. People not only sing along at the top of their lungs, they also embrace the emotion of each record, which takes the experience to a whole other level.”



TAKE ME AWAY

MIREI

"MIREI's astounding vocals sound like the audial form of snow." - EARMILK

"The Tokyo-based R&B singer manifests everything lovable, past and present, about the genre." - THE 405

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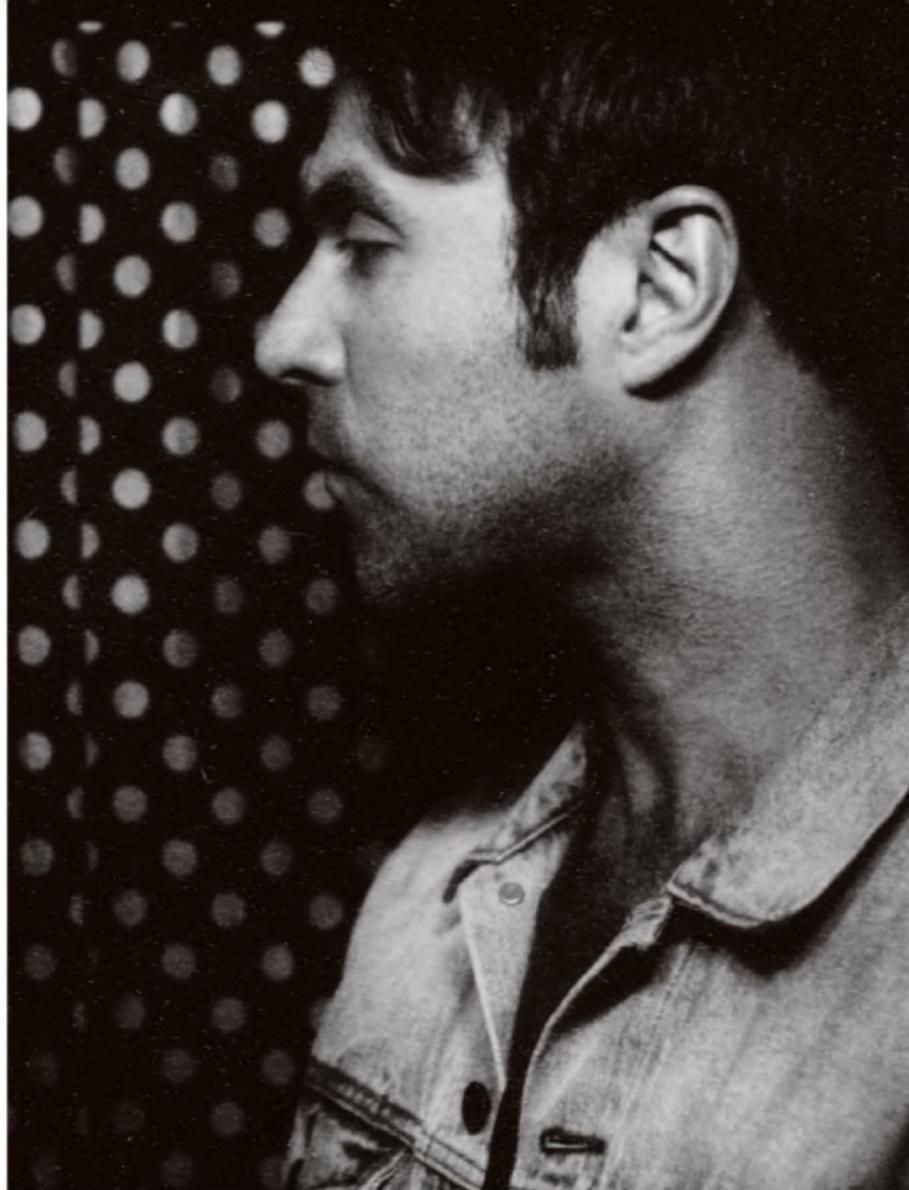
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Orchard.

IN DEMAND

NEIL KRUG

CREATIVE DIRECTOR

For music photographer Neil Krug, growing up in Kansas helped grow his imagination. “This was pre-cellphone, mostly pre-internet,” he recalls. “I wanted to create the world I grew up watching in movies and on TV.” After an early photo essay went viral on Flickr (“the original Instagram,” he says), in 2010 he published *Pulp Art Book*, a fashionable hardcover featuring vintage-looking Polaroid photographs of his then-girlfriend, model Joni Harbeck. “The very first people to jump on that were bands in Los Angeles,” says Krug, who moved to the city within a year. Now 36, he’s one of the music industry’s most sought-after art directors, known for creating psychedelic, cinematic album covers for concept-forward artists like Tame Impala and Lana Del Rey while drawing on everything from expressionist art to anime. One cover can take two years, he says — “and we all know artists are pretty particular.” But with the challenge comes the chance to create a piece of history. “I get to tackle big questions, like: ‘How do we want people to remember this album?’ ‘What image can we create that tells this story?’ The trick, as always, is dodging the obvious answers.” —MEGAN BUERGER



LANA DEL REY
ULTRAVIOLENCE



Before Del Rey — who was a fan of *Pulp Art Book* — met Krug in 2014, she thought he was dead. “All these years and we’ve never figured that one out,” he says today. The two soon started shooting images for her third full-length, *Ultraviolence*, and ended up with over a thousand photos; they spotted the cover almost immediately, which happened to be the first shot Krug had taken. “It was understated, it was haunting,” he says. “I wanted it to feel like the end of a horror film, like the last thing you see before the credits.”

BONOBO
MIGRATION



When Krug first met with producer Simon Green (who performs as Bonobo) in the summer of 2016, Los Angeles was suffering some of the worst wildfires in the city’s history. They settled on two words — “beautifully sinister” — to guide the artwork’s concept and picked a location in the Mojave Desert. “My team and I shot the entire campaign in four hours,” says Krug. As they drove back into the city, he recalls, “it was like driving into hell. I wound up incorporating that feeling of doom into the edit.”

UNKNOWN MORTAL ORCHESTRA
SEX & FOOD



When Krug agreed to shoot the cover for UMO’s 2018 album, the music didn’t exist yet. “[Frontman Ruban Nielson] said, ‘I want you to shoot the cover first and then I’m going to make the record,’” recalls Krug. He used elaborate costumes and oddball props to evoke retro Japanese original video animation (OVA) and manga. He even refashioned a fencing costume as a spacesuit. Of the hundreds of images he shot, Krug was surprised Nielson chose this one, saying: “It’s pretty out there.”

TAME IMPALA
THE SLOW RUSH



Krug says Tame Impala’s Kevin Parker was adamant about traveling to shoot the cover for *The Slow Rush*, so they went to Namibia, in southwestern Africa. “The room you see was pretty destroyed and the sand was almost to the ceiling, so our production crew, including Kevin and myself, shoveled and sculpted it all morning,” says Krug. They closed the location to tourists, but by the time they returned at sunset, the sand had shifted in the wind. “I was a wreck at first,” says Krug, “but it looked so beautiful, like nature just needed to sort things out.”

BEHIND THE HIT

BROCKHAMPTON’S ‘SUGAR’

EVEN AFTER EARNING ITS FIRST Billboard 200 No. 1 album with *Iridescence* in September 2018, Brockhampton was eager to create a follow-up project that was “more accessible,” recalls producer Jabari Manwa. The hip-hop collective had played to growing audiences at that point, but a Hot 100 crossover hit still eluded the act.

At the start of 2019, fellow producer Romil Hemnani says the group started more than 30 songs before suspending its efforts in search of inspiration — which came from Shia

LaBeouf in April. Frontman Kevin Abstract invited the actor over to the group’s creative home in Los Angeles to discuss promotional ideas for his forthcoming solo full-length, *ARIZONA BABY*. “It was a really motivating conversation — he dropped a lot of gems,” says rapper Dom McLennon. “Right after, Jabari and I went downstairs and started working.”

Within 20 minutes, they had the foundation for a new track, on which Hemnani pitched the song down two semitones to discover “new pockets for harmonies.” Soon enough, they finished what has become Brockhampton’s biggest hit to date — the longing, affectionate “Sugar” — and reignited the band’s drive to finish its next album. In August, *Ginger*, Brockhampton’s fifth album, arrived, reaching No. 3 on the Billboard 200.

The self-described boy band intended to release “Sugar” as the album’s lead single, but once it leaked in June, the group decided to wait until after *Ginger* dropped. Three months after its release, the band officially announced “Sugar” as a single and in December shared its trippy, NSFW music video — which includes a murderous alien — directed by Abstract (the idea came to him in a dream). Now, on the Hot 100 dated Jan. 25, “Sugar” has peaked at No. 66. And though the group hoped the song would chart immediately, Hemnani says the band is even happier it’s taking off now.

“It’s reassuring to make something you feel has the potential to be great that follows through,” he says. “We can do weird ideas that we think are good, and it’ll still connect with people.” —JOSH GLICKSMAN

Brockhampton’s bearface (left) and Merlyn Wood in the “Sugar” music video.



Little Venue, Big Draw

Why Little Big Town pivoted to more intimate theater shows — and space geekery — after mastering the arena tour

BY TAYLOR WEATHERBY

IN 2017, LITTLE BIG TOWN played 10 shows at Nashville's Ryman Auditorium, its first residency at the famed venue. The country quartet would soon be playing arenas much bigger than the 2,300-capacity Ryman on its 2018 tour, but the Ryman run gave Leslie Cohea, GM at Little Big Town's management company, Sandbox Entertainment, an idea. "She was like, 'This is what people want to see: They want to come to theaters and experience an intimate evening with y'all,'" recalls Little Big Town's Karen Fairchild. "She was convinced that should be the next phase of what we do [for] touring."

So, on Jan. 16, Little Big Town kicked off the *Nightfall* tour at New York's Carnegie Hall. The jaunt will take it to 20 U.S. theaters through May 2 in promotion of its ninth album, *Nightfall*, which arrived Jan. 17. In cities where it has proven to have bigger followings (like Chicago and Boston), the band will play multiple nights with a rotating setlist.

Fairchild first felt motivated to play around with the setlist after recently seeing John Mayer perform in Nashville. "I went by myself and sat with all the drunk girls in the 14th row," she says. "It was really fun to go, 'I wonder what song he's going to play [next].'"

Fairchild says that kind of spontaneity will be more challenging to execute, but fellow bandmate Kimberly Schlapman assures the group has rehearsed more than ever.

Little Big Town agreed that theaters were the best setting for its cinematic-sounding new album; plus the ornate spaces inspired it to be more creative with stage design. The tour features the band's most visually stimulating production yet and brings the theme of nighttime coming to life. Several shots of the moon, inspired by NASA astrophysicist Scott Bolton (a friend of the band), are displayed on a backdrop during the show. "We're space nerds," admits Fairchild.

Little Big Town isn't sure just yet whether its next leg of the *Nightfall* tour will move back to larger venues — but for now, it is confident in delivering a show that will stand out, while peers like Jason Aldean and Lady Antebellum are scheduled to tour arenas and amphitheaters this year.

"Country is a very oversaturated marketplace, so you've got to come up with things that draw [fans] in," says Fairchild. Adds Cohea: "Sometimes the bigger option is not always the best. It's not all about the amount of tickets you sell. It's about your audience — giving different experiences and levels of connection is important." ■



From left: Little Big Town's Jimi Westbrook, Schlapman, Fairchild and Phillip Sweet at Carnegie Hall on Jan. 16.

BIG IN... South Africa



NDUDUZO MAKHATHINI

IN 2014, PIANIST NDUDUZO MAKHATHINI STARTED his own indie imprint, Gundu Entertainment, with his wife, Omagugu. Through it, the 37-year-old from South Africa's KwaZulu-Natal province has released eight of his own albums, while also producing for other artists, along with playing festivals across the country and collecting accolades like the Standard Bank Young Artist Award for jazz.

Three years after his indie launched, Makhathini signed with Universal Music South Africa, making his major-label debut with the South African Music Award-winning *Ikhambi*, released in 2017. In early 2019, UMSA brought him to the attention of Blue Note (which is under the Universal Music Group banner), and last November, Makhathini officially became the first South African to sign to the iconic jazz label. (He remains signed to UMSA, with Blue Note releasing his music in the United States, while Gundu continues its licensing deal with UMSA with hopes of becoming a production house that produces for Blue Note Records and others.)

Makhathini is excited that the deal coincides with South Africa celebrating 80 years of jazz history. "That's a long lineage, and even though there had never been any Blue Note signings in the past, we've always had a 'Blue Note' sound," says Makhathini, citing artists like the late saxophonist Winston Mankunku Ngozi and singer Busi Mhlongo. "I feel like I encompass those other artists ... I carry that whole lineage with me."

While studying music at the Durban University of Technology, Makhathini discovered John Coltrane's *A Love Supreme*, which introduced him to the pentatonic percussive style of McCoy Tyner, the pianist in Coltrane's seminal quartet. Soon after, Makhathini met his mentor, the late Bheki Mseleku — one of South Africa's most revered jazz pianists — who interpreted Tyner's influence in an African idiom that Makhathini now continues.

Since signing to Blue Note, Makhathini released the single "Yehlisani'uMoya (Spirit Come Down)," which features the fervent vocals of Omagugu, who has appeared on all of his albums to date. His ninth full-length, *Modes of Communication: Letters From the Underworlds*, will arrive in April. The father of three also heads up the music department at South Africa's University of Fort Hare and is a practicing *sangoma* (traditional healer). He believes his music is an offering or ritual that has the power to heal both himself and those who listen. "Historically," says Makhathini, "Africans always have explored healing that resides within sound." Seton Hawkins, Jazz at Lincoln Center's manager of public programs and education resources who introduced Makhathini at a gig hosted by Wynton Marsalis last year, adds that Makhathini "carries a sense of deep purpose in his art, recognizing its role in, and possibilities for, social and spiritual development." —NADIA NEOPHYTOU

LATIN POP'S TIME WARP

How sampling '90s reggae and hip-hop hits has become a popular — and proven — trend in Latin music

BY JESSICA ROIZ

LAST YEAR, DADDY YANKEE scored another smash with “Con Calma,” one of the first in a recent wave of Latin tracks that sample throwback radio hits.

The reggaetón icon recruited Snow, the original singer of the 1992 song “Informer,” for his upbeat version. By May, “Con Calma” had reached No. 1 on *Billboard*’s Hot Latin Songs chart, where it stayed for 14 weeks.

“In Latin urban music, we started something a little different,” says Juan Salinas of Play-N-Skillz, the production duo behind “Con Calma” and this January’s “Muévelo” by Daddy Yankee and Nicky Jam. (The track features an interpolation of a fragment of the 1994 *Billboard* Hot 100 No. 1 dance-hall hit “Here Comes the Hotstepper” by Ini Kamoze.) “Everybody saw the success of ‘Con Calma’ and how the melodies of a familiar song appealed to people around the world,” says the Texas-based producer-DJ. “Even if you don’t know the artist or understand the language they’re singing in, you might love its melody and therefore fall in love with the new version.”

Salinas says that he and his production partner and brother, Oscar, love to dig through crates of vinyl in search of the next classic track to pitch to an artist. And while he insists “Con Calma” and “Muévelo” were the duo’s ideas, he notes that artists are getting more involved in making suggestions. “Yankee, for example, is fond of a lot of styles of music,” says Juan Salinas. “He will call us and tell us about a song that was a hit back in the days in Puerto Rico that maybe we weren’t aware of, and then we start working on different ideas.”

While sampling hits from previous generations isn’t new in American pop

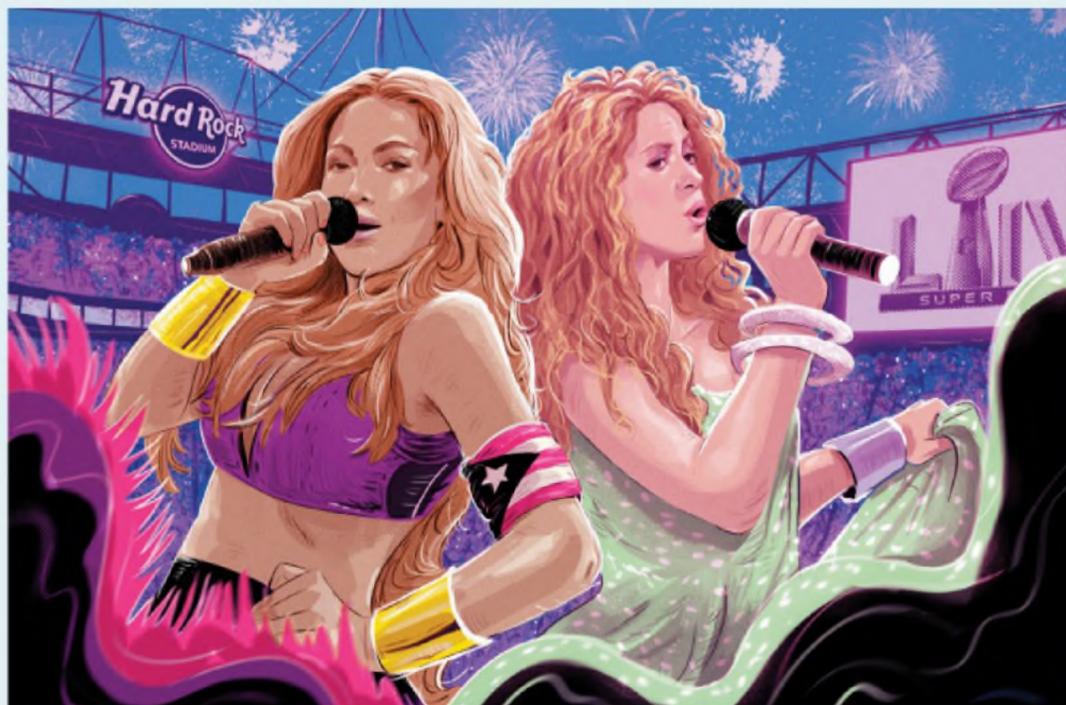
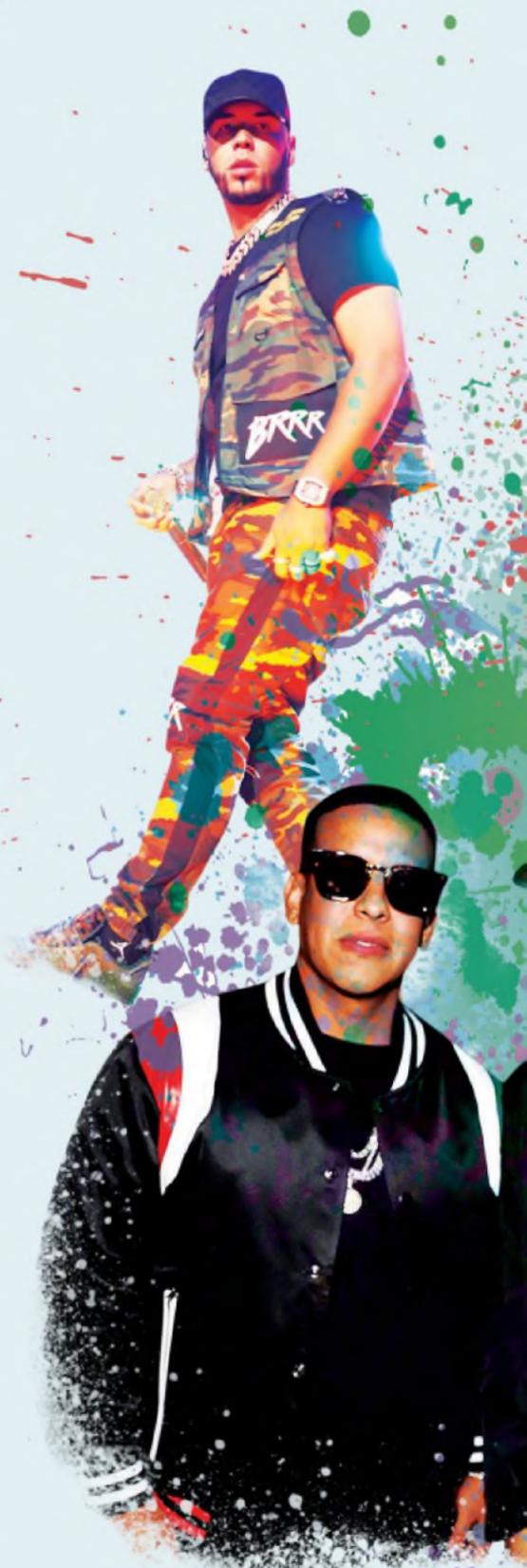
“Everybody saw how the melodies of a familiar song appealed to people around the world.”

—JUAN SALINAS, PLAY-N-SKILLZ

and hip-hop, it’s the first time the practice has been so widely used in Latin music, with stars including Ozuna, Karol G and J Balvin incorporating sampling in their songs as well. Balvin recently collaborated with The Black Eyed Peas on “Ritmo,” the lead single off the *Bad Boys for Life* soundtrack. The Colombian reggaetón artist gives Corona’s 1993 Eurodance hit “Rhythm of the Night” an urban-EDM twist; it peaked at No. 1 on the Hot Latin Songs chart dated Jan. 4.

And after Anuel AA followed the trend on last August’s “China,” on which he sampled Shaggy’s 1999 smash “It Wasn’t Me,” he started 2020 by teaming with Shakira for their first collaboration, “Me Gusta,” a reggaetón/Latin trap track that samples Inner Circle’s 1992 reggae hit “Sweat,” reviving the track’s catchy “a la la la long” chorus. “Listeners are still vibing to these classic songs,” says Salinas. “That’s why we’re bringing a new Latin flair to them.”

Clockwise from top left: Anuel AA, Shaggy, Karol G, J Balvin, Inner Circle, Nicky Jam and Daddy Yankee.



INSIDE LOOK

LET'S GET LOUD

What to expect from this year's Super Bowl Halftime Show

BY GRISELDA FLORES

In the 53-year-long history of the Super Bowl, which started branding its halftime show as a must-see performance in the 1990s, only one Latin artist has headlined, and she did so twice: Gloria Estefan, in 1992 and 1999. (Enrique Iglesias performed in 2000 but not as the main event.) But when Jennifer Lopez and Shakira co-headline at Miami's Hard Rock Stadium on Feb. 2, it will be the first time two Latin artists — and Latin

ANUEL AA: VICTOR FLORES/GETTY IMAGES; SHAGGY: JONATHAN MANNION; KAROL G: JOHN PARRAJA/GETTY IMAGES; BALVIN: TIM ROSEBELLE/GETTY IMAGES; CIRQUE DU SOLEIL; DADDY YANKEE: NICKY JAM; SHARIF ZIYAD/GETTY IMAGES; CASH: BETHANY VARGAS.



women —have top billing together.

It is also the first time that JAY-Z's Roc Nation will produce the show (along with the NFL and Pepsi), after the company signed a multiyear partnership with the NFL in August 2019 to consult the league on entertainment. For Roc Nation's first go, the show's producers specifically tapped Lopez and Shakira for the halftime show to ensure that from now on the Super

Bowl spotlights the culture of the city that hosts it, according to a source close to the situation.

The Super Bowl has always usually had one headliner with a featured guest (last year's halftime show in Atlanta was headlined by Maroon 5 with appearances from Travis Scott and Big Boi). This year, that trend will continue as multiple special guests — rumored to be Latin artists as well — will join Lopez and Shakira.

In terms of the set and theme for this year's show, the source says the stage design will draw inspiration from women's empowerment and Latin culture in order to reflect Miami. The source also noted that announcing Lopez and Shakira first was intentional, and that while the other artists could have been revealed at the same time, everyone wanted to give the female performers a "they come first" feeling.

