

billboard

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ITS LATEST
SUCCESS STORY
RODDY RICCH



THE WMG IPO

BLAVATNIK'S
MONEY MOVES

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WHY THE
INDUSTRY IS
WATCHING

BEHIND THE BIEBER DOC

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OFF LIMITS'



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ELTON JOHN & BERNIE TAUPIN

ON THEIR 2020 ACADEMY AWARD® FOR BEST ORIGINAL SONG

(I'M GONNA) LOVE ME AGAIN

FROM THE ORIGINAL MOTION PICTURE

ROCKETMAN



From your friends at

AEG
PRESENTS

billboard Hot 100



"The Bones" is from Morris' latest album, *GIRL*.

Good 'Bones': Maren Morris Earns Rare Crossover Success

MAREN MORRIS' "THE BONES" BECOMES HER FOURTH NO. 1 on *Billboard's* Country Airplay chart — and joins an exclusive club of crossover hits in the process.

The song, which breaks into the *Billboard* Hot 100's top 20 (rising 21-18), lifts 2-1 on Country Airplay and holds at its No. 10 high on the all-genre Radio Songs chart, up 11% to 60.8 million in audience, according to Nielsen Music/MRC Data. Fueled by crossover play — it bullets at No. 7 on Adult Top 40 — the song is the first by a solo woman and no accompanying artists to rule Country Airplay and reach the Radio Songs top 10 since Taylor Swift's "You Belong With Me" in 2009. Only five previous hits achieved the feat: Swift's "Love Story" (2008-09), Carrie Underwood's "Before He Cheats" (2006-07), Faith Hill's "The Way You Love Me" (2000-01) and "Breathe" (1999-2000), and Shania Twain's "You're Still the One" (1998).

Morris first released "The Bones" in February 2019, ahead of the arrival of her second LP, *GIRL*, "not thinking it would be the second single," she says. (The title track lead single topped Country Airplay last August.) "It's a real, gritty love song. The fans have spoken on this one."

—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 AIR THE BOX	3DRoc (R.W. MOORE, JR., S. GLOADE)	Roddy Ricch BIRD VISION/ ATLANTIC	1	9
2	2	2	LIFE IS GOOD	OZ.D HILL (N.D. WILBURN, A. GRAHAM, D.HILL, O.YILDRIM, AMBEZZA)	Future Feat. Drake FREEBANDZ/ EPIC	2	4
4	3	3	CIRCLES	POST MALONE, FRANK DUKE, L. BELL (L. B. BELL, A. R. POST, A. FEENEY, W.T. WALSH, K. GUNESBERK)	Post Malone REPUBLIC	1	23
5	4	4	MEMORIES	A. LEVINE, THE MONSTERS & STRANGERZ (A. N. LEVINE, M.R. POLLACK, J.D. BELLION, J.K. JOHNSON, S. JOHNSON