SIGNED

Brianna Cash

LABEL FISH GREASE/INTERSCOPE



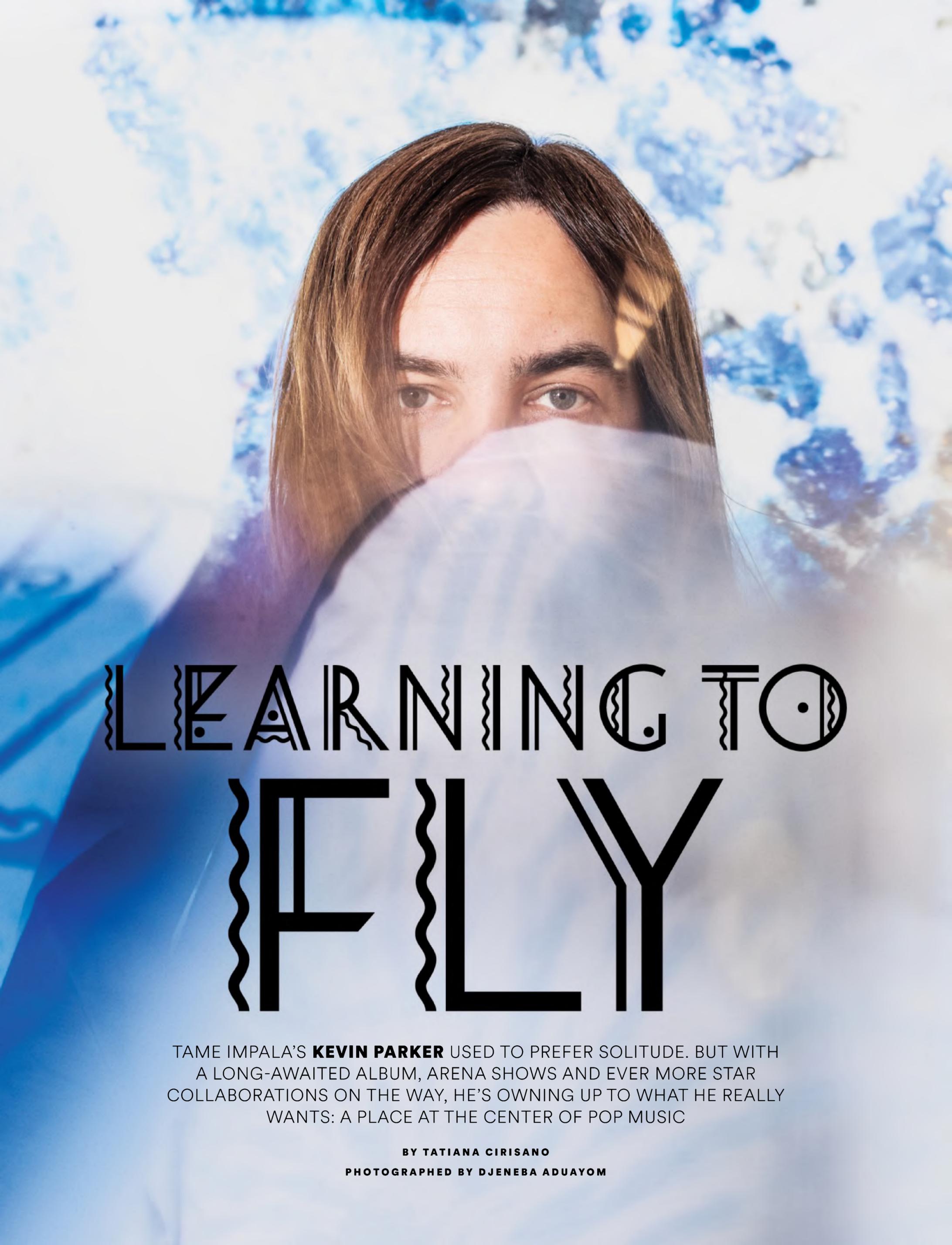
"I HAD NO CLUE I WAS DEALING WITH someone with zero recording experience," recalls Andrew "Pop" Wansel of working with Brianna Cash for the first time. Cash, the Philadelphia singer Wansel watched play open mics at music venue World Cafe Live, grew up performing in church choirs and her school band, and began writing her own songs as a teenager. By her early 20s, thanks to Wansel, one of Cash's voice memos wound up as the chorus to a track from Tory Lanez's 2016 debut album, *I Told You*. A few months later, in February 2017, Wansel, who has worked with Rihanna and Ariana Grande, flew Cash to Los Angeles for her first solo studio session.

"We hit the ground running," he recalls. "Every time we got back in the studio, there was a noticeable growth." Adds the now 27-year-old Cash: "It felt like I was in school. I was always learning: how to record, how to write to beats, how to put it all together."

By the end of 2017, Wansel (who had recently founded his own label, Fish Grease) signed Cash to a recording contract, making her the first artist on the imprint's roster, though they'd wait to announce the news until her music was ready. On Jan. 17, Wansel not only revealed the release of Cash's debut single, the bluesy "Numb," he also said that Fish Grease had signed a joint venture with Interscope Records. "Once I got into a place where I was playing something in a room full of people and they were trying to Shazam it when it's not even out, I said, 'OK, we're ready,'" says Wansel.

"Numb," which features production from Benny Blanco, taps Lanez for a verse and samples Quincy Jones' 1973 version of "Summer in the City." (Cash also counts '90s hip-hop acts, particularly 2Pac and Wu-Tang Clan, among her biggest influences.) "Putting out [only] an EP would be a disservice to her," says Wansel. "I'm willing to put out an album — and another one right away. It's some of the best shit I've ever made."

—JOSH GLICKSMAN

A close-up portrait of Kevin Parker, the lead singer of Tame Impala. He has long, straight brown hair and is looking directly at the camera with a neutral expression. His face is partially obscured by a white, textured fabric that he is holding up in front of him. The background is a bright, out-of-focus blue and white pattern, possibly a wall or a backdrop. The overall lighting is soft and natural.

LEARNING TO FLY

TAME IMPALA'S **KEVIN PARKER** USED TO PREFER SOLITUDE. BUT WITH A LONG-AWAITED ALBUM, ARENA SHOWS AND EVER MORE STAR COLLABORATIONS ON THE WAY, HE'S OWNING UP TO WHAT HE REALLY WANTS: A PLACE AT THE CENTER OF POP MUSIC

BY **TATIANA CIRISANO**
PHOTOGRAPHED BY **DJENEBA ADUAYOM**



Parker photographed
Jan. 7 in Los Angeles.





NOTHING SIGNIFIES THE ROCK STAR lifestyle quite like an enormous house with nothing in it. It has been months since Kevin Parker, who records as the psych-rock project Tame Impala, bought this Spanish-style villa with a home recording studio in the Hollywood Hills, where the iconic sign looms over his driveway. But he hasn't had much time to furnish it. Headlining Coachella, slaving over a long-awaited new album and selling out arenas around the world — including two nights at New York's Madison Square Garden in August — kind of got in the way.

Late-afternoon sunlight beams through the bare windows onto the hardwood floors, where blue masking tape outlines where furniture will go, though a single, rogue bean bag chair seems to scoff at any such ambitions. "Sorry for the mess," Parker, 34, mumbles politely, traipsing through the master bedroom, which is decorated with only a mattress and a splayed-open suitcase strewn with T-shirts. He settles on the sprawling balcony — from which he thinks he has glimpsed Brad Pitt taking walks on the hill below — to watch the sunset, a half-finished bottle of Corona in hand. There's a bedsheet mangled on the outdoor sofa, as if someone recently slept under the stars. "It has taken us a while to get around to furniture," says Parker. (He married Sophie Lawrence, a marketing strategist and ice cream company director, last February.) He chooses a seat at a metal table. "This table is one of the first things we bought."

One thing here is recognizable: a gaping window in the living room, which looks just like the one pictured on the cover of *The Slow Rush*, Tame Impala's fourth studio album, out — at last — Feb. 14 on Interscope. It's Parker's first album in five years, and the culmination of his slow progression toward mainstream, cross-genre recognition. First came the crunchy garage-rock of his 2010 debut, *Innerspeaker*, then 2012's *Lonerism*, with the stomping hit "Elephant" omnipresent thanks to a BlackBerry commercial synch. In 2015, Parker put out his masterpiece: *Currents*, a richly textured, pop-leaning rumination on personal evolution that reached No. 4 on the Billboard 200, spawned twangy streaming hit "The Less I Know the Better" (still his most popular song on Spotify) and earned a Grammy nomination for best alternative music album.

In the years since, Tame Impala has become a music industry anomaly: a rock act that can sell out arenas and rake in 1.6 billion total on-demand streams, according to Nielsen Music/MRC Data — all without releasing a new project in a half-decade. Yet if Parker appears to live

like a rock star, he has never quite considered himself one. Shy, introspective and prone to perfectionism, he writes, records, performs, produces and mixes all Tame Impala material on his own, often holed up in his other home studio just outside of Perth, Australia, one of the most remote cities in the world. His music both feeds off of and reflects isolation — "There's a party in my head and no one is invited" goes the aptly titled "Solitude Is Bliss" — though his writing often sums up the universal anxieties of life and love in the digital age better than most confessional pop stars.

Yet just as Parker appeared to reach his prime with *Currents*, he decided he needed a break from, well, himself. "When it's me carrying the torch, there's no passing of the torch," he says. (Contrary to even many fans' belief, Tame Impala is only Parker, not a band, though he performs live with a group of childhood friends.) "It's me the whole way." For the next five years, Parker dove into expanding his creative circle. Thanks to *Currents*, he had morphed from indie stoner hero to critically revered writer-producer. Suddenly his manager, Spinning Top management company and label founder/CEO Jodie Regan, was fielding calls from artists wanting to link up.



Travis Scott, a Tame Impala fan and fellow crunchy-guitar enthusiast, enlisted Parker to co-write and produce "Skeletons" on his chart-topping 2018 album, *Astroworld*. The same year, Parker walked away from a studio session with Kanye West with a co-writing credit on *Ye* for "Violent Crimes" and an invaluable lesson: to not be afraid of failure. "That's one of the biggest forces of Kanye as an artist," says Parker.

"Kevin can do anything," says Mark Ronson, who invited Parker to Memphis to weigh in on his 2015 album, *Uptown Special*, and enlisted him as a co-writer on the Camila Cabello-starring "Find U Again" from 2019's *Late Night Feelings*. "He can play anything, and play it incredibly well. He has killer melodic instincts. And he has an impossibly cool aesthetic when it comes to sonics, without ever trying to be cool. It can be intimidating to collaborate with

someone like that, but also his take on things is so unique, I never want to distill that." He's now just one Parker super-fan, a group that includes everyone from ZHU and Theophilus London to Lady Gaga and Rihanna, who covered Tame Impala's "New Person, Same Old Mistakes" on 2016's *ANTI*.

Along the way, Parker found that maybe solitude isn't always bliss, and now he wants to take his biggest chance yet: making the leap from studio whiz to in-demand collaborator at the center of the music world. "I hope to one day be able to do what I do on my own in a room full of people," says Parker. "That's the ultimate goal for me." Working with Cabello and Gaga, he realized a lifelong goal: writing pop songs for pop stars. "It's the yin to the yang of psychedelic rock — writing a catchy, sugary pop song that's like, three minutes long," he explains. "I want to be a Max Martin."

Like most things Tame Impala-related, attaining Swedish mega-producer status will ultimately come down to Parker himself — and whether he can get out of his own head. Listening to *The Slow Rush* this morning, he fought the familiar urge to continue tweaking things, promising himself that the "flaws" he perceives won't bother him in a year's time. "This is all part of me trying to outsmart myself. Outsmart my, um, heart," he says. He giggles, pleased with the accidental rhyme. "Outsmart my heart!"

PARKER'S JOURNEY TO POP MUSIC'S center began at the edge of the Earth. Located on the coast of western Australia, Perth has a population of 2 million spread across roughly 2,500 square miles. (New York's 8 million occupy less than 500.)

Parker describes it as a place with Los Angeles' scenery, but a small rural town's mindset: "If you're not on your way to raising a family and putting down a deposit on your home by your late 20s, what are you doing with your life? There's a little bit of that vibe."

He found his tribe in the small-but-thriving music scene of Fremantle, a more liberal port city a short drive away. He was playing in several local bands including Pond, Mink Mussel Creek and his personal project, The Dee-Dee Dums (which later became Tame Impala), when he met Regan, who was running a local music venue, in 2006.

"I always thought he seemed more adult than the other guys, and quite like a scientist," says Regan, 48, who, with her fiery red hair and flame tattoos, is as gregarious as Parker is soft-spoken. "He might sit there, quietly listening, but then he really has an opinion." At the time, Regan had little experience as a music manager. But in the bubble of Perth, "we were just so far away that we didn't stick to any rules and didn't think we had to," she says. "There was no chance anyone [from the music industry] was going to be at a show, so everyone could do what they wanted and see what worked and what doesn't."

That changed roughly a year later, when Glen Goetze, then an A&R executive at Universal



Top: Parker (right) DJ'd with friend and collaborator Ronson at the Glastonbury Festival in England in 2016. Bottom: Tame Impala on *Saturday Night Live* with Scott (left) and John Mayer in 2018.

“IT’S THE YIN TO THE YANG OF PSYCHEDELIC ROCK — WRITING A CATCHY, SUGARY POP SONG. I WANT TO BE A MAX MARTIN.”

—PARKER

Music Australia subsidiary Modular, stumbled upon Tame Impala’s Myspace page. “It was psychedelic, something I was really into — but most of the stuff I was listening to was 30 years old,” recalls Goetze. “He was somebody doing it in the present day. It felt fresh and contemporary.” He flew Parker out to Sydney to discuss a record deal, signed him shortly after and still works as Parker’s A&R representative today. (They co-executive-produced *The Slow Rush* together.)

Even with a major-label deal, Parker’s individualism prevailed. He refused to rerecord the bedroom demos that made up Tame Impala’s self-titled debut EP, so Modular released it as is, just three months after Parker’s signing, in 2008. When Tame Impala opened for fellow psych-rock revivalists MGMT in Sydney that year — at the time considered a big break — Parker refused to play the EP single “Desire Be Desire Go,” opting instead for a “12-minute song,” says Regan, and also insisted on standing to the side of the stage the whole time. “We would fight and fight [with the label], and they’d eventually say, ‘OK, fine!’ ” says Regan. “We didn’t want to be obvious. Kevin wanted to show more depth and creativity than that.”

Parker is no longer signed to Modular after a series of lawsuits. BMG Rights Management, which handles his publishing, sued the imprint and Universal Music Australia in 2015 for allegedly failing to make quarterly royalty payments. (The case was eventually dismissed.) Separately, Universal Music Australia sued Modular founder Stephen Pavlovic in a dispute over Modular’s

ownership; Pavlovic later resigned and the label dissolved. Regan says that Parker has recovered his missing publishing royalties, though it took three years and “lots of legal fees.” He’s now realigned under Universal with Interscope in the United States (and Universal Music Australia in other territories), where chairman/CEO John Janick’s independent-label origins as founder of Fueled by Ramen impressed him. “Tame Impala has built a body of timeless music that rises above any passing musical trends,” says Janick. “With Tame, [Parker] has created the kind of band that forges its own path.”

At Interscope, Parker is still left largely to do as he pleases — “rare for a major label,” says his agent, Kevin French of Creative Artists Agency. “You sit back and trust that he’s going to keep coming out with something better.” Parker suggests that Interscope’s laissez faire attitude might have something to do with the fact that his album budget is pretty much “zero dollars” by choice, he says, laughing. “Honestly, I can’t really think of what I would spend it on.” Renting studio space? “I don’t like recording anywhere that’s not a home studio.” What about hiring studio personnel? “I would just wait until they leave.”

He’s clearly doing something right: This spring, Tame Impala will start a North American arena tour including venues like Los Angeles’ Forum, San Francisco’s Chase Center and Miami’s American Airlines Arena. (In an odd twist of fate, MGMT will open some shows.) In April, Parker will embark on his biggest tour of Australia and New Zealand yet, before returning stateside to headline Bonnaroo and Governors Ball. This won’t be Parker’s first time playing arenas — he did so easily (and headlined Coachella) in recent years without an album. According to Billboard Boxscore data, Tame Impala grossed \$6.5 million and sold 132,786 tickets across 18 shows in 2019 — a new record for the act.

French, who began working with Tame Impala in 2011, isn’t surprised that Parker has this command of big rooms. He still remembers booking one of the act’s early shows at Brooklyn’s 600-capacity Music Hall of Williamsburg in November 2012, a month after the release of *Lonerism*. It sold out instantly. “They had such a rabid fan base, even back in those days, so every show we did was selling out from step to step,” he says. The following year, Parker filled Manhattan’s 2,800-capacity Terminal 5 and scored a mid-bill slot at Coachella.

“There aren’t many rock bands out there playing arenas,” says French. He thinks *Currenents* was the turning point that demonstrated Tame Impala’s live potential since it appealed to both Parker’s home-grown fan base and a broader, mainstream audience. “[Tame Impala] still have their fans from when they were a straight-up rock band, but they’ve evolved into something with much more appeal to the masses,” he continues. “I get offers for electronic music festivals. They’re one of the hottest live acts in the world, and it’s something you can [put] in a dance music festival, or do their own headlining shows.”



Tame Impala headlined Coachella in 2019.

Parker also pulls in fans globally, especially in Latin America. Tame Impala's top streaming market, just behind Los Angeles, is Mexico City — where Parker will return in March to perform his first-ever stadium show at the Foro Sol Stadium for an audience of 26,000. And as he books larger and larger venues, says French, Parker is “doing a great job of stepping up and being that life-of-the-party guy. And I don't know if it's naturally who he is.”

These days, Tame Impala's live show is a psychedelic spectacle complete with lasers, kaleidoscopic visuals and an enormous, doughnut-shaped, revolving light rig. At his first Madison Square Garden date in August, Parker jumped onstage in a glittery bomber jacket, red Solo cup in hand, and greeted the crowd with a bellowing, “Heyyy, what's going on?!” Then he launched into “Let It Happen” — standing squarely at center stage.

DURING PARKER'S 2019 TOUR, there was, he says, one obvious “elephant in the room.” The crew would walk past him and say, “‘Oh, how's that album coming along, Kevin?’” he recalls. “No pressure or anything.”

He meant to release *The Slow Rush* just before headlining Coachella last April (a slot that opened up after Justin Timberlake canceled). But three weeks before the festival, Parker changed his mind. “I [had] told myself that all I wanted to do was put out an album, and I didn't care if it wasn't as good. I was happy to sacrifice quality for timing,” he says. “[But] I just knew in my heart that it wasn't ready.” He pulled it back and, in perhaps a subtle wink at Coachella

fans, played the non-album single “Patience,” which opens with the line, “Has it really been that long?”

Fittingly, the main topic of *The Slow Rush* is time. There are songs about obsessing over the past — Parker calls himself “a chronic nostalgia addict” — and others about anxiety over the future. On the dizzying single “It Might Be Time,” Parker taunts himself about losing his mojo, singing, “You ain't as cool as you used to be.” On the classic-rock-leaning “Posthumous Forgiveness,” he confronts a complicated relationship with his late father, who died in 2009 of skin cancer. Elsewhere, mortality is a motivator; in one balmy track, he breezily ponders getting a “home in Miami.” Why not?

It might be his most introspective album yet, but it also feels like his most sonically adventurous. After working with such a diverse range of artists, Parker says he felt emboldened to take bigger chances with his sound. “I've reached a fork in the road where it's like, ‘Do I dial it back, or do I fuckin' ramp it up?’” he says. “And in the past, I may have decided to dial it back.” This time, he fuckin' ramped it up: In place of the enveloping synths of *Currents*, *The Slow Rush* is full of organic instrumentation — wooden piano keys, pan flutes and, most prominently, a racket of dusty drums. Parker's own voice, too, is more prominent than ever. “Every album I've done, I've regretted mixing the vocals so low,” he says. “So I've been like, ‘Kevin, just fuckin' let the people hear your voice!’”

That new confidence extends to his growing interest in shared studio sessions. “I've only scratched the surface with [collaborating],” he says. Arctic Monkeys and Dua Lipa have reached out to him,

and Tame Impala die-hards are still waiting for the formal release of a song he worked on with SZA and Ronson in 2017 but never finished. Regan thinks he has even bigger ambitions: “I know he's got his eyes on Beyoncé.”

In the more immediate future, Parker might be content to enjoy more ordinary pleasures. “I guess just being so consumed with my own music, I [have] shut out other things that would help me grow as a person and as an artist,” he reflects. Things that make him feel like a “normal modern human,” he jokes, like binge-watching Netflix shows. “Things I can talk about with people that aren't... super-geeky music things.” And maybe, too, things like enjoying success. “If someone compliments me on the album, I'm going to take the compliment,” he says, then pauses. “And like, believe them.”

T HE SUN HAS SET, THOUGH

Parker doesn't seem to notice the pitch-black darkness from the balcony, nor the chill. Every so often, a distant howl fills the air, and we wonder

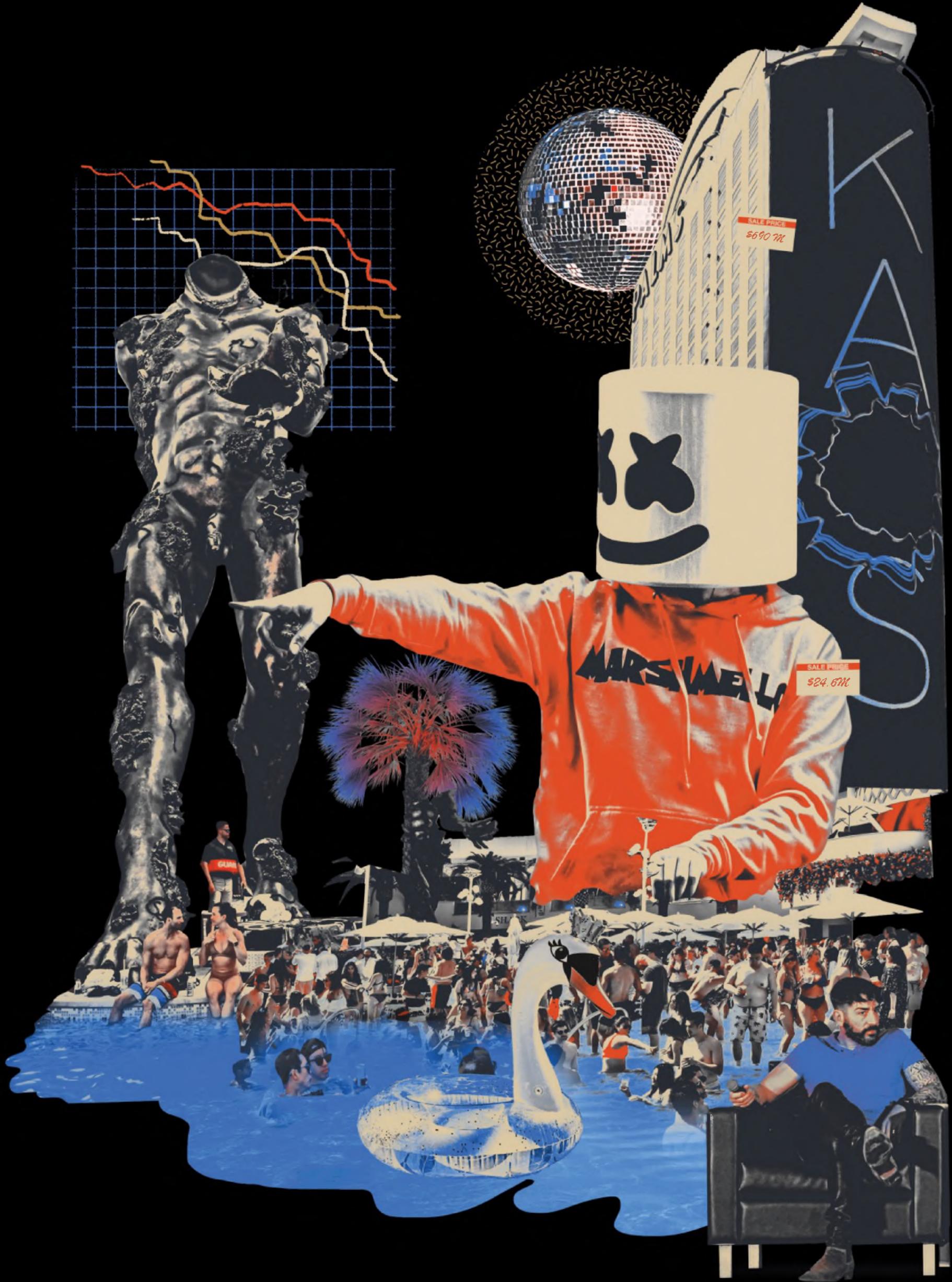
if it's the sound of a siren or a pack of coyotes. “Coyotes,” Parker decides matter-of-factly. “It means they just killed something.”

We've been talking about our struggles with social anxiety, and Parker is reminded of a *Slow Rush* listening party he held for a group of industry insiders, music journalists (including myself) and friends last November. It's something his 2015 self would have “absolutely dreaded,” he says. “Like, ‘Get me the fuck out of here.’”

Attendees checked their phones at the door of Night Moves, a dimly lit retro bar in Brooklyn owned by LCD Soundsystem frontman James Murphy. Some lingered at the open bar, while others sank into shiny red leather booths. No one disturbed Parker, who swayed in front of the DJ booth the entire time, his head down, hair bobbing.

That night, Parker felt excitement instead of dread. “In the same way that, sometimes, you just eat a clump of wasabi with your sushi,” he says with a wide smile. “Like, fuck it! I want to hear the silence between songs. I want to feel people judging it.” He considers another analogy. “It's like Batman being Batman because he's afraid of bats.”

In the end, he felt only slightly uncomfortable. As his music played “apocalyptically loud,” he recalls proudly, Parker kept hearing things he wanted to change, and afterward, he decided to remaster the whole thing. He could only stay at the party through track four before he left to catch a flight back to Australia. But when his team came by to tell him that his Uber had arrived, he didn't want to leave. ■





NIGHTCLUBS NIGHTMARE

How the Palms Casino's flashy KAOS venue — and its \$60 million deal with Marshmello — fell apart in a matter of months BY DAVE BROOKS // ILLUSTRATION BY MAX-O-MATIC

LAS VEGAS IS A TOWN OF contradictions — a city that celebrates both long shots and sure things. Ronn Nicolli chose a perilous path between the two.

The Youngstown, Ohio, native got his start in the Vegas nightlife scene in 2005 as a promotions host and in August of that year was hired as a doorman at the Wynn Las Vegas' Tryst nightclub. By 2014, he had reached the top rungs of Wynn's nightlife operations as senior executive director of nightlife marketing. Among his achievements: opening and marketing the red-hot XS nightclub, which grossed \$88 million in its first year and topped trade publication *Nightclub & Bar's* annual ranking of the 100 highest-grossing U.S. nightclubs for four years in a row, from 2012 to 2015.

By the fall of 2018, however, as court documents from a lawsuit would later show, Nicolli had grown disenchanted with his employer. His role had diminished, and he thought the quality of the Wynn's nightlife operation had deteriorated since the abrupt resignation of the resort and casino's CEO and namesake, Steve Wynn, over sexual misconduct allegations.

That October, Nicolli had dinner with a longtime friend, Jon Gray, who was the GM of the Palms Casino Resort. The Palms' owners,

brothers Frank III and Lorenzo Fertitta, had gained a foothold in Vegas by inheriting the Station Casinos company from their late father, Frank Jr., but their fortune came from a shrewd decision in 2001 to buy the Ultimate Fighting Championship for \$2 million. In 2016, the Fertittas sold the mixed martial arts franchise for \$4 billion to the talent agency WME | IMG and several private equity firms.

Shortly after acquiring the Palms in 2016, Station Casinos had invested in a \$690 million renovation of the property. The reboot included the creation of a 102,000-square-foot night- and dayclub called KAOS that was anchored by a 70-foot bronze Damien Hirst sculpture of a headless, anatomically correct male creature titled *Demon With Bowl* looming over the main pool area.

During dinner with Gray, Nicolli discussed his frustrations with the Wynn's management and the meeting eventually led to a job offer. In early November, he joined the Palms as senior vp creative strategy.

His first major project there was a daunting one. Approximately a month before Nicolli signed on with the Palms, the resort's executive director of talent marketing, Ryan Perrings, also a former Wynn employee, had helped negotiate a reported \$60 million deal with artist

manager Moe Shalizi for a two-year residency for dance music superstar Marshmello.

The DJ-producer, who performs while wearing the equivalent of a marshmallow emoji over his head, had become one of dance music's most bankable performers commanding upwards of \$300,000 for a headlining nightclub appearance, sources tell *Billboard*. The KAOS deal essentially doubled that figure.

It would fall to Nicolli and senior vp nightlife, daylife and events Ryan Craig — yet another former Wynn executive who had come to the Palms from MGM Resorts International — to market the residency to the more than 40 million visitors who come to Las Vegas each year.

Despite the Palms' opulent makeover and Marshmello's popularity, making a profit on the DJ's residency — the \$60 million price tag reportedly had set a record — was going to be a challenge. The Palms was located a mile-and-a-half from the Vegas Strip on the other side of Interstate 15, and off-strip casinos usually see a fraction of the traffic and sales generated by other top-tier establishments on the city's main drag.

Nicolli had drafted an ambitious 20-point marketing plan designed to overcome this disadvantage. Guests who checked in to the

What Happens in Vegas

Palms would be bombarded with reminders that Marshmello was the resort's new marquee artist in residence. His image would appear on poker chips, keys, robes, pillowcases and even water bottles and snacks stocked in the rooms' minibars. Coachella attendees would see billboards advertising the residency on the I-10 as they left the Indio, Calif., festival, and for Super Bowl LIV in Miami, models would be hired to zip around the city on mopeds promoting the same.

In mid-November, Nicolli made a critical error when emailing himself a copy of his plan. "I inadvertently forwarded an email containing marketing strategies for DJ Marshmello from my personal email account to my Wynn email account," he wrote in a sworn declaration dated Dec. 7, 2018, that is filed in Clark County, Nevada District Court.

That revelation is among many in the court papers detailing the 10-month legal battle that resulted when the Wynn Las Vegas sued Nicolli for violating his employment agreement and the misappropriation of trade secrets. The ensuing conflict would make its way to the Nevada state Supreme Court, and on June 3, 2019, a three-judge panel would overturn the District Court's ruling and grant an injunction that blocked Nicolli from continuing in his senior vp role at the Palms. On Aug. 20, attorneys for the Palms notified the Wynn that Nicolli was no longer employed at the Fertittas' casino.

Nicolli would be the first of several Palms executives — all nightlife scene veterans, all of whom, at some point, had worked at the Wynn — to leave the resort in the weeks following the court ruling. By the end of August, Craig had departed as well.

In the wake of this fallout, the Palms canceled Marshmello's residency on Sept. 24, a little over six months after it began. The mystery — and gossip — deepened when the following day, Wynn Resorts' longtime executive vp nightlife, Alex Cordova, who had served as the plaintiff's main fact witness against Nicolli, quietly exited the company. On Oct. 2, Gray, who had brought Nicolli to the Palms, left as well. (Nicolli and a representative for the Palms declined to comment for this story. Marshmello's manager, Moe Shalizi, did not respond to requests for comment.)

Court documents show that both the Wynn and the Palms had bid on a 2019 Marshmello residency. When the Wynn, where Marshmello had been a resident from 2016 through 2018, lost the DJ to the Palms, lawyers for the Wynn alleged that Nicolli "induced Marshmello to not renew his residency agreement with Wynn" by using "his insider knowledge to engineer Marshmello's move to the Palms." The mysterious exit of Cordova, who was photographed attending parties with Shalizi at the Wynn in July 2018 and at Shalizi's birthday party in Miami that September, only ramped up



Marshmello (center) with manager Shalizi (right) and web personality CouRage in Los Angeles in 2019.

"WHENEVER YOU HAVE A HUGE UPFRONT TALENT COST, YOU GET STUCK CHASING THAT BREAKEVEN NUMBER. IT ONLY TAKES A FEW BAD NIGHTS TO PUT IT COMPLETELY OUT OF REACH."

—MATTHEW MINICHINO, HARD ROCK INTERNATIONAL

the intrigue and speculation, although sources at both companies contend that the prime reason for the closing of KAOS and the cancellation of Marshmello's residency boils down to ill-advised business decisions by Palms owners the Fertitta brothers.

Those accounts are backed up by financial documents filed with the U.S. Securities and Exchange Commission that show KAOS lost \$13.2 million in its first year. According to a third-quarter 2019 financial report and investor call, Marshmello's residency generated approximately \$18.6 million in revenue in 2019 but the club cost over \$32 million to operate. The report also indicates that Marshmello emerged from the wreckage with \$28.6 million — a one-time write-down that the Palms took to end his contract.

The situation was exacerbated by steep drop-offs in guests' spending on food, beverage and gaming at the Palms after KAOS opened — an unwelcome surprise for Station Casinos executives who expected exactly the opposite effect. The crowd that came to KAOS "did not have spendable money. We didn't see the crossover into the casino," Frank Fertitta told investors on a Nov. 6 conference call. "We've now operated Palms without the nightclub for about five to six weeks, and we've actually seen no degradation in any lines of business at the Palms," he added.

Even if Marshmello had attracted big spenders to KAOS, veterans of the Vegas nightlife scene say the economics simply did not work and expressed surprise that the Fertittas and Palms management either did not do the math or ignored the results: \$60 million amortized over two years and 100 shows comes out to roughly \$600,000 a night. According to a veteran nightlife source, on a really strong weekend, a top-tier nightclub will attract approximately 2,500 people. Typically, the door charges \$20 to \$50 for entry, which — if the guest list isn't massive — yields \$50,000 to \$125,000.

With the help of that source, *Billboard* estimates that even at \$50 a head, KAOS would have had to generate \$190 per person in food and beverage purchases to make its guarantee, and that's not factoring in staffing and the hard costs of running a nightclub.

"Whenever you have a huge upfront talent cost, you get stuck chasing that breakeven number, and it only takes a few bad nights to put it completely out of reach," says Matthew Minichino, corporate vp nightlife and daylife at Hard Rock International.

Minichino also says that nightclubs can no longer rely as much on VIPs and high rollers to drop \$10,000 to \$50,000 in a night. That market has shrunk as big-spending boomers have aged out of the nightclub scene and millennials and Generation Z Vegas-goers spend

BOXSCORE'S BEST

THE TOP 20 RESIDENCIES OF THE LAST FIVE YEARS

their money on other pursuits. The advent of day-clubbing and pool parties has also intensified the competition for consumer dollars.

According to a 2018 report from the Las Vegas Convention and Visitors Authority, just 7% of visitors surveyed reported going to a hotel nightclub, down 13% from 2017; just 52% went to a bar, down from 68% in 2017. Minichino says the report is skewed because of the sheer number of bars in Vegas, but he still considers it an indicator of the wealth of entertainment options available in town, including pop, rock, hip-hop and country concerts and sports attractions like Topgolf (which also features musical acts) and, beginning this year, the NFL's Las Vegas Raiders at Allegiant Stadium.

For agents, promoters and talent managers that book Vegas' top nightclubs, the opening of KAOS and the deal it struck with Marshmello was initially taken as a sign that there was still room for growth in the club business and in the income potential for A-list DJs. Now there is concern that the market is cooling, particularly for mid-tier DJs. One less club in the market means less demand. "It's a buyer's market now in Vegas," says Sean Christie, president of events and nightlife for MGM Resorts International.

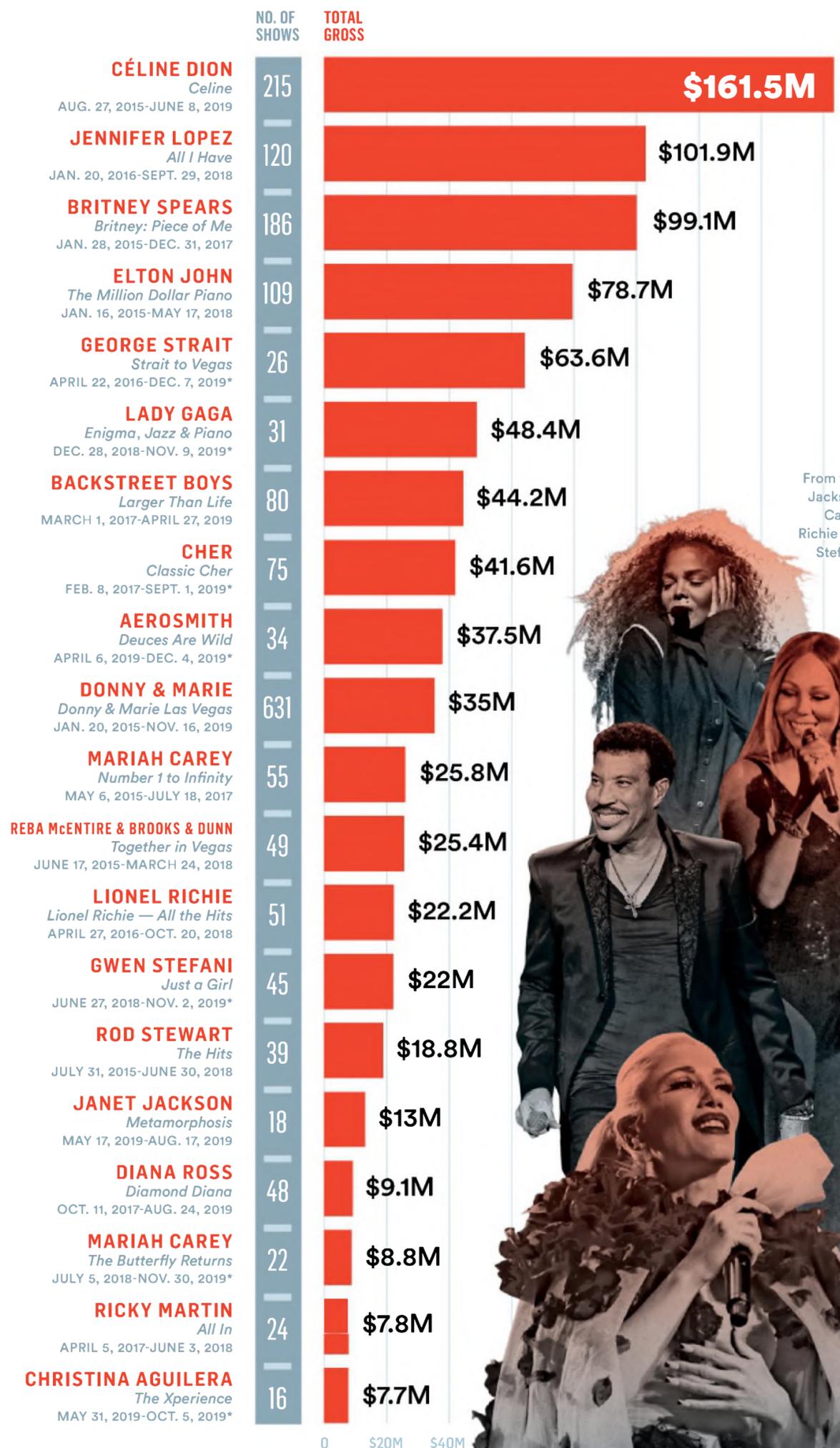
Stephen Cootey, the CFO and treasurer of Red Rocks Resorts, which manages and owns significant equity in Station Casinos, suggested as much when he discussed the closure of KAOS during the Nov. 6 investor call. "It's obvious that the nightclub environment of Vegas is extremely competitive," he told Deutsche Bank analyst Carlo Santarelli. "It doesn't appear that the market has grown enough for the amount of supply in the market. The cost of entertainment is excessively high, and we just made the decision to focus where the fish are and acknowledge that nightclub business, at least at the Palms, was not working for us."

The high-end Vegas club scene is dominated by three players: in order of size, Hakkasan; Tao, of which the Madison Square Garden Company is a majority owner; and the Wynn. (Significant outliers include Drai's at the Cromwell and On the Record at the Park MGM.)

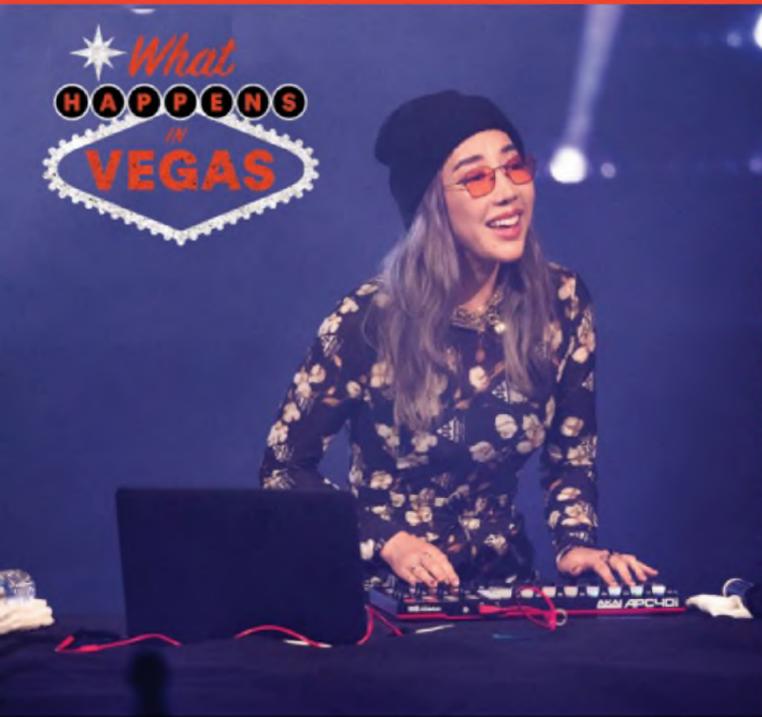
In October 2018, the Palms ended its agreement with Tao to develop and manage KAOS, and insiders say a new nightclub operator will likely take over in 2020. The massive space is currently being used for private events.

One Vegas insider says that converting the space into a year-round water park was among the alternative uses under discussion. That idea is no longer under consideration, which is probably for the best.

"If they are going to have kids use the space, they're going to have to put some shorts on the giant naked statue," says the insider. "Otherwise parents might be looking at some pretty uncomfortable conversations on the drive home." ■



* RESIDENCY CONTINUED BEYOND BOXSCORE MEASUREMENT PERIOD. **METHODOLOGY** RANKING IS BASED ON BILLBOARD BOXSCORE DATA COLLECTED FROM JAN. 1, 2015, THROUGH DEC. 31, 2019. GROSSES AND TICKET SALES FROM RESIDENCIES THAT BEGAN BEFORE THAT TIME PERIOD, SUCH AS CÉLINE DION'S *CELINE*, BRITNEY SPEARS' *BRITNEY: A PIECE OF ME*, ELTON JOHN'S *THE MILLION DOLLAR PIANO*, *DONNIE & MARIE LAS VEGAS* AND ROD STEWART'S *THE HITS* ARE NOT INCLUDED IN THESE TOTALS.



LET'S MAKE A DEAL



LESLIE FRANK

PARTNER, KING HOLMES
PATERNO & SORIANO

Negotiated multimillion-dollar deals for sought-after DJs Skrillex, Zedd, Steve Aoki and TOKiMONSTA

Frank says DJ residencies are different from those of other artists: Unlike other live performances, they have minimal production costs. It's "plug and play," she says. Deals for DJ residencies also do not include provisions for back-ends, merchandising and VIP meet-and-greets.

They do have their own challenges, however. Because of the unpredictable nature of the club world, which sometimes experiences sudden closures — such as the abrupt shuttering of KAOS in 2019 — she stresses that contracts should address bankruptcy concerns.

DEAL POINTS SHE DEMANDS

- The flexibility to renegotiate performance dates within a 30- to 60-day window, since residence dates are typically fixed a year in advance
- Payment to the DJ of an upfront fee followed by a portion of the negotiated salary after each performance
- Exemptions to the 100-mile-radius exclusivity clause that prohibit a DJ from spinning in the vicinity for a period of time before and after a residency. Casinos usually want to restrict DJs with residencies that last 30 days or more to a one-year period of exclusivity
- Clauses that cover distributions of payment if a venue goes belly up and protect the money an artist already has received



DEBBIE WHITE

VICE CHAIR, MUSIC
INDUSTRY, LOEB & LOEB

Negotiated The Who's *Moving On* residency at The Colosseum at Caesars Palace

Artists should consider the kind of production they want — and the audience they hope to attract — before starting negotiations, says White. Acts that sell out giant venues will probably find Las Vegas theaters that seat 4,500 to 6,000 too limiting.

"If you are, say, Coldplay and can play stadiums all over the world, then I don't think a Vegas residency is for you," says White, who also serves as business counsel to BTS, Tencent and others. Still, the economics work for some mega-popular artists, such as Lady Gaga, in part because the draining production and travel costs of a typical tour, which generally run \$2 million to \$10 million, are greatly reduced. "It is a sweet spot for a lot of artists," says White.

Before signing a contract, she recommends scrutinizing the stringent exclusivity restrictions that are often imposed on residency deals. "You may not understand that you are taking yourself out of [performing in] other possible markets," she explains. "You really need to carve out anything that you may do and any place you may go ahead of time. If not, you are going to be stuck."

KEY DEAL POINTS TO WATCH

- Duration of show
- Performance of agreed-upon songs
- The marketing spend that the casino will provide to promote the show
- Approval of sponsors
- Merchandise deals
- The casino's use of the act's name and likeness
- Any perks, such as penthouse suites for the artists and lodging for top crew members



JAMIE YOUNG

PARTNER, HERTZ
LICHTENSTEIN & YOUNG

Negotiated Céline Dion's *A New Day* residency at The Colosseum at Caesars Palace

A lot has changed for artists in Las Vegas since Céline Dion's late husband and manager, René Angélil, conceived the idea of creating the Canadian icon's first Vegas residency. The \$95 million Colosseum at Caesars Palace was actually built to house the production. But Young — who put together many of the deal points for Dion's second residency run there, which began in 2011 and ended in 2019 — says that today artists must tailor their negotiations to the existing venue. It is vital to ensure that the act is comfortable with the performance space, the show's partners and the show itself — as is balancing the needs of the act with the needs of the resort.

"People should know their numbers, but it's not only numbers — happiness is not just economics," says Young. "You don't want to put a square peg in a round hole."

KEY DEAL POINTS TO WATCH

- The amount of marketing and advertising dollars that the casino will spend
- Negotiating control over the dates of shows and length of the residency's term, as well as asking for consolidation of dates, which can assist in maximizing profits
- Determining artist guarantees
- Negotiating a percentage of any ancillary revenue and back-end compensation

From left:
TOKIMONSTA,
The Who, Dion
and Spears.



Four expert negotiators share their tips for getting the most out of a residency contract

BY CLAUDIA ROSENBAUM



LARRY RUDOLPH

PARTNER, MAVERICK MANAGEMENT

Negotiated Britney Spears' *Britney: Piece of Me* at the Planet Hollywood Resort & Casino and Aerosmith's *Deuces Are Wild* at the MGM Park Theater

A successful residency requires an act to have a deep catalog and the willingness to perform a 90-minute greatest-hits show every night, says Rudolph. "If you have three hits and a four-year career, you should not attempt Vegas," he says, adding that unlike conventional tours, which tend to draw avid fans, Vegas audiences need to be won over nightly.

For Aerosmith, he encouraged the band to incur \$4 million in preproduction costs, which "was exactly \$4 million more than I think they have ever spent before," he says. "If you've got people walking out on a nightly basis saying anything other than 'That shit was amazing,' then you've got a problem."

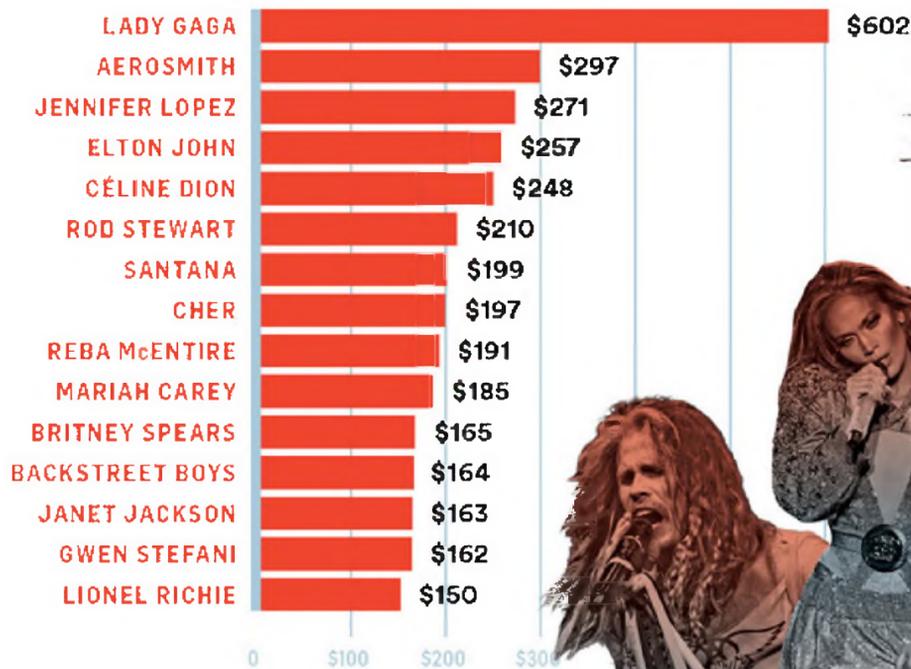
To attract fans and curious tourists, Rudolph floods the market with advertising, including taxi-cab tops and airport billboards. During contract negotiations, he says it's crucial to demand a hefty budget for this blitz. "There are over 159 shows to choose from on any given night in Las Vegas," says Rudolph. "You have to get their attention first."

DEAL POINTS HE DEMANDS

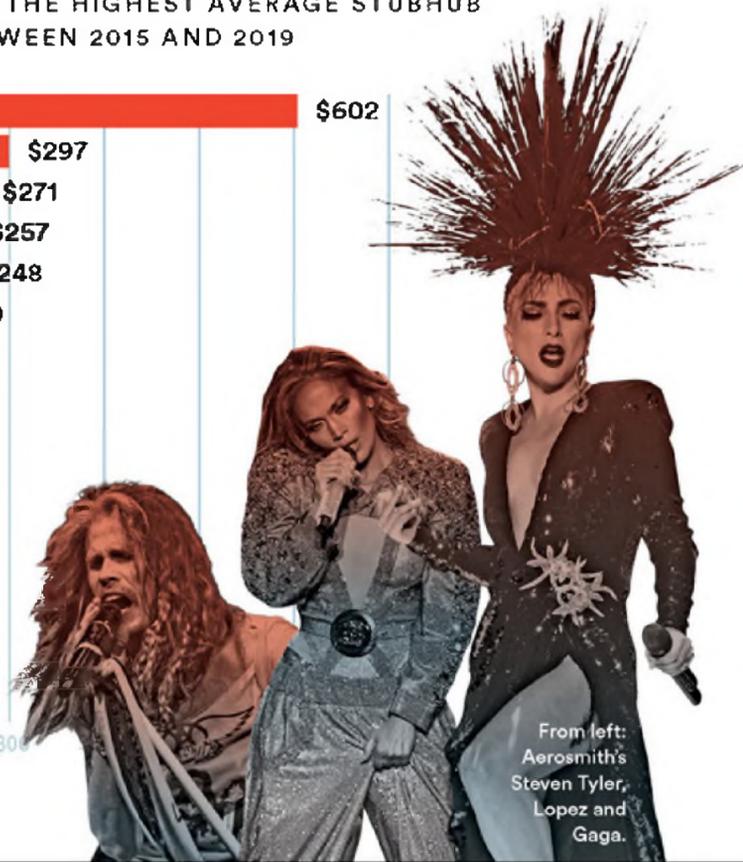
- A guarantee on a per-show basis
- An advance for production costs that can be paid off during the run
- The distribution of back-end funds at the end of the run: 10% to 15% goes to the promoter and 85% to 90% to the artist
- A cut of merchandise sales
- Perks including courtesy artist VIP accommodations, spa services, room service and discounted rooms for the crew

HOT TICKETS

THESE 15 ARTISTS DREW THE HIGHEST AVERAGE STUBHUB PRICES BETWEEN 2015 AND 2019



FIGURES ARE BASED ON FIVE-YEAR AVERAGES SOURCE: STUBHUB



From left:
Aerosmith's
Steven Tyler,
Lopez and
Gaga.



STRIP SHOWDOWN

A GUIDE TO 2020'S BUZZIEST NEW AND RETURNING SHOWS

BY HILARY HUGHES

A. Earth, Wind & Fire at The Palms

MAY 6-16
The members of Earth, Wind & Fire will celebrate 50 years of making music together with a brief run at The Palms' Pearl Theater this spring.

B. Afrojack at all Hakkasan Group properties

THROUGHOUT 2020
The Strip is a playground for

dance music's biggest names, and Afrojack is the latest to join the fold at Hakkasan Group: This year, he will hold down the booth at OMNIA, Hakkasan, 10AK and other clubs.

C. Keith Urban Live — Las Vegas at Caesars Palace

JAN. 10-NOV. 21
After christening the newly renovated Colosseum with stand-alone shows in 2019, Urban returned for a proper

residency that will have him hitting the Strip on the regular.

D. Sting: My Songs at Caesars Palace

MAY 22-SEPT. 2
To celebrate the 2019 release of *My Songs*, an updated collection of his best-known tunes, Sting will mount a show of the same name at The Colosseum (so the likelihood of hearing "Desert Rose" in the actual desert is pretty great).

E. Shania Twain's *Let's Go!* at Planet Hollywood Resort & Casino

DECEMBER 2019-JUNE 6
The top-selling female country artist in history doesn't just sing all of her hits in her production at the Zappos Theater — she also directs every aspect of the show, from the vivid sets to her dancers' costumes.

F. Kelly Clarkson: *Invincible* at Planet Hollywood Resort & Casino

APRIL 1-SEPT. 26
"Miss Independent" is the latest vocal powerhouse to bring a smash-laden residency — sure to feature anthems like "Since U Been Gone" — to the Zappos Theater, which has also hosted pop divas like Christina Aguilera.

G. Dwight Yoakam & The Bakersfield Beat at Wynn Las Vegas

MARCH 4-7
In addition to Yoakam's own country standards, the show (which opened in 2019 at the Encore Theater) offers a tribute to the songs of Merle Haggard, Buck Owens and others who put the Dust Bowl twang of Bakersfield, Calif., on the map.

H. Ludacris at The Cromwell Las Vegas

THROUGHOUT 2020
The "Stand Up" rapper kicked off his 2020 at Drai's Nightclub with an explosive performance, plenty of popped champagne bottles, a small army of gorgeous dancers and more.

I. RuPaul's *Drag Race LIVE!* at the Flamingo Las Vegas

JAN. 30-FEB. 13
A constellation of *Drag Race* stars (including Aquaria and Shea Couleé) will light up the Flamingo with the hijinx that made them household names on RuPaul's reality competition.

ILLUSTRATION BY JENNI SPARKS



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
		#1	EMINEM	SHADY/AFTERMATH/INTERSCOPE/JGA	1	283
22	12	2	HALSEY	CAPITOL	1	215
-	33	3	MAC MILLER	WARNER BROS.	3	10
2	2	4	RODDY RICCH	BIRD VISION/ATLANTIC/AG	2	7
1	3	5	POST MALONE	REPUBLIC	1	187
3	4	6	BILLIE EILISH	DARK ROOM/INTERSCOPE/JGA	1	74
20	25	7	JONAS BROTHERS	REPUBLIC	1	47
5	5	8	DABABY	SOUTHCOAST/INTERSCOPE/JGA	2	41
9	13	9	BTS	BIGHIT ENTERTAINMENT	1	172
4	9	10	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	257
24	1	11	SELENA GOMEZ	INTERSCOPE/JGA	1	220
8	8	12	LUKE COMBS	RIVER HOUSE/COLUMBIA/NASHVILLE/SMN	1	151
7	7	13	LIZZO	NICE LIFE/ATLANTIC/AG	2	40
11	17	14	JUICE WRLD	GRADE A/INTERSCOPE/JGA	1	88
10	15	15	ED SHEERAN	ATLANTIC/AG	1	285
17	10	16	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	8	89
18	19	17	THE WEEKND	XO/REPUBLIC	1	237
		RE-ENTRY	LITTLE BIG TOWN	CAPITOL NASHVILLE/UMGN	7	68
13	18	19	MAROON 5	222/INTERSCOPE/JGA	1	291
6	11	20	HARRY STYLES	ERSKINE/COLUMBIA	1	30
14	14	21	KHALID	RIGHT HAND/RCA	1	151
15	20	22	LEWIS CAPALDI	VERTIGO/CAPITOL	11	36
19	16	23	DRAKE	OVO SOUND/REPUBLIC	1	291
12	21	24	TAYLOR SWIFT	REPUBLIC	1	287
16	22	25	TRAVIS SCOTT	CACTUS JACK/GRAND HUSTLE/EPIC	1	194
27	26	26	TONES AND I	BAD BATCH/ELEKTRA/EMG	26	13
21	27	27	DAN + SHAY	WARNER MUSIC NASHVILLE/WMN	11	113
36	29	28	ARIZONA ZERVAS	ARIZONA ZERVAS/COLUMBIA	28	12
34	30	29	DUA LIPA	WARNER	10	90

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
28	28	30	KANE BROWN	RCA NASHVILLE/SMN	2	136
23	38	31	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	260
-	23	32	FUTURE	FREE BANDZ/EPIC	1	163
75	76	33	DUSTIN LYNCH	BROKEN BOW/BMG/BBMG	11	61
26	31	34	CAMILA CABELLO	SYCO/EPIC	1	158
58	53	35	BLACKBEAR	BEAR TRAP/LA M/D/INTERSCOPE/JGA	33	33
-	24	36	MONEYBAGG YO	N-LESS/INTERSCOPE/JGA	24	4
43	40	37	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	10	149
40	43	38	CHRIS BROWN	CBE/RCA	1	239
42	41	39	MUSTARD	10 SUMMERS/INTERSCOPE/JGA	39	26
37	44	40	ARIANA GRANDE	REPUBLIC	1	259
41	48	41	SHAWN MENDES	ISLAND	1	259
31	36	42	IMAGINE DRAGONS	KIDINKORNER/INTERSCOPE/JGA	1	259
38	42	43	LIL NAS X	COLUMBIA	3	45
33	39	44	YOUNGBOY NEVER BROKE AGAIN	NEVER BROKE AGAIN/UMGN	2	78
35	45	45	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/EMG	1	175
		NEW	CHELSEA CUTLER	DC VENTURES/REPUBLIC	46	1
						
30	32	47	JASON ALDEAN	MACON/BROKEN BOW/BBMG	1	269
53	51	48	YNW MELLY	YNW MELLY/300/AG	35	30
47	47	49	SUMMER WALKER	LVRN/INTERSCOPE/JGA	3	17
32	37	50	YOUNG THUG	YOUNG STONER LIFE/300/ATLANTIC/AG	8	112

NO. 1

EMINEM

Eminem rules the Artist 100 chart for a fourth total week, reentering as his LP *Music To Be Murdered By* launches as his 10th No. 1 on the Billboard 200 (see page 58).

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	1	#1 EMINEM	SHADY/AFTERMATH/INTERSCOPE/JGA	Music To Be Murdered By	1	1	
NEW	2	HALSEY	CAPITOL	Manic	2	1	
NEW	3	MAC MILLER	WARNER	Circles	3	1	
2	4	RODDY RICCH	BIRD VISION/ATLANTIC/JAG	Please Excuse Me For Being Antisocial	1	7	
4	5	POST MALONE	REPUBLIC	Hollywood's Bleeding	1	20	
1	6	SELENA GOMEZ	INTERSCOPE/JGA	Rare	1	2	
3	7	MONEYBAGG YO	N-LESS/INTERSCOPE/JGA	Time Served	3	2	
5	8	DABABY	SOUTH COAST/INTERSCOPE/JGA	KIRK	1	17	
6	9	HARRY STYLES	ERSKINE/COLUMBIA	Fine Line	1	6	
9	10	BILLIE EILISH	DARKROOM/INTERSCOPE/JGA	When We All Fall Asleep, Where Do We Go?	1	43	
8	11	SOUNDTRACK	WALT DISNEY	Frozen II	1	10	
48	12	GG VARIOUS ARTISTS	DREAMVILLE/INTERSCOPE/JGA	Dreamville & J. Cole: Revenge Of The Dreamers III	1	29	
NEW	13	LITTLE BIG TOWN	CAPITOL NASHVILLE/JUMGN	Nightfall	13	1	
7	14	JACKBOYS	CACTUS JACK/EPIC	JACKBOYS	1	4	
10	15	YOUNG THUG	YOUNG STONER LIFE/SOQ/ATLANTIC/JAG	So Much Fun	1	23	
11	16	SUMMER WALKER	LVRN/INTERSCOPE/JGA	Over It	2	16	
13	17	ROD WAVE	ALAMO/JGA	Ghetto Gospel	10	12	
12	18	YOUNGBOY NEVER BROKE AGAIN	NEVER BROKE AGAIN/ATLANTIC/JAG	AI YoungBoy 2	1	15	
14	19	TRIPPIE REDD	TENTHOUSAND PROJECTS	A Love Letter To You 4	1	9	
15	20	LUKE COMBS	RIVERHOUSE/COLUMBIANASHVILLE/SMN	What You See Is What You Get	1	11	
16	21	JUICE WRLD	GRADE A/INTERSCOPE/JGA	Goodbye & Good Riddance	4	88	
17	22	TAYLOR SWIFT	REPUBLIC	Lover	1	22	
NEW	23	CHELSEA CUTLER	CCVENTURES/REPUBLIC	How To Be Human	23	1	
18	24	CAMILA CABELLO	SYCO/EPIC	Romance	3	7	
19	25	POST MALONE	REPUBLIC	beerbongs & bentleys	1	91	
20	26	JUICE WRLD	GRADE A/INTERSCOPE/JGA	Death Race For Love	1	46	
21	27	LEWIS CAPALDI	VERTIGO/CAPITOL	Divinely Uninspired To A Hellish Extent	20	36	
23	28	ED SHEERAN	ATLANTIC/JAG	No.6 Collaborations Project	1	28	
NEW	29	STUNNA 4 VEGAS	BILLION DOLLAR BABY/INTERSCOPE/JGA	RICH YOUNGIN	29	1	
25	30	YNW MELLY	YNW MELLY/SOQ/JAG	Melly vs. Melvin	8	9	
24	31	MUSTARD	10 SUMMERS/INTERSCOPE/JGA	Perfect Ten	8	30	
27	32	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	82	
29	33	BILLIE EILISH	DARKROOM/INTERSCOPE/JGA	Dont Smile At Me	14	109	
26	34	CHRIS BROWN	CBE/RCA	Indigo	1	30	
34	35	TONES AND I	BAD BATCH/ELKEXTRA/EMG	The Kids Are Coming (EP)	30	16	
32	36	QUEEN	HOLLYWOOD	Greatest Hits	11	370	
33	37	LUKE COMBS	RIVERHOUSE/COLUMBIANASHVILLE/SMN	This One's For You	4	138	
NEW	38	DUSTIN LYNCH	BROKEN BOW/BMG/BBMG	Tallahoma	38	1	
28	39	TRAVIS SCOTT	CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	77	
35	40	DOJA CAT	REMO/SABE/RCA	Hot Pink	19	12	
30	41	LIZZO	NICE LIFE/ATLANTIC/JAG	Cuz I Love You	4	40	
49	42	BLAKE SHELTON	WARNER MUSIC NASHVILLE/WMMH	Fully Loaded: God's Country	2	6	
37	43	POST MALONE	REPUBLIC	Stoney	4	163	
36	44	KHALID	RIGHT HAND/RCA	Free Spirit	1	42	
39	45	LIL NAS X	COLUMBIA	7 (EP)	2	31	
38	46	LIL TJAY	COLUMBIA	True 2 Myself	5	15	
42	47	XXXTENTACION	BAD VIBES FOREVER	?	1	97	
44	48	ELTON JOHN	ROCKET/SYLAHQ/JUME	Diamonds	7	115	
40	49	LIL TECCA	GALACTIC/REPUBLIC	We Love You Tecca	4	21	
43	50	ARIANA GRANDE	REPUBLIC	Thank U, Next	1	50	

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
41	51	DABABY	SOUTH COAST/INTERSCOPE/JGA	Baby On Baby	7	47	
50	52	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/JAG	Hamilton: An American Musical	3	226	
53	53	MORGAN WALLEN	BIG LOUD	If I Know Me	35	69	
31	54	SOUNDTRACK	DISNEY+/WALT DISNEY	High School Musical: The Musical, The Series	31	2	
57	55	JONAS BROTHERS	REPUBLIC	Happiness Begins	1	33	
47	56	NF	NF REAL MUSIC/CARDLINE	The Search	1	26	
46	57	MAC MILLER	WARNER	Swimming	3	77	
55	58	ED SHEERAN	ATLANTIC/JAG	÷ (Divide)	1	151	
51	59	SHAWN MENDES	ISLAND	Shawn Mendes	1	87	
52	60	VARIOUS ARTISTS	QUALITY CONTROL/MOTOWN/CAPITOL	Quality Control: Control The Streets, Volume 2	3	23	
54	61	A BOOGIE WIT DA HOODIE	HIGHBRIDGE THE LABEL/ATLANTIC/JAG	Hoodie SZN	1	57	
56	62	KHALID	RIGHT HAND/RCA	American Teen	4	151	
NEW	63	SOUNDTRACK	WE THE BEST/EPIC	Bad Boys For Life: The Soundtrack	63	1	
59	64	LIL UZI VERT	GENERATION NOW/ATLANTIC/JAG	Luv Is Rage 2	1	126	
67	65	TREVOR DANIEL	INTERNET MONEY/LAMQ/JGA	Homesick (EP)	64	10	
66	66	SOUNDTRACK	WALT DISNEY	Frozen	1	138	
63	67	CARDI B	THE KSR GROUP/ATLANTIC/JAG	Invasion Of Privacy	1	94	
60	68	LAUREN DAIGLE	CENTRICITY/12TONE	Look Up Child	3	72	
65	69	DAN + SHAY	WARNER MUSIC NASHVILLE/WMMH	Dan + Shay	6	83	
62	70	POLO G	COLUMBIA	Die A Legend	6	33	
70	71	MAREN MORRIS	COLUMBIANASHVILLE/SMN	GIRL	4	46	
68	72	CREEDENCE CLEARWATER REVIVAL	FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	455	
64	73	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	Experiment	1	63	
69	74	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/JGA	DAMN.	1	145	
73	75	JOURNEY	COLUMBIA/LEGACY	Journey's Greatest Hits	10	600	
61	76	TORY LANEZ	MAD LOVE/INTERSCOPE/JGA	Chixtape 5	2	10	
76	77	CHRIS STAPLETON	MERCURY NASHVILLE/JUMGN	Traveller	1	228	
71	78	SOUNDTRACK	FOX/20TH CENTURY FOX/ATLANTIC/JAG	The Greatest Showman	1	111	
77	79	THE BEATLES	APPLE/CAPITOL/JUME	?	1	404	
22	80	QUANDO RONDO	QUANDO RONDO/NEVER BROKE AGAIN/ATLANTIC/JAG	QPac	22	2	
75	81	MEEK MILL	MAYBACK/ATLANTIC/JAG	Championships	1	60	
74	82	THE BEATLES	APPLE/CAPITOL/JUME	Abbey Road	1	345	
72	83	KEVIN GATES	BREADWINNERS ASSOCIATION/ATLANTIC/JAG	I'm Him	4	17	
78	84	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	360	
80	85	BAD BUNNY	RIMAS	X 100PRE	11	57	
92	86	SOUNDTRACK	WALT DISNEY	Moana	2	165	
85	87	FLEETWOOD MAC	WARNER BROS./RHINO	Rumours	1	356	
91	88	BILLY JOEL	COLUMBIA/LEGACY	The Essential Billy Joel	15	175	
79	89	LIL BABY & GUNNA	YOUNG STONER LIFE/SOQ/QUALITY CONTROL/MOTOWN/JAG/CAPITOL	Drip Harder	4	68	
NEW	90	VARIOUS ARTISTS	GRAMMY/WARNER	Grammy 2020 Nominees	90	1	
81	91	OLD DOMINION	RCA NASHVILLE/SMN	Old Dominion	9	13	
82	92	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	195	
89	93	XXXTENTACION	BAD VIBES FOREVER/EMPIRE	?	2	126	
87	94	THE WEEKND	XO/REPUBLIC	Starboy	1	165	
83	95	BROCKHAMPTON	QUESTION EYE RHYTHM/RCA	GINGER	3	8	
88	96	THE WEEKND	XO/REPUBLIC	Beauty Behind The Madness	1	229	
119	97	EMINEM	WEBA/AFTERMATH/INTERSCOPE/JUME	The Eminem Show	1	365	
84	98	BOB MARLEY AND THE WAILERS	TUFF GONG/SLAND/JUME	Legend: The Best Of...	5	610	
90	99	J. COLE	DREAMVILLE/ROCNATION/COLUMBIA	2014 Forest Hills Drive	1	268	
94	100	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/JGA	Evolve	2	135	



Eminem's 10th No. 1 In A Row

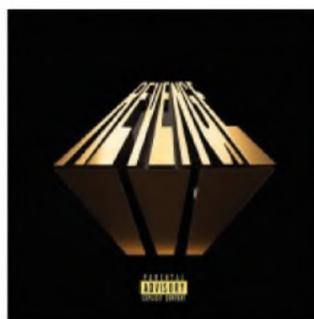
Eminem notches his historic 10th No. 1 album on the Billboard 200 with his latest release, *Music To Be Murdered By*. The set debuts atop the tally with 279,000 equivalent album units earned in the United States during the week ending Jan. 23, according to Nielsen Music/MRC Data.

Eminem breaks out of a tie with Kanye West for the most No. 1 debuts in a row on the Billboard 200 as *Music* clocks his 10th consecutive chart-topping arrival. West most recently notched his ninth straight No. 1 debut with *Jesus Is King* in 2019. Both acts have missed No. 1 only once, when their debut chart entries peaked at No. 2.

Eminem is now just the sixth artist with at least 10 No. 1 albums. He joins The Beatles (with a record 19), JAY-Z (14), Bruce Springsteen (11), Barbra Streisand (11) and Elvis Presley (10).

—KEITH CAULFIELD

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
95	101	2PAC	10	AMARU/DEATH ROW/INTERSCOPE/JIVE	Greatest Hits	3	308
98	102	TOM PETTY AND THE HEARTBREAKERS	12	MCA/GEFFEN/JIVE	Greatest Hits	2	341
58	103	JASON ALDEAN	9	MACON/BROKEN BOW/BMG/BBMG		2	9
96	104	LADY GAGA & BRADLEY COOPER	2	INTERSCOPE/JGA	A Star Is Born (Soundtrack)	1	68
100	105	RODDY RICCH		BIRO VISION/ATLANTIC/JAG	Feed Tha Streets II	67	57
166	106	PS EMINEM		SHADY/AFTRMATH/INTERSCOPE/JGA	Kamikaze	1	69
101	107	KENDRICK LAMAR	9	TOP DAWG/AFTERMATH/INTERSCOPE/JGA	good kid. m. A. A. d city	2	378
102	108	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	148
104	109	AC/DC	25	COLUMBIA/LEGACY	Back In Black	4	395
99	110	NF		NF REAL MUSIC/CAPITOL/CARDINAL	Perception	1	120
110	111	GUNS N' ROSES	5	GEFFEN/JIVE	Greatest Hits	3	493
97	112	KANYE WEST		G.O.O.D./DEF. JAM	JESUS IS KING (Soundtrack)	1	13
108	113	TRAVIS SCOTT		GRAND MUSTLE/EPIC	Birds In The Trap Sing McKnight	1	176
RE	114	BTS		BIGHIT ENTERTAINMENT	Love Yourself: Answer	1	58
105	115	NIPSEY HUSSLE		ALL MONEY IN/HO MONEY OUT/ATLANTIC/JAG	Victory Lap	2	52
107	116	TRIPPIE REDD		TENTHOUSAND PROJECTS	Life's A Trip	4	48
103	117	21 SAVAGE		SLEIGHTER GANG/EPIC	I Am > I Was	1	56
93	118	NLE CHOPPA		NLE CHOPPA/WARNER BROS. UNITED MASTERS	Cottonwood	57	5
123	119	THE NOTORIOUS B.I.G.		BAD BOY/RHINO	Greatest Hits	1	206
112	120	TAYLOR SWIFT	9	BIG MACHINE/BMLG	1989	1	267
122	121	WALE		MAYBACH/WARNER	Wow... That's Crazy	7	14
127	122	H.E.R.		MBK/RCA	H.E.R.	23	117
117	123	KANE BROWN		ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	164
114	124	ELLA MAI		10 SUMMER/INTERSCOPE/JGA	Ella Mai	5	66
106	125	TYLER, THE CREATOR		COLUMBIA	IGOR	1	36
111	126	LIL BABY		QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	86
124	127	MICHAEL JACKSON	4	EPIC/LEGACY	The Essential Michael Jackson	31	308
126	128	SZA		TOP DAWG/RCA	Ctrl	3	137
116	129	PANIC! AT THE DISCO		DCOZ/FUELED BY RAMEN/EMG	Pray For The Wicked	1	83
142	130	THOMAS RHETT		VALORY/BMLG	Center Point Road	1	33
115	131	THE CHAINSMOKERS		DISRUPTOR/COLUMBIA	World War Joy	65	6
125	132	BRYSON TILLER	2	TRAPSOUL/RCA	TRAP SOUL	8	206
128	133	YNW MELLY		YNW MELLY/300/JAG	I Am You	20	51
120	134	FRANK OCEAN		BOYS DON'T CRY	Blonde	1	162
137	135	METALLICA	16	BLACKENED/RIHMO	Metallica	1	558
150	136	EAGLES	30	ASYLUM/ELECTRA/RHINO	Their Greatest Hits 1971-1975	1	310
118	137	MEGAN THEE STALLION		1501 CRTW/IED/300/JAG	Fever	10	32
135	138	ED SHEERAN	4	ATLANTIC/JAG	x	1	288
134	139	YOUNGBOY NEVER BROKE AGAIN		NEVER BROKE AGAIN/ATLANTIC/JAG	Until Death Call My Name	7	85
141	140	ELVIS PRESLEY		RCA/SONY STRATEGIC MARKETING GROUP/LEGACY	The Essential Elvis Presley	42	30
136	141	BRUNO MARS	5	ELECTRA/EMG	Doo-Wops & Hooligans	3	454
NEW	142	MARCUS KING		EASY EYE SOUND/FANTASY/CONCORD	El Dorado	142	1
139	143	PLAYBOI CARTI		AWGE/INTERSCOPE/JGA	Die Lit	3	82
109	144	LIL MOSEY		MOGUL VISION/INTERSCOPE/JGA	Certified Hitmaker	12	10
149	145	BOB SEGER & THE SILVER BULLET BAND	10	HIDEOUT/CAPITOL/JIVE	Greatest Hits	8	313
131	146	ADELE	14	XL/COLUMBIA	21	1	449
138	147	FRANK SINATRA		FRANK SINATRA ENTERPRISES/CAPITOL/JIVE	Ultimate Sinatra	32	94
132	148	FIVE FINGER DEATH PUNCH		PROSPECT PARK	A Decade Of Destruction	29	99
133	149	BAZZI		ZZZ/JAMCOS/MIC/ATLANTIC/JAG	Cosmic	14	92
143	150	SAM SMITH	2	CAPITOL	In The Lonely Hour	2	287



12

VARIOUS ARTISTS
Dreamville & J. Cole:
Revenge of the Dreamers

After the compilation was reissued in deluxe form with 12 additional tracks (dubbed the Director's Cut edition) on Jan. 16, it surges with 31,000 equivalent units earned in the week ending Jan. 23, up 140%, according to Nielsen Music/MRC Data.



75

JOURNEY
Journey's Greatest Hits

The best-of album reaches a landmark 600th cumulative week on the chart, making it just the third album to reach the mighty milestone. Ahead of it: Pink Floyd's *The Dark Side of the Moon* (949) and Bob Marley & The Wailers' *Legend: The Best Of...* (610).



90

VARIOUS ARTISTS
Grammy 2020 Nominees

The 26th edition of the long-running main Grammy Nominees series of compilations arrives with 9,000 units (all from album sales). The set is likely to rally up the chart dated Feb. 8, following the impact of Grammy Awards broadcast (Jan. 26).

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
129	151	ARIANA GRANDE		REPUBLIC	Sweetener	1	75
172	152	BTS		BIGHIT ENTERTAINMENT	Map Of The Soul: PERSONA	1	35
144	153	TWENTY ONE PILOTS	4	FUELED BY RAMEN/EMG	Blurryface	1	245
145	154	LADY ANTEBELLUM		BMLG	Ocean	11	10
146	155	MICHAEL JACKSON	33	EPIC/LEGACY	Thriller	1	402
183	156	EMINEM	7	SHADY/AFTRMATH/INTERSCOPE/JGA	Curtain Call: The Hits	1	480
147	157	LIL WAYNE		YOUNG MONEY/REPUBLIC	Tha Carter V	1	67
140	158	DRAKE	4	YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	317
153	159	RIHANNA	8	WESTBURY ROAD/RDC NATION	ANTI	1	204
158	160	IMAGINE DRAGONS	2	KIDINA KORN/RE/INTERSCOPE/JGA	Night Visions	2	378
148	161	NIRVANA	10	SUBPOP/DGC/GEFFEN/JIVE	Nevermind	1	457
163	162	ZAC BROWN BAND		ROADSHOW/OUTHERE GROUP/ATLANTIC/JAG	Greatest Hits So Far...	20	243
152	163	HALSEY		ASTRALWERKS	hopeless fountain kingdom	1	118
162	164	MARSHMELLO		JOSTIME COLLECTIVE	Marshmello: Fortnite Extended Set	45	46
151	165	JOJI		BBRISING/12TONE	BALLADS I	3	60
154	166	KODAK BLACK		DOLLAZ N DEALZ/ATLANTIC/JAG	Dying To Live	1	55
113	167	FABOLOUS		DESERT STORM/DEF. JAM	Summertime Shootout 3: Coldest Summer Ever	7	8
156	168	J BALVIN & BAD BUNNY		UNIVERSAL MUSIC LATIN/JIVE	Oasis	9	28
161	169	MIGOS	2	QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	100
45	170	RUSH		ANHEIMER MERCHANTS/CHRONICLE/SUM	The Spirit Of Radio: Greatest Hits 1974 - 1987	45	10
160	171	GUNNA		YOUNG STONER LIFE/300/JAG	Drip Or Drown 2	3	46
159	172	LANA DEL REY		POLYDOR/INTERSCOPE/JGA	Norman Fucking Rockwell!	3	21
171	173	TAYLOR SWIFT	8	BIG MACHINE/BMLG	reputation	1	113
184	174	THE BEACH BOYS	9	CAPITOL/JIVE	Sounds Of Summer: The Very Best Of The Beach Boys	16	194
186	175	BON JOVI		ISLAND/JIVE	Greatest Hits: The Ultimate Collection	5	149
NEW	176	PINEGROVE		ROUGH TRADE	Marigold	176	1
190	177	LIL WAYNE	8	CASH MONEY/REPUBLIC	Tha Carter III	1	159
192	178	DARYL HALL JOHN OATES		RCA/LEGACY	The Very Best Of Daryl Hall John Oates	34	69
121	179	XXXTENTACION		BAD VIBES FOREVER/EMPIRE	Bad Vibes Forever	5	7
RE	180	SHAED		PHOTO FINISH	MELT	132	11
176	181	METRO BOOMIN		BOOMNATION/REPUBLIC	Not All Heroes Wear Capes	1	58
RE	182	COLOPLAY		PARLOPHONE/ATLANTIC/THIRD MAN/JAG	Everyday Life	7	6
167	183	TRIPPIE REDD		TENTHOUSAND PROJECTS	A Love Letter To You 3	3	51
175	184	JASON ALDEAN		MACON/BROKEN BOW/BMG/BBMG	Rearview Town	1	89
168	185	JON PARDI		CAPITOL NASHVILLE/UMGH	Heartache Medication	11	8
164	186	FLIPP DINERO		CINEMATIC/WETHEBEST/EPIC	LOVE FOR GUALA	132	4
170	187	KACEY MUSGRAVES		MCA NASHVILLE/UMGH	Golden Hour	4	75
181	188	BRUNO MARS	3	ATLANTIC/JAG	24K Magic	2	158
174	189	LANA DEL REY		POLYDOR/INTERSCOPE/JGA	Born To Die	2	341
177	190	MARGON 5		ZZZ/INTERSCOPE/JGA	Red Pill Blues	2	109
155	191	TAME IMPALA		MODULAR/INTERSCOPE/JGA	Currents	4	25
178	192	FALL OUT BOY		ISLAND	Believers Never Die. Volume Two: Greatest Hits	59	6
195	193	DANIEL CAESAR		GODEN CHILD	Freudian	25	96
RE	194	BLAKE SHELTON		WARNER MUSIC NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	171
RE	195	PINKFONG		SMART STUDY	Pinkfong Presents: The Best Of Baby Shark	100	13
180	196	OZUNA		AURA/SONY MUSIC LATIN	Nibiru	41	7
RE	197	WHITNEY HOUSTON		ARISTA/RCA/LEGACY	I Will Always Love You: The Best Of Whitney Houston	14	37
RE	198	GEORGE STRAIT	7	MCA NASHVILLE/UMGH	50 Number Ones	1	126
RE	199	FLORIDA GEORGIA LINE		BMLG	Can't Say I Ain't Country	4	39
193	200	ADELE	11	XL/COLUMBIA	25	1	180

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
	1	#1 HALSEY	CAPITOL	Manic	1
NEW	2	EMINEM	SHADY/AT&T/REMYA/H/INTERSCOPE/IGA	Music To Be Murdered By	1
NEW	3	MAC MILLER	WARNER	Circles	1
NEW	4	LITTLE BIG TOWN	CAPITOL NASHVILLE/UMGN	Nightfall	1
NEW	5	CHELSEA CUTLER	DC VENTURES/REPUBLIC	How To Be Human	1
2	6	HARRY STYLES	ERSKINE/COLUMBIA	Fine Line	6
4	7	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	43
NEW	8	VARIOUS ARTISTS	GRAMMY/WARNER	Grammy 2020 Nominees	1
1	9	SELENA GOMEZ	INTERSCOPE/IGA	Rare	2
3	10	SOUNDTRACK	WALT DISNEY	Frozen II	10
NEW	11	DUSTIN LYNCH	BROKEN BOW/BMG/BBMG	Tallahoma	1
NEW	12	MARCUS KING	EASY EYE SOUND/FANTASY/CONCORD	El Dorado	1
10	13	BLAKE SHELTON	WARNER MUSIC NASHVILLE/WMN	Fully Loaded: God's Country	6
NEW	14	PINEGROVE	ROUGH TRADE	Marigold	1
NEW	15	SONS OF APOLLO	INSIDEOUT/CENTURY MEDIA/RED	MMXX	1
11	16	TAYLOR SWIFT	REPUBLIC	Lover	22
14	17	LUKE COMBS	RIVER HOUSE/COLUMBIANAS NASHVILLE/SMN	What You See Is What You Get	11
13	18	THE BEATLES	APPLE/CAPITOL/UMG	Abbey Road	122
15	19	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	55
12	20	LIZZO	NICE LIFE/ATLANTIC/AG	Cuz I Love You	40
16	21	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	272
37	22	COLDPLAY	PARLOPHONE/ATLANTIC/TIMOTHY/ANAG	Everyday Life	9
20	23	LAUREN DAIGLE	CENTRICITY/TONE	Look Up Child	72
19	24	QUEEN	HOLLYWOOD	Greatest Hits	315
17	25	POST MALONE	REPUBLIC	Hollywood's Bleeding	20
7	26	JASON ALDEAN	MACONY/BROKEN BOW/BMG/BBMG		9
22	27	TOOL	TOOL DISSECTIONAL/VOICANO/JRCA	Fear Inoculum	20
24	28	METALLICA	BLACKENED/RIHND	Metallica	527
28	29	BOB SEGER & THE SILVER BULLET BAND	HIDEOUT/CAPITOL/UMG	Greatest Hits	317
34	30	PINK FLOYD	PINK FLOYD/LEGACY	The Dark Side Of The Moon	278
29	31	CREEENCE CLEARWATER REVIVAL	FANTASY/CONCORD	Chronicle: The 20 Greatest Hits	333
31	32	FLEETWOOD MAC	WARNER BROS./RHINO	Rumours	178
30	33	BTS	BIGHIT ENTERTAINMENT	Map Of The Soul: PERSONA	41
23	34	SUPERM	SM/CAPITOL	SuperM: The 1st Mini Album (EP)	16
33	35	ELTON JOHN	ROCKET/ISLAND/UMG	Diamonds	91
65	36	KIDZ BOP KIDS	KIDZ BOP PRAZOR & TIE/CONCORD	Kidz Bop 40	10
NEW	37	ANTI-FLAG	SPINE FARM	20/20 Vision	1
26	38	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND/UMG	Legend: The Best Of...	452
35	39	MAC MILLER	WARNER	Swimming	22
9	40	RUSH	ANTHEM/MERCURY/CHRONICLES/UMG	The Spirit Of Radio: Greatest Hits 1974-1987	10
39	41	MICHAEL JACKSON	EPIC/LEGACY	Thriller	183
NEW	42	AJJ	AJJ UNLIMITED	Good Luck Everybody	1
38	43	CAMILA CABELLO	SYCO/EPIC	Romance	7
41	44	VARIOUS ARTISTS	SONY MUSIC/UNIVERSAL/UMG	NOW 72	13
47	45	MIRANDA LAMBERT	WARNER/BCA NASHVILLE/SMN	Wildcard	12
45	46	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	Traveller	228
RE	47	FALLING IN REVERSE	EPITAPH	The Drug In Me Is You	9
43	48	NIRVANA	DGC/GEFFEN/UMG	MTV Unplugged In New York	106
54	49	THE BEACH BOYS	CAPITOL/UMG	Sounds Of Summer: The Very Best Of The Beach Boys	184
42	50	THE STEVE MILLER BAND	CAPITOL/UMG	Greatest Hits 1974-78	60



Halsey's Manic Sales

Halsey's *Manic* debuts at No. 2 on the Billboard 200 with 239,000 equivalent album units earned in the week ending Jan. 23, according to Nielsen Music/MRC Data. It's her biggest week in terms of units earned and the largest one for a woman since Taylor Swift's *Lover* blew in at No. 1 with 867,000 units on the Sept. 7, 2019, chart. *Manic*'s 239,000-unit start is the biggest week for a No. 2 album since the second week of Beyoncé's *Lemonade* (321,000 units), on the May 14, 2016, chart.

Of *Manic*'s 239,000-unit launch, album sales comprise 180,000. That figure was largely driven by a concert ticket/album sales redemption offer, as well as many merchandise/album bundles.

Manic follows Halsey's *Hopeless Fountain Kingdom* (No. 1 in 2017) and *Badlands* (No. 2 in 2015). She also notched an entry with the 2014 EP *Room 93*, which topped out at No. 159.

—KEITH CAULFIELD

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	#1 MARCUS KING	EASY EYE SOUND/FANTASY/CONCORD	El Dorado	1
NEW	2	PINEGROVE	ROUGH TRADE	Marigold	1
NEW	3	SHAED	PHOTOFINISH	MELT	1
1	4	FLIPP DINERO	CINEMATICS/WE THE BEST/EPIC	LOVE FOR GUALA	3
3	5	BABY KEEM	BABY KEEM	DIE FOR MY BITCH	3
4	6	ALEC BENJAMIN	ARTIST PARTNERS GROUP/ATLANTIC/AG	Narrated For You	7
NEW	7	TOKYO'S REVENGE	TOKYO'S REVENGE	Mnnght (Side B) (EP)	1
5	8	POP SMOKE	VICTOR VICTOR WORLDWIDE/REPUBLIC	Meet The Woo, V. I Mixtape	3
6	9	GG	CINEMATIC	Mixed Emotions	3
NEW	10	070 SHAKE	GO.D.D./DEF JAM	Modus Vivendi	1
NEW	11	SONS OF APOLLO	INSIDEOUT/CENTURY MEDIA/RED	MMXX	1
8	12	ALI GATIE	LISN/WARNER	YOU	4
10	13	DANILEIGH	DEF JAM	The Plan	3
7	14	24KGOLDN	RECORDS/COLUMBIA	Dropped Outta College	3
11	15	JIMMIE ALLEN	STONEY CREEK/BMG/BBMG	Mercury Lane	15
13	16	ALAN WALKER	MER MUSIC/GRDA	Different World	4
12	17	SNØH AALEGRA	ARTIMJAWA/IKO/BALT	Ugh, those feels again	3
9	18	RED VELVET	SM	The ReVe Festival: Finale (EP)	5
14	19	MATT STELL	RECORDS/ARISTA NASHVILLE/SMN	Everywhere But On (EP)	3
NEW	20	SURFACES	SURFACES/TENTHousand PROJECTS	Where The Light Is	1
NEW	21	YUNG PINCH	TWINSHP	Back 2 The Beach	1
21	22	KAASH PAIGE	BORNSTAR/DEF JAM	Parked Car Convos	3
18	23	BLANCO BROWN	TRAILER RAP MUSIC/BMG/BBMG	Honeysuckle & Lightning Bugs	5
20	24	J.I.	G*STAR/INTERSCOPE/IGA	Hood Life Krisis. Vol. 1	2
17	25	DOMINIC FIKE	SANDY BOYS/COLUMBIA	Don't Forget About Me (EP)	3

COMPILATION ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	#1 VARIOUS ARTISTS	GRAMMY/WARNER	Grammy 2020 Nominees	1
1	2	VARIOUS ARTISTS	SONY MUSIC/UNIVERSAL/UMG	NOW 72	13
15	3	VARIOUS ARTISTS	DREAMVILLE & J. Cole: Revenge Of The Dreamers III		14
2	4	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW That's What I Call Music! 71	25
3	5	VARIOUS ARTISTS	MUSIC BROKERS	Many Faces Of Metallica	3
8	6	VARIOUS ARTISTS	WALT DISNEY	Disney Karaoke Series: Frozen II	5
5	7	VARIOUS ARTISTS	DUAL TONE	Come On Up To The House: Women Sing Waits	6
RE	8	VARIOUS ARTISTS	STARGROVE	60s Golden Memories	40
RE	9	VARIOUS ARTISTS	STARGROVE	Hall Of Fame: Rock 'N' Roll Icons	46
6	10	VARIOUS ARTISTS	PLG/CURB-WORD/CAPITOL/UMG	WOW Hits 2019	68
RE	11	VARIOUS ARTISTS	GAITHER/CAPITOL/UMG	Gospel Pioneer Reunion	15
9	12	VARIOUS ARTISTS	WALT DISNEY	Disney Ultimate Hits	11
7	13	VARIOUS ARTISTS	SONY MUSIC/UNIVERSAL/UMG	NOW That's What I Call Country, Volume 12	41
4	14	VARIOUS ARTISTS	MUSIC BROKERS	The Many Faces Of Pink Floyd	4
10	15	VARIOUS ARTISTS	SONY MUSIC/UNIVERSAL/UMG	NOW That's What I Call 80s Hits @ Reunions	12
RE	16	VARIOUS ARTISTS	MUSIC BROKERS	The Many Faces Of Iron Maiden	5
14	17	VARIOUS ARTISTS	SONY MUSIC/UNIVERSAL/UMG	NOW 70	32
RE	18	VARIOUS ARTISTS	WALT DISNEY	Disney Princess: The Ultimate Song Collection	153
25	19	VARIOUS ARTISTS	WALT DISNEY	Children's Favorites, Volume 1: 30 Classic Tunes	351
21	20	VARIOUS ARTISTS	HIP-O/UMG	Country Classic Gold	4
11	21	VARIOUS ARTISTS	UMG	20 #1's: '90s R&B	5
RE	22	VARIOUS ARTISTS	SPARROW/CAPITOL/UMG	SOZO Playlists: Top Christian Hits	13
24	23	VARIOUS ARTISTS	CAPITOL/UMG	Classic Rock Songs	3
NEW	24	VARIOUS ARTISTS	WORLDWIDE MUSIC/JAMADA	World Hip Hop Unleashed, Vol. 2	1
13	25	VARIOUS ARTISTS	WALT DISNEY	Disney Karaoke Series: Frozen (EP)	154



Three New Debuts

Mac Miller's posthumous album *Circles* bows at No. 3 on the Billboard 200. He rounds out a busy top three, where Eminem and Halsey also enter at Nos. 1 and 2, respectively. *Circles* starts with 164,000 equivalent album units earned in the week ending Jan. 23, according to Nielsen Music/MRC Data. That's Miller's best week in terms of units since the chart began ranking by units in December 2014.

The new chart marks the first time Nos. 1-3 all have been debuts with over 164,000 units since the list flipped from a pure sales ranking to units in 2014. Plus, setting aside debuts in the top three, it's the first time those spots have logged 164,000-plus units since the June 11, 2016, list. That week, Drake's *Views* held at No. 1 (189,000), Ariana Grande's *Dangerous Woman* debuted at No. 2 (175,000), and Blake Shelton's *If I'm Honest* entered at No. 3 (170,000).

—K.C.

TOP ALBUM SALES: THE WEEK'S TOP-SELLING ALBUMS ACROSS ALL GENRES, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. HEATSEEKERS ALBUMS: THE WEEK'S MOST POPULAR ALBUMS BY NEW OR DEVELOPING ACTS, DEFINED AS THOSE WHO HAVE NEVER APPEARED ON THE TOP 100 OF THE BILLBOARD 200 OR THE TOP 100 OF R&B/HIP-HOP ALBUMS, COUNTRY ALBUMS, LATIN ALBUMS, CHRISTIAN ALBUMS OR GOSPEL ALBUMS. IF A TITLE REACHES ANY OF THOSE LEVELS, IT AND THE ACTS SUBSEQUENT ALBUMS ARE THEN ELIGIBLE TO APPEAR ON HEATSEEKERS ALBUMS. COMPILED BY NIELSEN MUSIC, BASED ON MULTI-METRIC CONSUMPTION (INCLUDING TRADITIONAL ALBUM SALES, TRACK-EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS). COMPILATION ALBUMS: THE WEEK'S TOP-SELLING COMPILATION ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. SEE CHARTS. LEGEND: (C) COPYRIGHT © 2020 NIELSEN MUSIC. ALL RIGHTS RESERVED.

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 BTS BIGHIT ENTERTAINMENT	172
7	2	ARIANA GRANDE REPUBLIC	364
34	3	NCT 127 SM	76
6	4	EXO SM	131
2	5	SEVENTEEN PLEDIS/KAKAO M	136
3	6	JUSTIN BIEBER SCHOOL BOY/RAYMOND BRAUN/DEF JAM	436
RE	7	EMINEM SHADY/AF TERMATH/INTERSCOPE/JGA	327
RE	8	KEYSHIA COLE HEARTS AND STARS/EPIC	5
5	9	ATEEZ KQ/RCA	34
11	10	BILLIE EILISH DARKROOM/INTERSCOPE/JGA	79
16	11	NCT DREAM SM	56
9	12	TOMORROW X TOGETHER BIGHIT ENTERTAINMENT/REPUBLIC	45
10	13	MONSTA X STARSHIP ENTERTAINMENT	112
24	14	HALSEY CAPITOL	145
17	15	SB19 SHOWBT	6
25	16	LOUIS TOMLINSON TBS/ISLAND/ARISTA	124
41	17	LOONA BLENDING	10
4	18	GOT7 JYP	127
21	19	FIERSA BESARI UNSIGNED	44
8	20	SELENA GOMEZ INTERSCOPE/JGA	405
35	21	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG	31
19	22	SUPER JUNIOR SM	42
13	23	CARDI B THE KSR GROUP/ATLANTIC/AG	135
14	24	BLACKPINK YG/INTERSCOPE/JGA	118
38	25	RODDY RICCH BIRD VISION/ATLANTIC/AG	5
RE	26	JONAS BROTHERS REPUBLIC	21
29	27	MARILIA MENDONÇA SOM LIVRE	40
RE	28	KAROL G UNIVERSAL MUSIC LATIN/UMLE	13
15	29	STRAY KIDS JYP	70
23	30	MEGAN THEE STALLION 1501 CERTIFIED/300/AG	38
RE	31	THE WEEKND XO/REPUBLIC	138
20	32	LALI ARID LA/SONY MUSIC ARGENTINA	144
18	33	RIHANNA WEST BURY ROAD/ROCNATION	460
RE	34	MAC MILLER WARNER BROS.	17
37	35	GUCCI MANE GOOD PAT/ATLANTIC/AG	48
28	36	TWICE JYP	85
NEW	37	GRUPO FIRME LA P/MUSIC VIP	1
12	38	DABABY SOUTH COAST/INTERSCOPE/JGA	13
30	39	WAYV LABEL V	47
RE	40	LADY GAGA INTERSCOPE/JGA	442
RE	41	WIZ KHALIFA TAYLOR GANG/ATLANTIC/AG	390
RE	42	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL	2
44	43	DUA LIPA WARNER	100
RE	44	MARSHMELLO JOYTIME COLLECTIVE	133
22	45	LIL UZI VERT GENERATION NOW/ATLANTIC/AG	18
43	46	CAMILA CABELLO SYCO/EPIC	179
42	47	SHAWN MENDES ISLAND	266
26	48	RED VELVET SM	31
RE	49	X1 STONE MUSIC ENTERTAINMENT	15
RE	50	TAYLOR SWIFT REPUBLIC	392



BTS Ties Bieber

BTS (above) matches Justin Bieber's record for the most weeks at No. 1 on the Social 50 chart as the Korean pop group logs a 163rd week at the summit.

The act's latest week at No. 1 was concurrent with social traction earned by its latest Billboard Hot 100 hit, "Black Swan." The song starts at No. 57, BTS' eighth career entry on the ranking.

BTS first topped the Social 50 on the chart dated Oct. 29, 2016. Since then, only Ariana Grande and Bieber have managed to pause that runaway train — for six and three weeks, respectively. Stunningly, BTS has been No. 1 on the weekly chart consistently since July 29, 2017. BTS' command of the chart also powered it to three consecutive Billboard Music Awards for top social artist in 2017-19.

With fan frenzy sure to surround BTS' new album, *Map of the Soul: 7* (due Feb. 21), it's likely the group will continue its domination atop the tally in the weeks to come.

—TREVOR ANDERSON

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 THE BOX BIRD VISION/ATLANTIC	Roddy Ricch	7
2	2	LIFE IS GOOD FREEBANDZ/EPIC	Future Feat. Drake	2
NEW	3	GODZILLA SHADY/AF TERMATH/INTERSCOPE	Eminem Feat. Juice WRLD	1
4	4	GOOD NEWS WARNER	Mac Miller	2
11	5	HIGH FASHION BIRD VISION/ATLANTIC	Roddy Ricch Feat. Mustard	3
7	6	DANCE MONKEY BAD BATCH/ELEKTRA/EMG	Tones And I	14
5	7	BOP SOUTH COAST/INTERSCOPE	DaBaby	16
8	8	ROXANNE ARIZONA ZERVAS/COLUMBIA	Arizona Zervas	12
10	9	BALLIN' 10SUMMERS/INTERSCOPE	Mustard & Roddy Ricch	19
NEW	10	DARKNESS SHADY/AF TERMATH/INTERSCOPE	Eminem	1
3	11	SUM 2 PROVE QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	2
14	12	SUICIDAL YNW MELLY/300	YNW Melly	7
9	13	CIRCLES REPUBLIC	Post Malone	21
NEW	14	UNACCOMMODATING SHADY/AF TERMATH/INTERSCOPE	Eminem Feat. Young M.A	1
6	15	YUMMY SCHOOL BOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	3
NEW	16	BLUE WORLD WARNER	Mac Miller	1
12	17	HIGHEST IN THE ROOM CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	16
18	18	FALLING INTERNET MONEY/AMO/INTERSCOPE	Trevor Daniel	9
NEW	19	THOSE KINDA NIGHTS SHADY/AF TERMATH/INTERSCOPE	Eminem Feat. Ed Sheeran	1
13	20	BANDIT GRADE A/INTERSCOPE	Juice WRLD & YoungBoy Never Broke Again	16
NEW	21	CIRCLES WARNER	Mac Miller	1
26	22	BLINDING LIGHTS XO/REPUBLIC	The Weeknd	6
27	23	YOU SHOULD BE SAD CAPITOL	Halsey	2
16	24	WOAH QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	11
NEW	25	YOU GON' LEARN SHADY/AF TERMATH/INTERSCOPE	Eminem Feat. Royce da 5'9" & White Gold	1
21	26	10,000 HOURS WARNER MUSIC NASHVILLE/JAR	Dan + Shay & Justin Bieber	13
20	27	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	29
23	28	MEMORIES 222/INTERSCOPE	Maroon 5	15
22	29	EVERYTHING I WANTED DARKROOM/INTERSCOPE	Billie Eilish	9
17	30	FUTSAL SHUFFLE 2020 GENERATION NOW/ATLANTIC	Lil Uzi Vert	6
25	31	DON'T START NOW WARNER	Dua Lipa	5
24	32	HOT YOUNG STONER LIFE/ATLANTIC/300	Young Thug Feat. Gunna	23
NEW	33	WHAT A MAN GOTTA DO REPUBLIC	Jonas Brothers	1
NEW	34	COMPLICATED WARNER	Mac Miller	1
NEW	35	P*\$SY FAIRY (OTW) ART CLUB/ART JAM/DEF JAM	Jhene Aiko	1
NEW	36	HAND ME DOWNS WARNER	Mac Miller	1
28	37	TOES SOUTH COAST/INTERSCOPE	DaBaby Feat. Lil Baby & Moneybagg Yo	5
19	38	LOSE YOU TO LOVE ME INTERSCOPE	Selena Gomez	12
NEW	39	I CAN SEE WARNER	Mac Miller	1
29	40	VIBEZ SOUTH COAST/INTERSCOPE	DaBaby	16
NEW	41	IN TOO DEEP SHADY/AF TERMATH/INTERSCOPE	Eminem	1
NEW	42	PREMONITION (INTRO) SHADY/AF TERMATH/INTERSCOPE	Eminem	1
NEW	43	TUSA YOUNG MONEY CASH MONEY/UNIVERSAL MUSIC LATIN/REPUBLIC/UMLE	Karol G & Nicki Minaj	1
NEW	44	LEAVING HEAVEN SHADY/AF TERMATH/INTERSCOPE	Eminem Feat. Skylar Grey	1
31	45	SUNFLOWER SPIDER-MAN: INTO THE SPIDER-VERSE REPUBLIC	Post Malone & Swae Lee	65
39	46	MY OH MY SYCO/EPIC	Camila Cabello Feat. DaBaby	4
32	47	START WIT ME BIRD VISION/ATLANTIC	Roddy Ricch & Gunna	5
37	48	HOT GIRL BUMMER BEAR RAP/ALAMO/INTERSCOPE	blackbear	13
NEW	49	WOODS WARNER	Mac Miller	1
33	50	NO GUIDANCE CBE/RCA	Chris Brown Feat. Drake	32

CHARTS LEGEND

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

DIGITAL SONG SALES CHARTS

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

AWARDS

- PS (PaceSetter for largest % album sales gain)
- GG (Greatest Gainer for largest volume gain)
- SAL (Sales Gainer)
- AIR (Airplay Gainer)
- STM (Streaming Gainer)

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HOT 100 SONGWRITERS™

1	#1 1WK	MAC MILLER
2		RODDY RICCH
3		EMINEM
4		30ROC
5		TONES AND I
6		LUIS RESTO
7		JON BRION
8		LIL BABY
TIE 9		BILLIE EILISH
TIE 9		FINNEAS

R&B/HIP-HOP SONGWRITERS™

1	#1 1WK	RODDY RICCH
2		EMINEM
3		30ROC
4		LUIS RESTO
5		LIL BABY
6		MAC MILLER
7		JETSONMADE
8		OZ
TIE 9		LIZZO
TIE 9		RICKY REED

LATIN SONGWRITERS™

1	#1 4WKS	J BALVIN
2		BAD BUNNY
3		DADDY YANKEE
4		SKY
5		OZUNA
6		OVY ON THE DRUMS
7		KAROL G
8		HORACIO PALENCIA
9		ANUEL AA
10		NATANAEL CANO



Mac Miller Debuts On Top

The late Mac Miller (above) enters the Hot 100 Songwriters chart at No. 1, thanks to 10 writing credits on the Billboard Hot 100 from his posthumous LP *Circles*, which arrives at No. 3 on the Billboard 200 (see page 58). Of his Hot 100 haul, two songs rank in the top 40: “Good News,” co-written and co-produced with Jon Brion (No. 7 on Hot 100 Songwriters), at No. 18 and “Blue World,” co-written with George Forrest, Guy Lawrence and Robert Wright, new at No. 38.

Miller concurrently starts at No. 5 on Hot 100 Producers, as he produced seven of his 10 entries on the Hot 100. With eight production credits via Miller on the Hot 100, Brion — who first broke through on the chart in 2005 as co-producer of Kanye West’s 10-week No. 1 “Gold Digger” (featuring Jamie Foxx) — bows at No. 4 on Hot 100 Producers.

—XANDER ZELLNER

HOT 100 PRODUCERS™

1	#1	30ROC
2		D.A. DOMAN
3		EMINEM
4		JON BRION
5		MAC MILLER
6		GREG KURSTIN
7		FRANK DUKES
8		FINNEAS
9		RICKY REED
10		DAN SMYERS

R&B/HIP-HOP PRODUCERS™

1	#1 1WKS	30ROC
2		D.A. DOMAN
3		EMINEM
4		OZ
5		RICKY REED
6		JETSONMADE
TIE 7		GYLTTRYP
TIE 7		MUSTARD
9		TIM SUBY
10		DARIUS HILL

LATIN PRODUCERS™

1	#1 1WK	OVY ON THE DRUMS
2		TAINY
3		DIMELO FLOW
4		EDGAR RODRIGUEZ
5		DJ SNAKE
6		SKY
7		DADDY YANKEE
TIE 8		KEITH HARRIS
TIE 8		WILL.I.AM
10		NICHAEL

The top songwriters and producers on the Billboard Hot 100 and selective genre songs charts that utilize the Hot 100 formula (blending streaming, airplay and download sales data) for the charts dated Feb. 1, 2020. Rankings are based on accumulated weekly points for all charted songs — on the specified chart for the week — on which a songwriter or producer is credited. If a song is written or produced by more than one person, points are divided equally among all credited parties.

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POP/RHYTHMIC/ADULT

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FEB. 1 2020

RADIO SONGS™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 CIRCLES 6 WKS REPUBLIC	Post Malone	20
2	2	MEMORIES 222/INTERSCOPE	Maroon 5	17
4	3	10,000 HOURS WARNER MUSIC NASHVILLE/WARNER	Dan + Shay & Justin Bieber	15
3	4	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	29
6	5	LOSE YOU TO LOVE ME INTERSCOPE	Selena Gomez	13
5	6	GOOD AS HELL NICE LIFE/ATLANTIC	Lizzo	17
8	7	ROXANNE ARIZONA ZERVAS/COLUMBIA	Arizona Zervas	8
9	8	DON'T START NOW WARNER	Dua Lipa	10
10	9	HEARTLESS XD/REPUBLIC	The Weeknd	9
7	10	TRAMPOLINE PHOTO FINISH/CAROLINE	SHAED	30
12	11	THE BONES COLUMBIA NASHVILLE/COLUMBIA	Maren Morris	12
17	12	YUMMY SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	4
13	13	DANCE MONKEY BAD BATCH/ELEKTRA/EMG	Tones And I	11
11	14	ONLY HUMAN REPUBLIC	Jonas Brothers	25
15	15	NO GUIDANCE CBE/RCA	Chris Brown Feat. Drake	31
14	16	I DON'T CARE SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	35
16	17	SUCKER REPUBLIC	Jonas Brothers	42
18	18	SENRITA SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	30
19	19	BALLIN' 10 SUMMERS/INTERSCOPE	Mustard Feat. Roddy Ricch	14
21	20	HEARTACHE MEDICATION CAPITOL NASHVILLE	Jon Pardi	14
24	21	BOP SOUTHCOST/INTERSCOPE	DaBaby	6
29	22	HOT GIRL BUMMER BEART RAP/ALAMO/INTERSCOPE	blackbear	7
30	23	ADORE YOU ERSKINE/COLUMBIA	Harry Styles	6
22	24	TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	32
27	25	HIGHEST IN THE ROOM CACTUS JACK/GRANDHUSTLE/EPIC	Travis Scott	12

DIGITAL SONG SALES™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
NEW	1	#1 WHAT A MAN GOTTA DO 1 WK REPUBLIC	Jonas Brothers	1
NEW	2	BLACK SWAN BIG HIT ENTERTAINMENT	BTS	1
NEW	3	GODZILLA SHADY/AFTERMATH/INTERSCOPE/JGA	Eminem Feat. Juice WRLD	1
34	4	NOBODY BUT YOU WARNER MUSIC NASHVILLE/WARNER	Blake Shelton Duet With Gwen Stefani	5
3	5	DANCE MONKEY BAD BATCH/ELEKTRA/EMG	Tones And I	14
NEW	6	THOSE KINDA NIGHTS SHADY/AFTERMATH/INTERSCOPE/JGA	Eminem Feat. Ed Sheeran	1
6	7	CIRCLES REPUBLIC	Post Malone	21
7	8	THE BOX BIRD VISION/ATLANTIC/AG	Roddy Ricch	5
5	9	MEMORIES 222/INTERSCOPE/JGA	Maroon 5	18
8	10	GOOD AS HELL NICE LIFE/ATLANTIC/AG	Lizzo	25
NEW	11	THINKING 'BOUT YOU BROKEN BOW/BMG/BSMG	Dustin Lynch Feat. Lauren Alaina	1
9	12	DON'T START NOW WARNER	Dua Lipa	12
1	13	LIFE IS GOOD FREEBANDZ/EPIC	Future Feat. Drake	2
19	14	BLINDING LIGHTS XD/REPUBLIC	The Weeknd	5
13	15	10,000 HOURS WARNER MUSIC NASHVILLE/WARNER	Dan + Shay & Justin Bieber	16
14	16	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	37
2	17	CONVERSATIONS IN THE DARK COLUMBIA	John Legend	2
10	18	YUMMY SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	3
NEW	19	DARKNESS SHADY/AFTERMATH/INTERSCOPE/JGA	Eminem	1
17	20	EVERYTHING I WANTED DARKROOM/INTERSCOPE/JGA	Billie Eilish	11
35	21	OLD TOWN ROAD COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	46
21	22	BAD GUY DARKROOM/INTERSCOPE/JGA	Billie Eilish	43
20	23	HOT GIRL BUMMER BEART RAP/ALAMO/INTERSCOPE/JGA	blackbear	9
4	24	YOU SHOULD BE SAD CAPITOL	Halsey	2
18	25	ROXANNE ARIZONA ZERVAS/COLUMBIA	Arizona Zervas	12

MAINSTREAM TOP 40™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 CIRCLES 8 WKS REPUBLIC	Post Malone	22
2	2	LOSE YOU TO LOVE ME INTERSCOPE	Selena Gomez	14
3	3	MEMORIES 222/INTERSCOPE	Maroon 5	19
4	4	GOOD AS HELL NICE LIFE/ATLANTIC	Lizzo	20
6	5	DON'T START NOW WARNER	Dua Lipa	12
8	6	ROXANNE ARIZONA ZERVAS/COLUMBIA	Arizona Zervas	10
7	7	DANCE MONKEY BAD BATCH/ELEKTRA/EMG	Tones And I	14
5	8	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	32
10	9	10,000 HOURS WARNER MUSIC NASHVILLE/WARNER	Dan + Shay & Justin Bieber	16
11	10	HEARTLESS XD/REPUBLIC	The Weeknd	9
12	11	YUMMY SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	4
14	12	HOT GIRL BUMMER BEART RAP/ALAMO/INTERSCOPE	blackbear	13
9	13	PANINI COLUMBIA	Lil Nas X	27
16	14	ADORE YOU ERSKINE/COLUMBIA	Harry Styles	8
13	15	TRAMPOLINE PHOTO FINISH/CAROLINE	SHAED	34
17	16	EVERYTHING I WANTED DARKROOM/INTERSCOPE	Billie Eilish	9
18	17	SOUTH OF THE BORDER ATLANTIC	Ed Sheeran Feat. Camila Cabello & Cardi B	7
19	18	MY OH MY SYCO/EPIC	Camila Cabello Feat. DaBaby	5
30	19	GG WHAT A MAN GOTTA DO REPUBLIC	Jonas Brothers	2
20	20	BLINDING LIGHTS XD/REPUBLIC	The Weeknd	6
23	21	YOU SHOULD BE SAD CAPITOL	Halsey	2
21	22	TEETH NETFLIX/5 SECONDS OF SUMMER/INTERSCOPE	5 Seconds Of Summer	15
25	23	HIGHEST IN THE ROOM CACTUS JACK/GRANDHUSTLE/EPIC	Travis Scott	11
27	24	RITMO (BAD BOYS FOR LIFE) BEYWE THE BEST/EPIC	The Black Eyed Peas X J Balvin	8
28	25	GOOD THING INTERSCOPE	Zedd & Kehlani	9

ADULT CONTEMPORARY™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 SUCKER 16 WKS REPUBLIC	Jonas Brothers	42
2	2	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	29
3	3	I DON'T CARE SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	37
4	4	WALK ME HOME RCA	Pink	48
5	5	SENRITA SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	29
6	6	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	49
7	7	MEMORIES 222/INTERSCOPE	Maroon 5	18
8	8	HIGHER LOVE RCA	Kygo X Whitney Houston	25
9	9	SPEECHLESS WARNER MUSIC NASHVILLE/WARNER	Dan + Shay	32
10	10	GG 10,000 HOURS WARNER MUSIC NASHVILLE/WARNER	Dan + Shay & Justin Bieber	14
11	11	IMPERFECTIONS COLUMBIA	Celine Dion	18
13	12	LOVER REPUBLIC	Taylor Swift	21
14	13	ONLY HUMAN REPUBLIC	Jonas Brothers	13
15	14	HEY LOOK MA, I MADE IT DCDZ/FUELED BY RAMEN/EMG	Panic! At The Disco	25
17	15	TRAMPOLINE PHOTO FINISH/CAROLINE	SHAED	7
16	16	ANOTHER ONE DOWN BMG/INZUNE	Richard Marx	22
19	17	BEAUTIFUL PEOPLE RIGHT HAND/ATLANTIC/RCA	Ed Sheeran Feat. Khalid	24
20	18	GOD ONLY KNOWS CJRB - WORD/CJRB	for KING & COUNTRY	20
18	19	CIRCLES REPUBLIC	Post Malone	14
24	20	THE BONES COLUMBIA NASHVILLE/COLUMBIA	Maren Morris	9
22	21	LOSE YOU TO LOVE ME INTERSCOPE	Selena Gomez	11
21	22	CASTLES GOOD SOLDIER/CAPITOL	Freya Ridings	14
25	23	RUMOR CURB	Lee Brice	18
26	24	ADORE YOU ERSKINE/COLUMBIA	Harry Styles	4
27	25	TALK RIGHT HAND/RCA	Khalid	15

RHYTHMIC™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 ROXANNE 2 WKS ARIZONA ZERVAS/COLUMBIA	Arizona Zervas	10
2	2	JUICY KEMOSABE/RCA	Doja Cat & Tyga	18
5	3	HEARTLESS XD/REPUBLIC	The Weeknd	9
3	4	BALLIN' 10 SUMMERS/INTERSCOPE	Mustard Feat. Roddy Ricch	22
4	5	HIGHEST IN THE ROOM CACTUS JACK/GRANDHUSTLE/EPIC	Travis Scott	16
8	6	BOP SOUTHCOST/INTERSCOPE	DaBaby	9
11	7	YUMMY SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	4
6	8	NO GUIDANCE CBE/RCA	Chris Brown Feat. Drake	33
10	9	ON CHILL MAYBACH/WARNER	Wale Feat. Jeremih	22
15	10	THE BOX BIRD VISION/ATLANTIC	Roddy Ricch	3
12	11	BEST ON EARTH DEMON/RUSS MY WAY/COLUMBIA	Russ & BIA	10
7	12	LEAVE ME ALONE QUALITY CONTROL/PHOTOWN/CAPITOL	Layton Greene, Lil Baby, City Girls & PnB Rock	22
14	13	HOT GIRL BUMMER BEART RAP/ALAMO/INTERSCOPE	blackbear	14
21	14	GG LIFE IS GOOD FREEBANDZ/EPIC	Future Feat. Drake	2
9	15	GOOD AS HELL NICE LIFE/ATLANTIC	Lizzo	19
13	16	ENEMIES REPUBLIC	Post Malone Feat. DaBaby	19
16	17	SLIDE M8K/RCA	H.E.R. Feat. YG	12
16	18	WAOH QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	8
19	19	JERRY SPRUNGER MAD LOVE/INTERSCOPE	Tory Lanez & T-Pain	8
23	20	RITMO (BAD BOYS FOR LIFE) BEYWE THE BEST/EPIC	The Black Eyed Peas X J Balvin	8
24	21	LOYAL PARTY NEXT DOOR DVD SOUND/WARNER	Feat. Drake	8
20	22	HOT YOUNG STONER LIFE/ATLANTIC/200	Young Thug Feat. Gunna	16
26	23	LOCO CONTIGO DJ SNAKE/BEFF/INTERSCOPE	DJ Snake, J. Balvin & Tyga	21
27	24	MY OH MY SYCO/EPIC	Camila Cabello Feat. DaBaby	3
32	25	FALLING INTERNET MONEY/ALAMO/INTERSCOPE	Trevor Daniel	2

ADULT TOP 40™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 MEMORIES 9 WKS 222/INTERSCOPE	Maroon 5	19
2	2	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	42
3	3	GOOD AS HELL NICE LIFE/ATLANTIC	Lizzo	15
4	4	CIRCLES REPUBLIC	Post Malone	19
5	5	10,000 HOURS WARNER MUSIC NASHVILLE/WARNER	Dan + Shay & Justin Bieber	16
8	6	LOVER REPUBLIC	Taylor Swift	21
7	7	ONLY HUMAN REPUBLIC	Jonas Brothers	28
10	8	LOSE YOU TO LOVE ME INTERSCOPE	Selena Gomez	14
6	9	TRAMPOLINE PHOTO FINISH/CAROLINE	SHAED	32
9	10	THE BONES COLUMBIA NASHVILLE/COLUMBIA	Maren Morris	35
12	11	ADORE YOU ERSKINE/COLUMBIA	Harry Styles	8
11	12	IF WE NEVER MET EPIC	John K	20
13	13	DANCE MONKEY BAD BATCH/ELEKTRA/EMG	Tones And I	13
15	14	DON'T START NOW WARNER	Dua Lipa	11
17	15	SOUTH OF THE BORDER ATLANTIC	Ed Sheeran Feat. Camila Cabello & Cardi B	8
16	16	YUMMY SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	4
27	17	GG WHAT A MAN GOTTA DO REPUBLIC	Jonas Brothers	2
20	18	GOOD THINGS FALL APART ASTRALWORKS/CAPITOL	Illenium & Jon Bellion	18
25	19	UNDERDOG RCA	Alicia Keys	3
22	20	LOVE ME ANYWAY RCA	Pink Feat. Chris Stapleton	9
18	21	NICE TO MEET YA NEON HAZE/CAPITOL	Niall Horan	16
26	22	BEFORE YOU GO VERTIGO/CAPITOL	Lewis Capaldi	6
23	23	RAISING HELL KEMOSABE/RCA	Kesha Feat. Big Freedia	13
24	24	OUTNUMBERED RIGGS/INTERSCOPE	Dermot Kennedy	16
21	25	ONE THING RIGHT JOYTIME COLLECTIVE/RCA NASHVILLE/RCA	Marshmello & Kane Brown	20

ADULT CONTEMPORARY, RHYTHMIC, MAINSTREAM TOP 40, RADIO SONGS, DIGITAL SONG SALES, THE WEEK'S TOP DOWNLOADS, SONGS, MONITORING 24 HOURS A DAY, 7 DAYS A WEEK. SEE CHARTS. LEGAL NOTICES AND EXPLANATIONS. ALL CHARTS © 2020 NIELSEN MUSIC. ALL RIGHTS RESERVED.

HOT COUNTRY SONGS™

LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	#1 10,000 HOURS	16 WKS	Dan + Shay & Justin Bieber	1	17
2	2	AIR THE BONES		Maren Morris	2	47
4	3	EVEN THOUGH I'M LEAVING		Luke Combs	2	33
3	4	ONE MAN BAND		Old Dominion	2	43
5	5	HEARTACHE MEDICATION		Jon Pardi	5	33
7	6	KINFOLKS		Sam Hunt	6	16
6	7	WHAT IF I NEVER GET OVER YOU		Lady Antebellum	5	36
8	8	RIDIN' ROADS		Dustin Lynch	5	46
9	9	HOMESICK		Kane Brown	9	44
10	10	I HOPE		Gabby Barrett	10	39
26	11	SAL STM NOBODY BUT YOU		Blake Shelton Duet With Gwen Stefani	9	6
15	12	MORE HEARTS THAN MINE		Ingrid Andress	12	29
14	13	I WISH GRANDPAS NEVER DIED		Riley Green	13	25
13	14	MAKE ME WANT TO		Jimmie Allen	13	34
12	15	WHAT SHE WANTS TONIGHT		Luke Bryan	12	14
11	16	WE BACK		Jason Aldean	11	20
17	17	HOMECOMING QUEEN?		Kelsea Ballerini	14	20
16	18	I HOPE YOU'RE HAPPY NOW		Carly Pearce & Lee Brice	16	15
20	19	CHASIN' YOU		Morgan Wallen	19	23
18	20	SLOW DANCE IN A PARKING LOT		Jordan Davis	18	27
21	21	HOMEMADE		Jake Owen	21	19
22	22	CATCH		Brett Young	22	30
19	23	DIVE BAR		Garth Brooks & Blake Shelton	19	30
23	24	HEARTLESS		Diplo Presents Thomas Wesley Featuring Morgan Wallen	15	23
24	25	TO A T		Ryan Hurd	24	50
25	26	AFTER A FEW		Travis Denning	25	15
34	27	BEER CAN'T FIX		Thomas Rhett Featuring Jon Pardi	27	4
28	28	BLESSINGS		Florida Georgia Line	28	11
29	29	THINKING 'BOUT YOU		Dustin Lynch Featuring Lauren Alaina	29	1
27	30	IN BETWEEN		Scotty McCreery	27	12
29	31	MONSTERS		Eric Church	29	10
30	32	BETTER TOGETHER		Luke Combs	14	11
31	33	HER WORLD OR MINE		Michael Ray	31	13
32	34	BLUEBIRD		Miranda Lambert	32	8
33	35	DROWNING		Chris Young	18	18
RE	36	DIE FROM A BROKEN HEART		Maddie & Tae	35	27
36	37	DRINKING ALONE		Carrie Underwood	36	11
35	38	BIG, BIG PLANS		Chris Lane	33	15
37	39	ONE BIG COUNTRY SONG		LOCASH	37	6
NEW	40	NEXT TO YOU		Little Big Town	40	1
38	41	THIS BAR		Morgan Wallen	29	3
43	42	LONELY IF YOU ARE		Chase Rice	42	21
40	43	WHAT COULD'VE BEEN		Gone West	40	8
44	44	COVER ME UP		Morgan Wallen	35	12
42	45	ONE BEER		HARDY Featuring Lauren Alaina & Devin Dawson	42	4
41	46	FAMILY TREE		Caylee Hammack	40	18
39	47	SINNING WITH YOU		Sam Hunt	27	3
45	48	ALL IS FOUND		Kacey Musgraves	31	9
46	49	ONE NIGHT STANDARDS		Ashley McBryde	46	4
NEW	50	FAMOUS		Adam Doleac	50	1



Nightfall Shines

Nightfall by Little Big Town (above) opens at No. 1 on Top Country Albums with 31,000 equivalent album units (26,000 in album sales), according to Nielsen Music/MRC Data.

The foursome of Karen Fairchild, Kimberly Schlapman, Phillip Sweet and Jimi Westbrook earns its fourth leader; all of its chart-toppers have debuted at the pinnacle. "We've been blown away by the incredible response to this record," Fairchild tells *Billboard*. "The connection people are having with the songs is what we could have only hoped for."

Plus, Dustin Lynch's *Tullahoma* starts at No. 4 on Top Country Albums with 16,000 units (7,000 sold), marking his fourth total and consecutive top five entry. Jason Aldean banks his 31st Country Airplay top 10 as "We Back" lifts 11-10 (22.1 million in audience, up 2%). The song is the lead single from his album 9, which launched at No. 1 on the Top Country Albums chart dated Dec. 7, 2019.

—JIM ASKER

TOP COUNTRY ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
1	1	#1 LITTLE BIG TOWN	1 WK	Nightfall	1
1	2	LUKE COMBS		What You See Is What You Get	11
2	3	LUKE COMBS		This One's For You	138
NEW	4	DUSTIN LYNCH		Tullahoma	1
3	5	GG BLAKE SHELTON		Fully Loaded: God's Country	6
4	6	MORGAN WALLEN		If I Know Me	86
7	7	DAN + SHAY		Dan + Shay	83
8	8	MAREN MORRIS		GIRL	46
6	9	KANE BROWN		Experiment	63
9	10	CHRIS STAPLETON		Traveller	247
10	11	OLD DOMINION		Old Dominion	13
5	12	JASON ALDEAN		Jason Aldean	9
11	13	KANE BROWN		Kane Brown	164
13	14	PS THOMAS RHETT		Center Point Road	34
12	15	ELVIS PRESLEY		The Essential Elvis Presley	45
14	16	LADY ANTEBELLUM		Ocean	10
15	17	ZAC BROWN BAND		Greatest Hits So Far...	235
19	18	JASON ALDEAN		Rearview Town	93
16	19	JON PARDI		Heartache Medication	17
18	20	KACEY MUSGRAVES		Golden Hour	90
20	21	BLAKE SHELTON		Reloaded: 20 #1 Hits	222
25	22	GEORGE STRAIT		50 Number Ones	195
21	23	FLORIDA GEORGIA LINE		Can't Say I Ain't Country	49
22	24	JON PARDI		California Sunrise	188
23	25	BRETT YOUNG		Brett Young	154

COUNTRY AIRPLAY™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
		IMPRINT/PROMOTION LABEL		
1	1	#1 10,000 HOURS	Dan + Shay & Justin Bieber	17
2	2	HEARTACHE MEDICATION	Jon Pardi	35
5	3	THE BONES	Maren Morris	23
6	4	KINFOLKS	Sam Hunt	16
4	5	EVEN THOUGH I'M LEAVING	Luke Combs	25
3	6	WHAT IF I NEVER GET OVER YOU	Lady Antebellum	37
9	7	HOMESICK	Kane Brown	25
10	8	MAKE ME WANT TO	Jimmie Allen	53
7	9	RIDIN' ROADS	Dustin Lynch	44
11	10	WE BACK	Jason Aldean	20
12	11	WHAT SHE WANTS TONIGHT	Luke Bryan	14
14	12	GG HOMEMADE	Jake Owen	34
13	13	SLOW DANCE IN A PARKING LOT	Jordan Davis	40
17	14	MORE HEARTS THAN MINE	Ingrid Andress	31
16	15	CATCH	Brett Young	35
15	16	DIVE BAR	Garth Brooks & Blake Shelton	32
18	17	I WISH GRANDPAS NEVER DIED	Riley Green	25
19	18	I HOPE YOU'RE HAPPY NOW	Carly Pearce & Lee Brice	16
20	19	HOMECOMING QUEEN?	Kelsea Ballerini	21
21	20	AFTER A FEW	Travis Denning	46
24	21	CHASIN' YOU	Morgan Wallen	26
22	22	I HOPE	Gabby Barrett	22
23	23	TO A T	Ryan Hurd	49
26	24	BEER CAN'T FIX	Thomas Rhett Feat. Jon Pardi	5
25	25	IN BETWEEN	Scotty McCreery	42

HOT ROCK SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	#1 HIGH HOPES A		Panic! At The Disco	1	88
2	2	HEY LOOK MA, I MADE IT A		Panic! At The Disco	1	69
5	3	ORPHANS		Coldplay	3	14
7	4	AIR RUNNING UP THAT HILL		Meg Myers	4	20
HOT SHOT DEBUT	5	ME & YOU TOGETHER SONG		The 1975	5	1
8	6	THE HYPE		twenty one pilots	3	30
NEW	7	DANCE OF THE CLAIRVOYANTS		Pearl Jam	7	1
9	8	UNDER THE GRAVEYARD		Ozzy Osbourne	4	11
NEW	9	OH YEAH!		Green Day	9	1
12	10	MIGHT BE RIGHT		White Reaper	9	17
11	11	18		Highly Suspect	6	23
3	12	TOM SAWYER		Rush	3	2
4	13	ORDINARY MAN		Ozzy Osbourne Featuring Elton John	4	2
14	14	POPULAR MONSTER		Falling In Reverse	8	10
16	15	INSIDE OUT		Five Finger Death Punch	10	8
6	16	LOST IN YESTERDAY		Tame Impala	6	3
15	17	OUTNUMBERED		Dermot Kennedy	8	26
18	18	NOVOCAINE		The Unlikely Candidates	15	13
30	19	STM TONGUE TIED		Marshmello, YUNGBLUD & blackbear	3	11
17	20	KILLING ME SLOWLY		Bad Wolves	14	15
20	21	LIFE IN THE CITY		The Lumineers	18	20
NEW	22	SET ME FREE		Avenged Sevenfold	22	1
19	23	WHY ARE YOU HERE		Machine Gun Kelly	4	6
21	24	THE BEST		AWOLNATION	18	11
NEW	25	I WANT MORE		KALEO	25	1
23	26	CAN I CALL YOU TONIGHT?		Dayglow	23	12
29	27	HISTORY OF VIOLENCE		Theory Of A Deadman	27	6
28	28	USED TO LIKE		Neon Trees	24	9
25	29	HURRICANE		I Prevail	25	12
45	30	SAL COLORS		Black Pumas	30	2
26	31	I REALLY WISH I HATED YOU		Blink-182	4	19
NEW	32	SIMMER		Hayley Williams	32	1
31	33	ATTENTION ATTENTION		Shinedown	30	6
22	34	BLIND LEADING THE BLIND		Mumford & Sons	12	13
33	35	LOST IN THE WOODS		Weezer	11	9
NEW	36	BREAK MY BABY		KALEO	36	1
35	37	WE FELL IN LOVE IN OCTOBER		girl in red	14	18
39	38	WARS		Of Monsters And Men	36	8
32	39	THE END OF THE GAME		Weezer	9	20
40	40	LIVIN' FOR THE WEEKEND		Fitz And The Tantrums	40	3
37	41	DEAR WINTER		AJR	21	15
43	42	YUVE YUVE YU		The Hu Featuring From Ashes To New	42	4
34	43	DELETER		Grouplove	34	2
41	44	2ALL		Catfish And The Bottlemen	39	5
42	45	NERO FORTE		Slipknot	11	13
36	46	UNEVENTFUL DAYS		Beck	20	12
RE	47	TEXAS SUN		Khruangbin & Leon Bridges	35	3
49	48	HONEYBEE		The Head And The Heart	48	4
27	49	STRAIGHT TO HELL		Ozzy Osbourne	16	5
NEW	50	I JUST WANNA SHINE		Fitz And The Tantrums	50	1



Myers, Shinedown, Rogers Rule

Billboard's three format-specific rock radio airplay charts all welcome new leaders, with Meg Myers (above) earning her first No. 1 on Alternative in record fashion. Her cover of Kate Bush's 1985 classic "Running Up That Hill" rises 2-1 in its 42nd week on the list, claiming the title of longest trip to the top. It passes the 33-week journey of Fitz & The Tantrums' "Out of My League" in 2013.

Shinedown's "Attention Attention" rises 2-1 on Mainstream Rock. It's the group's 15th leader, tying Three Days Grace for the most in the chart's 39-year history. It's also Shinedown's fifth consecutive No. 1 (dating to 2017), a new best for the band, which linked four in a row in 2010-12. Plus, Maggie Rogers notches her second Triple A No. 1 with "Love You for a Long Time" (3-1). She reigned for three weeks in January 2019 with "Light On."

—GARY TRUST

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 QUEEN A		Greatest Hits	110	
2	2	ELTON JOHN		Diamonds	115	
4	3	CREDENCE CLEARWATER REVIVAL 10		Chronicle: The 20 Greatest Hits	157	
5	4	JOURNEY 15		Journey's Greatest Hits	157	
7	5	THE BEATLES 11		1	157	
6	6	THE BEATLES 12		Abbey Road	148	
8	7	FLEETWOOD MAC 20		Rumours	151	
9	8	BILLY JOEL 3		The Essential Billy Joel	103	
10	9	IMAGINE DRAGONS 2		Evolve	135	
11	10	TOM PETTY AND THE HEARTBREAKERS 12		Greatest Hits	125	
12	11	AC/DC 25		Back In Black	144	
13	12	GUNS N' ROSES 5		Greatest Hits	134	
14	13	PANIC! AT THE DISCO A		Pray For The Wicked	83	
17	14	METALLICA 16		Metallica	156	
22	15	EAGLES 30		Their Greatest Hits 1971-1975	129	
18	16	ELVIS PRESLEY A		The Essential Elvis Presley	30	
HOT SHOT DEBUT	17	MARCUS KING		El Dorado	1	
21	18	BOB SEGER & THE SILVER BULLET BAND 10		Greatest Hits	112	
16	19	FIVE FINGER DEATH PUNCH		A Decade Of Destruction	112	
19	20	TWENTY ONE PILOTS 4		Blurryface	245	
24	21	IMAGINE DRAGONS 2		Night Visions	270	
20	22	NIRVANA 10		Nevermind	123	
3	23	RUSH A		The Spirit Of Radio: Greatest Hits 1974-1987	2	
27	24	GG BON JOVI A		Greatest Hits: The Ultimate Collection	157	
NEW	25	PINEGROVE		Marigold	1	

ALTERNATIVE AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	#1 RUNNING UP THAT HILL	Meg Myers	42		
1	2	DISSOLVE	Absoluto	32		
5	3	MIGHT BE RIGHT	White Reaper	26		
4	4	THE HYPE	twenty one pilots	28		
3	5	ORPHANS	Coldplay	14		
6	6	NOVOCAINE	The Unlikely Candidates	27		
7	7	2ALL	Catfish And The Bottlemen	23		
9	8	THE BEST	AWOLNATION	12		
8	9	TRAMPOLINE	SHAED	60		
11	10	CRADLES	Sub Urban	17		
14	11	EVERYTHING I WANTED	Billie Eilish	10		
13	12	LIFE IN THE CITY	The Lumineers	16		
17	13	USED TO LIKE	Neon Trees	10		
16	14	I REALLY WISH I HATED YOU	Blink-182	18		
10	15	WHEN AM I GONNA LOSE YOU	Local Natives	25		
15	16	BLIND LEADING THE BLIND	Mumford & Sons	13		
12	17	ALL THE GOOD GIRLS GO TO HELL	Billie Eilish	17		
19	18	WARS	Of Monsters And Men	15		
21	19	GO EASY	Matt Maeson	9		
26	20	BLACK MADONNA	Cage The Elephant	2		
22	21	DELETER	Grouplove	2		
18	22	THE END OF THE GAME	Weezer	20		
24	23	VAN HORN	Saint Motel	11		
23	24	DON'T KNOW YET	Silversun Pickups	11		
25	25	CIRCLES	Post Malone	13		

HOT LATIN SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
2	1	#1 2 WKS STM TUSA (BY ON THE DRUMS (KAROL G, OTIMARRA, DEEJAY, HARRIS, GONZALEZ, M. CRUZ, MONTAÑA, P. DAL E, OCHO, JR., J. VASQUEZ VALDES, G. RODRIGUEZ MORALES, W. LAMBOY))	YOUNG MONEY/CASH MONEY/UNIVERSAL MUSIC/LATINO/REPUBLIC/JUMLE	Karol G & Nicki Minaj	1	11
1	2	SAL AIR RITMO (BAD BOYS FOR LIFE) (BY THE BEST/EPIK)	THE BLACK EYED PEAS X J BALVIN	The Black Eyed Peas X J Balvin	1	15
3	3	VETE (LOG NEOS, HAZEN, C. BATISTA ESCALERA, J. CRUZ, J. CRUZ, J. MONTAÑA, P. DAL E, OCHO, JR., J. VASQUEZ VALDES, G. RODRIGUEZ MORALES, W. LAMBOY, R. MARTINEZ ZOCASIO)	RIMAS	Bad Bunny	1	10
4	4	LOCO CONTIGO (DJ SNAKE (W. S. E. BRICARDINE, J. A. OSORIO BALVIN, J. R. QUILES RIVERA, M. NGUYEN-STEVENSON))	UNIVERSAL MUSIC/LATINO/JUMLE	DJ Snake, J. Balvin & Tyga	4	32
5	5	LA CANCION (NICAE (J. A. OSORIO BALVIN, B. A. MARTINEZ ZOCASIO, J. NICAE, ARROYO, A. RAMIREZ SUAREZ))	UNIVERSAL MUSIC/LATINO/JUMLE	J Balvin & Bad Bunny	1	30
20	6	ME GUSTA (SHA KIRA, E. BARRERA, ACIS HAKIRA, E. GAZMEY SANTIAGO, J. A. GONZALEZ MARRERO, DECHAVARRIA OVIEDO, C. E. ORTIZ RIVERA, E. BARRERA, I. LEWIS)	SONY MUSIC/LATIN	Shakira & Anuel AA	6	2
8	7	CHINA (TAINY (J. M. E. MASIS FERNANDEZ, J. M. NIEVES CORTEZ, E. GAZMEY SANTIAGO, J. COZUNA ROSADO, J. NEONIS))	INTERSCOPE	Anuel AA, Daddy Yankee, Karol G, Ozuna & J Balvin	1	27
6	8	CALLAITA (TAINY (J. M. E. MASIS FERNANDEZ, J. M. NIEVES CORTEZ, E. GAZMEY SANTIAGO, J. COZUNA ROSADO, J. NEONIS))	RIMAS	Bad Bunny & Tainy	2	34
7	9	OTRO TRAGO (DIMELO FLOW, MACHO FICU (JOSH MONTAÑA, P. DAL E, OCHO, JR., J. VASQUEZ VALDES, G. RODRIGUEZ MORALES, W. LAMBOY))	RICH	Sech, Darell, Nicky Jam, Ozuna & Anuel AA	1	39
10	10	NO ME CONOCE (MARCOS M. DE LA CRUZ REYNOSO)	UNIVERSAL MUSIC/LATINO/JUMLE	Jhay Cortez, J Balvin & Bad Bunny	4	36
11	11	QUE TIRE PA LANTE (DADDY YANKEE (R. L. AYAL A. RODRIGUEZ))	EL CARTEL/JUMLE	Daddy Yankee	7	14
9	12	ADICTO (TAINY (J. M. E. MASIS FERNANDEZ, J. M. NIEVES CORTEZ, E. GAZMEY SANTIAGO, J. COZUNA ROSADO, J. NEONIS))	INTERSCOPE	Tainy, Anuel AA & Ozuna	5	22
12	13	MUEVELO (TAINY (J. M. E. MASIS FERNANDEZ, J. M. NIEVES CORTEZ, E. GAZMEY SANTIAGO, J. COZUNA ROSADO, J. NEONIS))	INTERSCOPE	Nicky Jam & Daddy Yankee	12	3
14	14	SIGUES CON EL (DIMELO FLOW, MACHO FICU (JOSH MONTAÑA, P. DAL E, OCHO, JR., J. VASQUEZ VALDES, G. RODRIGUEZ MORALES, W. LAMBOY))	RIMAS	Arcangel x Sech	13	6
13	15	MORADO (SKY (J. A. OSORIO BALVIN, A. RAMIREZ SUAREZ))	UNIVERSAL MUSIC/LATINO/JUMLE	J Balvin	13	2
16	16	FANTASIA (CHRIS, EDY GABY MUSIC (C. E. ORTIZ RIVERA, N. K. SEGARRA, J. C. COZUNA ROSADO))	BUSINESS/SONY MUSIC/LATIN	Rauw Alejandro X Farruko	12	15
15	17	YO X TI, TU X MI (EL DIMELO FLOW, MACHO FICU (JOSH MONTAÑA, P. DAL E, OCHO, JR., J. VASQUEZ VALDES, G. RODRIGUEZ MORALES, W. LAMBOY))	COLLUMBIA	ROSALIA & Ozuna	12	23
33	18	AMOR TUMBADO (E. RODRIGUEZ, D. FELIZ (M. D. SANCHEZ LOPEZ, B. A. MARTINEZ ZOCASIO))	RIMAS/RANCHO HUMILDE	Natanael Cano	18	3
17	19	LA MEJOR VERSION DE MI (ROMEO SANTOS, R. PINA (J. ALINZUNZA FABELA, A. SANTOS, R. PINA NIEVES, N. A. GUTIERREZ))	PINA/SONY MUSIC/LATIN	Natti Natasha & Romeo Santos	10	18
18	20	ME LA AVENTE (C. LEON, J. GONZALEZ (J. DIAZ DE LEON, J. GONZALEZ))	TAMARINDO REKORDS/2/PLA AI	Carlin Leon	16	25
19	21	QUE CALOR (DIMELO FLOW, MACHO FICU (JOSH MONTAÑA, P. DAL E, OCHO, JR., J. VASQUEZ VALDES, G. RODRIGUEZ MORALES, W. LAMBOY))	PHOENIX	Major Lazer & J Balvin Featuring El Alfa	13	19
24	22	BLANCO (SKY (J. A. OSORIO BALVIN, A. RAMIREZ SUAREZ))	UNIVERSAL MUSIC/LATINO/JUMLE	J Balvin	18	10
25	23	AVENTURA (CHRIS, EDY GABY MUSIC (C. E. ORTIZ RIVERA, N. K. SEGARRA, J. C. COZUNA ROSADO))	STARSLAND	Lunay, Ozuna & Anuel AA	11	13
35	24	QUE PENA (J. L. LONDOÑO ARIAS, A. RAMIREZ SUAREZ, E. BARRERA, W. LAMBOY, A. OSORIO BALVIN)	WKS/SONY MUSIC/LATIN	Maluma x J Balvin	13	17
21	25	ESCONDIDOS (A. VALDES (H. PALENCIA CISNEROS, A. J. RANGEL OCHOA))	ANVAL	La Adictiva Banda San Jose de Mesillas	19	11
28	26	DISFRUTO LO MALO (E. RODRIGUEZ (A. FIERRO ROMAN))	RANCHO HUMILDE	Natanael Cano	25	12
22	27	CADA VEZ TE EXTRANO MAS (IGUTIERREZ (E. GUTIERREZ, L. A. PARTIDA (M. A. LUNA ORDAZ))	LAP/MUSIC VIP	Grupo Firme Feat. El Yaki Luis Alfonso Partida	19	19
23	28	MI META CONTIGO (S. PLATA MADRID (H. PALENCIA CISNEROS))	FONOVISAJUMLE	Banda Los Sebastianes de Mazatlan, Sinaloa.	20	20
30	29	SOY EL DIABLO (E. RODRIGUEZ, D. FELIZ (M. D. SANCHEZ LOPEZ, B. A. MARTINEZ ZOCASIO))	RIMAS/RANCHO HUMILDE	Natanael Cano & Bad Bunny	16	13
26	30	NO ELEGI CONOCERTE (S. LIZARRAGA (L. LIZARRAGA (I. CHAVEZ ESPINOZA))	LITIOS	Banda Sinaloense MS de Sergio Lizarraga	24	14
27	31	ESA VEZ SOY YO (J. TIRADO CASTAÑEDA (E. MUNOZ))	ANDALUZ/DISAJUMLE	Banda Carnaval	27	10
29	32	WHINE UP (SAGAWHIT & BLACK (N. RIVERA CAMINERO, J. DIMELO FLOW, MACHO FICU (JOSH MONTAÑA, P. DAL E, OCHO, JR., J. VASQUEZ VALDES, G. RODRIGUEZ MORALES, W. LAMBOY))	LAIN/DUSTRIAS/SONY MUSIC/LATIN	Nicky Jam & Anuel AA	17	12
32	33	SI TE VAS (DIMELO FLOW, MACHO FICU (JOSH MONTAÑA, P. DAL E, OCHO, JR., J. VASQUEZ VALDES, G. RODRIGUEZ MORALES, W. LAMBOY))	RICH	Sech x Ozuna	19	17
40	34	FANTASIA (CHRIS, EDY GABY MUSIC (C. E. ORTIZ RIVERA, N. K. SEGARRA, J. C. COZUNA ROSADO))	AURA/SONY MUSIC/LATIN	Ozuna	22	6
39	35	ELLA (E. RODRIGUEZ (IN. CANO, A. HERRERA PEREZ))	RANCHO HUMILDE	Natanael Cano Featuring Junior H	35	7
34	36	BELLA AQUITA (DIMELO FLOW, MACHO FICU (JOSH MONTAÑA, P. DAL E, OCHO, JR., J. VASQUEZ VALDES, G. RODRIGUEZ MORALES, W. LAMBOY))	RICH	Dalex & Lenny Tavarez	34	9
31	37	CABALLERO (A. BAQUEIRO (J. L. ROMA))	UNIVERSAL MUSIC/LATINO/JUMLE	Alejandro Fernandez	20	14
36	38	YO YA NO VUELVO CONTIGO (L. RAMIREZ (B. F. PACHECO ACOSTA))	DEL	Lenin Ramirez Feat. Grupo Firme	22	9
38	39	HOLA (DIMELO FLOW, MACHO FICU (JOSH MONTAÑA, P. DAL E, OCHO, JR., J. VASQUEZ VALDES, G. RODRIGUEZ MORALES, W. LAMBOY))	RICH	Dalex	38	5
41	40	EL GUERO (I. GUTIERREZ, E. GUTIERREZ, R. CALDERON (P. J. VARGAS))	MUSIC VIP	Grupo Firme Featuring Marca MP	39	3
37	41	INFELIZ (NOT LISTED (NOT LISTED))	RIMAS	Arcangel & Bad Bunny	33	4
46	42	SOLO TU (J. TIRADO CASTAÑEDA (E. MUNOZ, CANTU, Q. T. ARZON))	ANDALUZ/DISAJUMLE	Calibre 50	42	5
42	43	GAN-GA (BRYANT MYERS (BRYANT MYERS, J. COZUNA ROSADO, J. NEONIS))	LACIN/SONY MUSIC/LATIN	Bryant Myers & Anuel AA	11	16
44	44	ACARINAME (R. LUGO (J. VENEGAS, A. DARGELLOS))	SEITRACK/DISAJUMLE	Los Angeles Azules, Julieta Venegas & Juan Ingaramo	29	12
HOT SHOT DEBUT	45	UPTOWN II (N. PAPEZ (W. EDEIR, R. A. WILLIAMS, C. E. REYES, ROSADO, N. PAMA MITROU, R. CURTI, F. MARTINEZ, M. G. PEREZ))	WETHEBEST/EPIK	Meek Mill Featuring Farruko	45	1
49	46	MIA DESDE SIEMPRE (F. CAMACHO (TIRADO (H. PALENCIA CISNEROS, A. J. RANGEL OCHOA))	DISAJUMLE	La Arrolladora Banda el Limon de Rene Camacho	46	2
45	47	TE QUEMASTE (J. E. ORTIZ RIVERA, J. GONZALEZ, J. C. COZUNA ROSADO, J. NEONIS))	LACIN/SONY MUSIC/LATIN	Manuel Turizo & Anuel AA	31	18
NEW	48	ME QUEDARE CONTIGO (PITBULL & NE-YO FEAT. LENIER & EL MICHA)	MR. 305	Pitbull & Ne-Yo Feat. Lenier & El Micha	48	1
48	49	EN BOCA DE TODOS (M. PINEDA JR. (G. CABRERA H. ZUNIGA, J. E. TORRES NIEBLAS))	DEL	T3r Elemento	33	5
RE	50	BONITA (A. T. PRES (J. E. ARISTIZABAL VASQUEZ, A. TORRES, S. O. BANDO GIRALDO))	UNIVERSAL MUSIC/LATINO/JUMLE	Juanes & Yatra	27	12



Shakira, Anuel Team Up In Top 10

Shakira and Anuel AA's "Me Gusta" rises 20-6 on Hot Latin Songs in its second week on the tally, mainly on the strength of streaming activity. It registered 3.9 million U.S. clicks (up 128%) in the week ending Jan. 23, according to Nielsen Music/MRC Data. That jump also yields a No. 10 debut on Latin Streaming Songs. Shakira ups her Hot Latin Songs career count to 30 top 10s, a tie with Daddy Yankee for the third-most on the list.

Meanwhile, another track by a pair of artists scores as Karol G and Nicki Minaj's "Tusa" is back at No. 1 on Hot Latin Songs. The tune also surges 12-4 on Latin Airplay with 7.7 million in audience (up 7%) in the week ending Jan. 26. It's Minaj's first top 10 and Karol's sixth.

—PAMELA BUSTIOS

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 44 WKS RIMAS X 100PRE	RIMAS	BAD BUNNY	57	
2	2	J BALVIN & BAD BUNNY (UNIVERSAL MUSIC/LATINO/JUMLE)	Oasis	30		
3	3	OZUNA (AURA/SONY MUSIC/LATIN)	Nibiru	8		
5	4	GG NATANAEL CANO (RANCHO HUMILDE, CINO)	Corridos Tumbados	12		
4	5	ARCANGEL (RIMAS)	Historias de Un Capricornio	5		
6	6	AVENTURA (THE ORCHARD/SONY MUSIC/LATIN)	Todavía Me Amas: Lo Mejor de Aventura	186		
7	7	OZUNA (VP ENTERTAINMENT/DIMELO/SONY MUSIC/LATIN)	Odisea	126		
8	8	LUNAY (STARSLAND)	Epico	13		
10	9	JHAY CORTEZ (UNIVERSAL MUSIC/LATINO/JUMLE)	Famouz	35		
9	10	OZUNA (VP ENTERTAINMENT/DIMELO/SONY MUSIC/LATIN)	Aura	74		
11	11	BECKY G (KEMOSABE/ROJAS/SONY MUSIC/LATIN)	Mala Santa	14		
12	12	SECH (RICH)	Suenos	40		
13	13	FARRUKO (SONY MUSIC/LATIN)	Gangalee	39		
14	14	NICKY JAM (LAIN/DUSTRIAS/SONY MUSIC/LATIN)	Intimo	12		
16	15	KAROL G (UNIVERSAL MUSIC/LATINO/JUMLE)	Ocean	38		
15	16	ANUEL AA (REAL HASTA LA MUERTE/CLAD EMPIRE)	Real Hasta La Muerte	80		
17	17	LUIS FONSI (UNIVERSAL MUSIC/LATINO/JUMLE)	Vida	51		
18	18	MALUMA (WKS/SONY MUSIC/LATIN)	11:11	36		
20	19	ROMEO SANTOS (SONY MUSIC/LATIN)	Formula: Vol. 2	252		
19	20	ROMEO SANTOS (SONY MUSIC/LATIN)	Utopia	42		
21	21	DALEX (RICH)	Climaxxx	37		
23	22	SELENA (CAPITOL/LATINO/JUMLE)	Ones	219		
22	23	J BALVIN (UNIVERSAL MUSIC/LATINO/JUMLE)	Vibras	87		
24	24	ENRIQUE IGLESIAS (UNIVERSAL MUSIC/LATINO/JUMLE)	Greatest Hits (2019)	16		
25	25	FUERZA REGIDA (LUMBRE/RANCHO HUMILDE)	Del Barrio Hasta Aquí	30		

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART	
		IMPRINT/PROMOTION LABEL				
1	1	#1 3 WKS EL CARTEL QUE TIRE PA LANTE	EL CARTEL	Daddy Yankee	14	
10	2	RITMO (BAD BOYS FOR LIFE) (BY THE BEST/EPIK)	THE BLACK EYED PEAS X J BALVIN	13		
2	3	ESA VEZ SOY YO (ANDALUZ/DISAJUMLE)	Banda Carnaval	13		
12	4	TUSA (YOUNG MONEY/CASH MONEY/UNIVERSAL MUSIC/LATINO/REPUBLIC/JUMLE)	Karol G & Nicki Minaj	10		
4	5	NO ELEGI CONOCERTE (S. LIZARRAGA (L. LIZARRAGA (I. CHAVEZ ESPINOZA))	Banda Sinaloense MS de Sergio Lizarraga	16		
3	6	ESCONDIDOS (ANVAL)	La Adictiva	12		
5	7	MI META CONTIGO (FONOVISAJUMLE)	Banda Los Sebastianes de Mazatlan, Sinaloa.	20		
34	8	GG QUE PENA (WKS/SONY MUSIC/LATIN)	Maluma x J Balvin	4		
18	9	VETE (RIMAS)	Bad Bunny	8		
22	10	MUEVELO (WETHEBEST/EPIK/LAIN/DUSTRIAS/SONY MUSIC/LATIN)	Nicky Jam & Daddy Yankee	3		
6	11	CABALLERO (UNIVERSAL MUSIC/LATINO/JUMLE)	Alejandro Fernandez	15		
7	12	YO X TI, TU X MI (COLLUMBIA)	ROSALIA & Ozuna	19		
15	13	SOLO TU (ANDALUZ/DISAJUMLE)	Calibre 50	7		
8	14	LA CANCION (UNIVERSAL MUSIC/LATINO/JUMLE)	J Balvin & Bad Bunny	19		
16	15	MIA DESDE SIEMPRE (DISAJUMLE)	La Arrolladora Banda el Limon de Rene Camacho	8		
27	16	ME QUEDARE CONTIGO (MR. 305)	Pitbull & Ne-Yo Feat. Lenier & El Micha	3		
17	17	CADA VEZ TE EXTRANO MAS (LAP/MUSIC VIP)	Grupo Firme Feat. El Yaki Luis Alfonso Partida	12		
14	18	ACARINAME (SEITRACK/DISAJUMLE)	Los Angeles Azules, Julieta Venegas & Juan Ingaramo	12		
40	19	BLANCO (UNIVERSAL MUSIC/LATINO/JUMLE)	J Balvin	9		
9	20	HASTA QUE SALGA EL SOL (AURA/SONY MUSIC/LATIN)	Ozuna	11		
HOT SHOT DEBUT	21	ME GUSTA (SONY MUSIC/LATIN)	Shakira & Anuel AA	1		
19	22	MAS TE RECUERDO (LOS NORTEÑO BANDA)	Los Norteño Banda	7		
38	23	CANTALO (SONY MUSIC/LATIN)	Ricky Martin, Residente & Bad Bunny	11		
20	24	ME LA AVENTE (TAMARINDO REKORDS/2/PLA AI)	Carlin Leon	20		
24	25	BONITA (UNIVERSAL MUSIC/LATINO/JUMLE)	Juanes & Yatra	18		

SALES, AIRPLAY & STREAMING DATA FOR THE WEEKS ENDING FEBRUARY 2, 2020. WEEKS ON CHART: THE NUMBER OF WEEKS A SONG OR ALBUM HAS BEEN ON THE CHART. WEEKS TO PEAK: THE NUMBER OF WEEKS A SONG OR ALBUM SPENT AT ITS HIGHEST POSITION. PEAK POSITION: THE HIGHEST POSITION A SONG OR ALBUM REACHED ON THE CHART. LAST WEEK: THE WEEK PREVIOUS TO THE CURRENT ONE. THIS WEEK: THE CURRENT WEEK. CERTIFICATION: THE STATUS OF A SONG OR ALBUM AS DETERMINED BY THE RIAA. IMPRINT/PROMOTION LABEL: THE RECORDING COMPANY THAT RELEASED THE SONG OR ALBUM. PRODUCER (S), WRITER (S): THE PERSON(S) WHO PRODUCED OR WROTE THE SONG OR ALBUM. ARTIST: THE NAME OF THE ARTIST OR GROUP WHO RELEASED THE SONG OR ALBUM. TITLE: THE NAME OF THE SONG OR ALBUM. POSITION: THE RANKING OF THE SONG OR ALBUM ON THE CHART. CHART: THE NAME OF THE CHART. © 2020 NIELSEN MUSIC. ALL RIGHTS RESERVED.

CHRISTIAN/GOSPEL

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HOT CHRISTIAN SONGS™

Last Week	This Week	Title	Certification	Artist	Peak Pos.	Wks. On Chart
1	1	#1 YOU SAY A	1	Lauren Daigle	1	81
2	2	RESCUE	2	Lauren Daigle	2	47
5	3	HOLY WATER	3	We The Kingdom	3	19
4	4	BURN THE SHIPS	4	for KING & COUNTRY	4	38
7	5	RESCUE STORY	5	Zach Williams	5	31
6	6	NOBODY	6	Casting Crowns Featuring Matthew West	6	37
8	7	FOLLOW GOD	7	Kanye West	7	13
9	8	THE GOD WHO STAYS	8	Matthew West	8	26
10	9	ALMOST HOME	9	MercyMe	9	14
11	10	DEAD MAN WALKING	10	Jeremy Camp	10	36
12	11	BELIEVER	11	Rhett Walker	11	31
13	12	WAY MAKER (LIVE)	12	Leeland	12	3
14	13	KING OF KINGS	13	Hillsong Worship	13	28
15	14	FAITH	14	Jordan Feliz	14	22
17	15	YOUR NAME IS POWER	15	Rend Collective	15	24
3	16	21 YEARS	16	tobyMac	16	2
18	17	BETTER	17	Pat Barrett	17	23
34	18	I KNOW	18	Big Daddy Weave	18	3
16	19	EDGE OF MY SEAT	19	tobyMac Featuring Cochren & Co.	19	18
20	20	SEE A VICTORY	20	Elevation Worship	20	24
21	21	SMILE	21	Sidewalk Prophets	21	14
23	22	GODNESS OF GOD (LIVE)	22	Bethel Music & Jenn Johnson	22	22
24	23	CLOSED ON SUNDAY	23	Kanye West	23	13
26	24	WAYMAKER	24	Michael W. Smith Feat. Vanessa Campagna & Madelyn Berry	24	15
19	25	LET THE REDEEMED	25	Josh Baldwin	25	24

HOT GOSPEL SONGS™

Last Week	This Week	Title	Certification	Artist	Peak Pos.	Wks. On Chart
1	1	#1 FOLLOW GOD B	1	Kanye West	1	13
2	2	LOVE THEORY	2	Kirk Franklin	2	52
3	3	CLOSED ON SUNDAY	3	Kanye West	3	13
8	4	BIG	4	Pastor Mike Jr.	4	25
5	5	SELAH	5	Kanye West	5	13
4	6	ON GOD	6	Kanye West	6	13
7	7	USE THIS GOSPEL	7	Kanye West Feat. Clipse & Kenny G	7	13
6	8	EVERYTHING WE NEED	8	Kanye West Feat. Ty Dolla Sign & Ant Clemons	8	13
9	9	GOD IS	9	Kanye West	9	13
10	10	YOU DON'T KNOW	10	Zacardi Cortez	10	31
13	11	WON'T LET GO	11	Travis Greene	11	21
11	12	EVERY HOUR	12	Kanye West Feat. Sunday Service Choir	12	13
14	13	JUST FOR ME	13	Kirk Franklin	13	22
12	14	WATER	14	Kanye West Feat. Ant Clemons	14	13
15	15	HANDS ON	15	Kanye West Feat. Fred Hammond	15	13
18	16	KEEP THE FAITH	16	Charles Jenkins & Fellowship Chicago	16	12
16	17	OPEN DOOR SEASON	17	Deltrick Haddon	17	13
17	18	PULL US THROUGH	18	Jermaine Dolly Feat. Maranda Curtis	18	11
19	19	JESUS IS LORD	19	Kanye West	19	13
24	20	I LOVE HIM	20	Renee Spearman Feat. Hezekiah Walker & Dr. Holly Carter	20	12
22	21	VICTORY	21	The Clark Sisters	21	4
23	22	I'M ALL IN	22	Maranda Curtis	22	21
21	23	RAIN	23	Sunday Service	23	4
20	24	FATHER STRETCH	24	Sunday Service	24	5
25	25	MORE THAN ANYTHING	25	Sunday Service	25	3



'Just' Another Top 10 For Franklin

Kirk Franklin (above) notches his 12th Gospel Airplay top 10 as "Just for Me" climbs 11-10. The song follows "Love Theory," which became his sixth No. 1 in April 2019 and led for 15 weeks. Franklin moves to within one of James Fortune & FIYA's record 13 top 10s since the chart launched in 2005. Meanwhile, for King & Country rules Christian Airplay for a third week with "Burn the Ships" (12.3 million impressions, up 3%, according to Nielsen Music/MRC Data). Of the duo's six leaders on the list, its latest is its fourth to reign for at least three weeks. The act won its third and fourth Grammy Awards on Jan. 26, including for best contemporary Christian music album for *Burn the Ships*.

—JIM ASKER

TOP CHRISTIAN ALBUMS™

Last Week	This Week	Artist	Certification	Title	Wks. On Chart
1	1	#1 LAUREN DAIGLE	1	Look Up Child	72
2	2	KANYE WEST	2	JESUS IS KING (Soundtrack)	13
3	3	LAUREN DAIGLE	3	How Can It Be	251
4	4	FOR KING & COUNTRY	4	Burn The Ships	68
6	5	CASTING CROWNS	5	Voice Of Truth: Ultimate Hits Collection	12
5	6	NF	6	Therapy Session	196
7	7	MERCYME	7	I Can Only Imagine: The Very Best Of MercyMe	100
8	8	BETHEL MUSIC	8	Victory: Recorded Live	51
9	9	HILLSONG UNITED	9	People	39
11	10	SKILLET	10	Awake	297
12	11	NF	11	Mansion	235
10	12	HILLSONG WORSHIP	12	Awake	15
14	13	ELEVATION WORSHIP	13	Here As In Heaven	207
16	14	HILLSONG WORSHIP	14	There Is More	94
17	15	ALAN JACKSON	15	Precious Memories Collection	136
13	16	JEREMY CAMP	16	The Story's Not Over	13
19	17	CASTING CROWNS	17	Only Jesus	62
18	18	ZACH WILLIAMS	18	Chain Breaker	161
20	19	HILLSONG UNITED	19	Zion	323
24	20	WE THE KINGDOM	20	Live At The Wheelhouse (EP)	4
15	21	CORY ASBURY	21	Reckless Love	100
21	22	TOBYMAC	22	The Elements	67
23	23	ZACH WILLIAMS	23	Rescue Story	16
22	24	TAUREN WELLS	24	Hills And Valleys	131
26	25	SKILLET	25	Unleashed	181

TOP GOSPEL ALBUMS™

Last Week	This Week	Artist	Certification	Title	Wks. On Chart
1	1	#1 KANYE WEST	1	JESUS IS KING (Soundtrack)	13
2	2	SUNDAY SERVICE	2	Jesus Is Born	5
16	3	GG KIRK FRANKLIN	3	Hello Fear	178
3	4	TASHA COBBS LEONARD	4	Heart, Passion, Pursuit	126
4	5	KIRK FRANKLIN	5	Long Live Love	34
5	6	MARVIN SAPP	6	Playlist: The Very Best Of Marvin Sapp	236
7	7	KORYN HAWTHORNE	7	Unstoppable	90
8	8	TRAVIS GREENE	8	Broken Record	12
9	9	TASHA COBBS	9	Grace (EP)	305
11	10	TRAVIS GREENE	10	The Hill	220
10	11	JONATHAN MCREYNOLDS	11	Make Room	98
12	12	TASHA COBBS	12	One Place: Live	230
13	13	WILLIAM MCDOWELL	13	The Cry: A Live Worship Experience	18
14	14	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	14	Goshen	40
RE	15	VARIOUS ARTISTS	15	Gospel Pioneer Reunion	23
RE	16	MARY MARY	16	Go Get It (Soundtrack)	104
18	17	TAMELA MANN	17	Best Days	307
17	18	TASHA COBBS LEONARD	18	Heart, Passion, Pursuit	64
23	19	GOD'S PROPERTY FROM KIRK FRANKLIN'S HUNTON	19	God's Property	121
RE	20	ARETHA FRANKLIN	20	Gospel Greats	91
RE	21	THE STAPLE SINGERS	21	Faith & Grace: A Family Journey 1953-1976	3
22	22	YOLANDA ADAMS	22	The Best Of Me	123
20	23	ANTHONY BROWN & GROUP THERAPY	23	Second Wind: Ready	14
25	24	TORI KELLY	24	Hiding Place	71
RE	25	HEZEKIAH WALKER	25	Azusa: The Next Generation	89

DANCE CLUB SONGS™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	GRAVEYARD CAPITOL	Halsey	10
3	2	RABBIT HOLE COLUMBIA	CamelPhat Feat. Jem Cooke	8
4	3	SOUTH OF THE BORDER ATLANTIC	Ed Sheeran Feat. Camila Cabello & Cardi B	10
6	4	IN THE DARK SPINNIN'	Vintage Culture, Fancy Inc	9
5	5	DON'T START NOW WARNER	Dua Lipa	10
10	6	I DON'T SEARCH I FIND LIVE NATION/INTERSCOPE	Madonna	7
9	7	MOVING ON UP SWISHCRAFT	Heather Small Feat. Dirty Disco And Matt Consola	8
1	8	I FEEL LOVE CAPITOL	Sam Smith	10
11	9	ALL NIGHT LONG ELECTRONIC NATURE/ASTRALWERKS/CAPITOL	Jonas Blue & RetroVision	7
7	10	TURN ME ON MINISTRY OF SOUND/RC/A/SONY MUSIC	Riton X Oliver Heldens Feat. Vula	12
12	11	JUST A LIE FLY AGAIN	Kristine W	8
8	12	RITMO (BAD BOYS FOR LIFE) BEYONCE THE BEST/EPIC	The Black Eyed Peas X J Balvin	12
13	13	RAISING HELL KEMOSABE/RC/A	Kesha Feat. Big Freedia	6
16	14	BAILA CONMIGO SONY MUSIC LATIN	Jennifer Lopez	4
14	15	ANYTHING FOR YOU CARRILLO	Rosabel Feat. Tamara Wallace	6
18	16	(I'M GONNA) LOVE ME AGAIN PARAMOUNT PICTURES/ROCKET/INTERSCOPE	Eltan John & Taron Egerton	5
17	17	ENERGY GLIDESONIC	Glidesonic	8
20	18	SAD SPINNIN'	Chico Rose Feat. Afrojack	5
23	19	BREAK THE WHEEL DAUMAN	Kendra Erika	6
22	20	KICKBACK UNDERGROUND ANGEL/BROKEN	NIKI:11 Feat. Oulwey Collins	6
15	21	DREAMLAND K2/JAWAL-KO/BALT	Pet Shop Boys Feat. Years & Years	11
24	22	YOU GOTTA BE CENTRAL STATION/RADIKAL	Bombs Away Feat. Reigan	13
19	23	MOTIVATION KEEP GOOD/RC/A	Normani	11
29	24	DANCE MONKEY BAD BATCH/ELECTRA/EMG	Tones And I	7
35	25	ON MY MIND HIGHER GROUND	Diplo & SIDEPiECE	4
33	26	I HATE ME TOO FLYING BOY	Eda Green	4
30	27	STARS ABOUT YOU 222D	5WST	4
25	28	LOSE CONTROL VIRGIN/ASTRALWERKS/CAPITOL	Meduza x Becky Hill x GOODBOYS	14
21	29	CAME FOR THE LOW ZHU MUSIC/ASTRALWERKS/CAPITOL	ZHU & partywithray	11
36	30	LIVING FOR THE MUSIC SWISHCRAFT	Brett Oosterhaus & Debby Holiday	3
42	31	USED TO LOVE STMPD RECORDS/RC/A	Martin Garrix & Dean Lewis	2
26	32	BETTER DAY JUNGLE TIPPING/ASTRALWERKS/CAPITOL	Young Bombs Feat. Aloe Blacc	7
27	33	TRAMPOLINE PHOTO FINISH/CARD LINE	SHAED	15
40	34	ALIVE AUDIO4PLAY	Joey Suarez	3
37	35	PIECES BPM	Avery Raquel	4
39	36	JUST THE SAME SONY MUSIC CANADA/418	AP5	3
44	37	GIRLS NIGHT OUT STARGIRL/DAUMAN	Debbie Gibson	2
34	38	NOT READY FOR LOVE ASTRALWERKS/CAPITOL	TCTS Feat. Maya B	8
28	39	WANTED TOWNDER/ISLAND/REPUBLIC	NOTD x Daya	11
48	40	GET BACK TO LOVE DAUMAN	Kris James	2
32	41	GOD IS A DANCER MUSICAL FREEDOM/PMAM/CASA BLANCA/REPUBLIC	Tiesto & Mabel	14
38	42	FAITH BIG BEAT/EMG	Galantis & Dolly Parton Feat. Mr. Probz	8
43	43	CHESS GAME WARD POP	Jasmine Crowe	9
HOT SHOT DEBUT	44	TURN YOUR WORLD AROUND RADIKAL	Bimbo Jones & Thelma Houston	1
47	45	CHEEK TO CHEEK CARRILLO	The Weather Girls, Norwood, & Terri B!	7
46	46	EVERYTHING I WANTED DARKROOM/INTERSCOPE	Billie Eilish	4
31	47	TROUBLE SPINNIN'	VASSY	14
50	48	ONE NIGHT AREA 101/BIG ON BLUE/ULTRA	MK x Sonny Fodera Feat. Raphaella	2
41	49	GOOD AS HELL NICE LIFE/ATLANTIC	Lizzo	15
NEW	50	ANTHEM ASTRALWERKS/CAPITOL	Connor Burns, Bonn	1

BOXSCORE

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CONCERT GROSSES

	GROSS PER TICKET (PKT PRKES)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$5,874,394 \$757/\$50	MADONNA WILTERN THEATER, LOS ANGELES NOV. 18-16, 16-17, 19-21, 23-25	17,941	LIVE NATION TEN SHOWS TEN SELLOUTS
2	\$4,244,777 \$757/\$50	MADONNA THE COLLOSSEUM AT CAESARS PALACE, LAS VEGAS NOV. 7-10	12,613	LIVE NATION THREE SHOWS THREE SELLOUTS
3	\$3,503,144 \$205/\$150/\$99/\$39	CALIBASH STAPLES CENTER, LOS ANGELES JAN. 11-12	29,936	SPANISH BROADCASTING SYSTEM TWO SHOWS TWO SELLOUTS
4	\$2,564,160 \$149.50/\$85.50	BILLY JOEL MADISON SQUARE GARDEN, NEW YORK JAN. 25	18,679	MSG LIVE SELLOUT
5	\$1,945,333 \$757/\$50	MADONNA GOLDEN GATE THEATER, SAN FRANCISCO NOV. 2, 4-5	8,744	LIVE NATION THREE SHOWS THREE SELLOUTS
6	\$1,709,900 \$150/\$55	TOOL T-MOBILE ARENA, LAS VEGAS JAN. 17	15,024	LIVE NATION SELLOUT
7	\$1,316,260 \$149.50/\$99.50	TOOL SAP CENTER, SAN JOSE, CALIF. JAN. 14	10,981	ANOTHER PLANET ENTERTAINMENT SELLOUT
8	\$957,138 \$125/\$99.50/\$78.50/\$59.50/\$38.50	SEBASTIAN MANISCALCO THE FORUM, INGLEWOOD, CALIF. JAN. 11	8,729	LIVE NATION SELLOUT
9	\$503,925 (\$733,703 AUSTRALIAN) \$80.15	ROB THOMAS ROCHFORD WINES, YARRA VALLEY, AUSTRALIA NOV. 9	8,287	FRONTIER TOURING 12,000
10	\$316,004 \$150/\$110	FRANKIE VALLI & THE FOUR SEASONS CERRITOS CENTER, CERRITOS, CALIF. JAN. 18-19	1,804	IN-HOUSE 2,297
11	\$284,891 \$80/\$55	LIL BABY THE ANTHEM, WASHINGTON, D.C. JAN. 25	5,262	IMP PRESENTS 8,000
12	\$265,331 \$139.95/\$119.95/\$89.95/\$69.95/\$49.95	CHRIS TUCKER ENCORE THEATER AT WYNN HOTEL, LAS VEGAS JAN. 19	2,758	IMP PRESENTS, WYNN LAS VEGAS SELLOUT
13	\$245,805 \$139.50/\$49.50	TIFFANY HADDISH PARK THEATER, LAS VEGAS JAN. 18	2,673	MGM RESORTS INTERNATIONAL 3,364
14	\$216,447 \$155/\$50	JERRY SEINFELD MORRIS PERFORMING ARTS CENTER, SOUTH BEND, IND. JAN. 23	2,568	JUST TOURING SELLOUT
15	\$208,305 \$35/\$25	BOWZER'S ULTIMATE DOO WOP PARTY MOHEGAN SUN ARENA, UNCASVILLE, CONN. JAN. 19	8,659	IN-HOUSE 7,032
16	\$203,707 \$139.50/\$49.50	BELL BIV DEVOE THE THEATER AT MGM NATIONAL HARBOUR, OXON HILL, MD. JAN. 19	2,741	LIVE NATION SELLOUT
17	\$173,400 \$75/\$45	GRACE POTTER THE ANTHEM, WASHINGTON, D.C. JAN. 25	3,548	IMP PRESENTS 6,000
18	\$163,265 \$209/\$69	ITZY STATE THEATRE, MINNEAPOLIS, MINN. JAN. 16	1,385	SUBKULTURE ENTERTAINMENT 1,840
19	\$148,940 \$150/\$89/\$59/\$39/\$20	CODY JINKS RAISING DANE'S RIVER CITY ARENA, BATON ROUGE, LA. JAN. 11	3,348	TRUE GRIT PRESENTS 5,524
20	\$133,933 \$65/\$39	JESSICA ROBIN MOORE THE THEATER AT MGM NATIONAL HARBOUR, OXON HILL, MD. JAN. 18	2,758	LIVE NATION SELLOUT
21	\$125,874 \$44.12	REX ORANGE COUNTY FOX THEATER, OAKLAND, CALIF. JAN. 17	2,863	ANOTHER PLANET ENTERTAINMENT SELLOUT
22	\$117,101 \$89/\$76	CHAKA KHAN SOLID BOARD THEATER AT MOTORCITY CASINO, DETROIT, MICH. JAN. 28	SE LLOUT	1,520 IN-HOUSE
23	\$104,841 \$110/\$80	KOOL & THE GANG CERRITOS CENTER, CERRITOS, CALIF. JAN. 17	1,072	IN-HOUSE 1,709
24	\$99,265 \$85/\$35	JAY AND SILENT BOB REBOOT ROADSHOW FOX THEATER, OAKLAND, CALIF. JAN. 10	1,871	ANOTHER PLANET ENTERTAINMENT SELLOUT
25	\$96,753 \$56/\$46	ST. PAUL & THE BROKEN BONES CHARLESTON MUSIC HALL, CHARLESTON, S.C. JAN. 19-20	1,818	NS2 TWO SHOWS TWO SELLOUTS
26	\$91,645 \$58.50/\$49.50	RODNEY CARRINGTON H-E-B CENTER AT CEDAR PARK, CEDAR PARK, TEXAS JAN. 16	1,530	FMS SQUARED 2,561
27	\$78,713 \$97/\$47	ENGELBERT HUMPERDINCK PARKER PLAYHOUSE, FORT LAUDERDALE, FLA. JAN. 29	1,142	BROWARD CENTER FOR THE PERFORMING ARTS SELLOUT
28	\$76,454 \$85.50/\$64.20	GLEN MILLER ORCHESTRA PARKER PLAYHOUSE, FORT LAUDERDALE, FLA. JAN. 19	1,100	FLORIDA GARDEN CENTER FOR THE PERFORMING ARTS 1,728
29	\$72,301 \$58.50/\$28.50	THE FAB FOUR - THE ULTIMATE BEATLES TRIBUTE STATE THEATRE, MINNEAPOLIS, MINN. JAN. 18	1,581	EMPORIUM PRESENTS 2,073
30	\$72,078 \$65/\$55	TRAVIS TRITT CAROLINA THEATRE, DURHAM, N.C. JAN. 17	1,021	NS2 SELLOUT
31	\$54,054 \$79.50/\$20	THE GREATEST LOVE OF ALL - THE WHITNEY HOUSTON SHOW BROWARD CENTER FOR THE PERFORMING ARTS JAN. 23	1,025	BROWARD CENTER FOR THE PERFORMING ARTS 2,351
32	\$49,545 \$30/\$25/\$15	NATIONAL SYMPHONY ORCHESTRA THE ANTHEM, WASHINGTON, D.C. JAN. 22	2,110	IMP PRESENTS 8,000
33	\$49,439 \$53/\$38.75	ROBERT CRAY BAND PARKER PLAYHOUSE, FORT LAUDERDALE, FLA. JAN. 24	1,124	BROWARD CENTER FOR THE PERFORMING ARTS SELLOUT
34	\$48,424 \$38.50	BOBBY BONES SANGLER CENTER FOR THE PERFORMING ARTS, VIRGINIA BEACH, VA. JAN. 19	1,257	NS2, 181 TOURING SELLOUT
35	\$43,171 (\$58,310 CANADIAN) \$48.24	JIM CUDDY REBECCA COHN AUDITORIUM, HALIFAX, NOVA SCOTIA JAN. 17	895	EVENKID, LIVE NATION 899



Calibash Crashes Chart

The annual Latin festival Calibash lands at No. 3 with a \$3.5 million gross. According to figures reported to Billboard Boxscore, the fest sold 29,936 tickets on Jan. 11 and 12 at the Staples Center in Los Angeles.

Calibash launched as an L.A.-only, one-day event. In 2017, it expanded to a second day at Las Vegas' T-Mobile Arena. This is the second year the festival was held as a two-day event in both locations. The grosses for 2020's Las Vegas dates (Jan. 25-26) will have an impact on a future chart.

With Boxscore reports dating back to 2001, Calibash has grossed over \$24 million and sold 259,000 tickets between both locations.

Such stars as Bad Bunny (above) and Rosalía headlined Calibash. Spanish Broadcasting System promoted the event.

—ERIC FRANKENBERG

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My Billboard Moment

“Pasquale is a disruptor who remains authentic and true to his roots. Insomniac’s longevity and their ability to reimagine the festival experience is a testament to his vision and determination.”

—MICHAEL RAPINO,
PRESIDENT/CEO, LIVE NATION

Pasquale Rotella

FOUNDER/CEO, INSOMNIAC EVENTS

🕒 In 2011, Insomniac moved its marquee event, *Electric Daisy Carnival (EDC)*, from Los Angeles to Las Vegas — a gutsy decision that required Rotella to pull together millions of dollars in independent financing. The risk paid off: In 2013, Live Nation purchased a 50% stake in Insomniac; later that year Rotella earned a place on Billboard’s inaugural *Power 100* list (at No. 91) and was dubbed “the Willy Wonka of EDM.” With eight consecutive list appearances to date, Rotella looks back on finally earning the industry’s respect.

The rave scene was more punk than punk rock. Raves could have died in the States, but people just never gave up. We fought battles that were way bigger — indictments, bad media coverage — but it was decades of venues not renting to us, the industry shying away from us and having no mentors. Even when we used to do 80,000 people [in attendance], it felt like no one in the industry was watching what we were doing. Dance music wasn’t on their radar as something respectable. We were a bunch of kids who really had to do it ourselves.

At the *Power 100* event in 2013, the genre wasn’t too represented.

People started introducing me to other entertainment CEOs like, “Oh, you’re EDC.” It was nice to get an acknowledgment from a traditional outlet, and it was another thing that said, “Hey, dance music is not something that people don’t know about anymore.” Even though I’m 45 and have gray hair now, I feel a bit younger than these legends in that world — and definitely like an outsider. The music business is perceived to be one industry, but we were outside of it prior to 2013. It was nice to be accepted: a raver on the *Power 100*.

—AS TOLD TO NICK WILLIAMS

THE LEGACY

Insomniac’s umbrella boasts nearly 30 festivals, including Beyond Wonderland, HARD Summer, Electric Forest and more.

In 2019, EDC became the largest dance music festival in the world, with 465,000 attendees.

Insomniac hosted over 2 million attendees at its festivals worldwide last year.

Rotella photographed by Aaron Sinclair on Jan. 17 at Insomniac in Los Angeles.

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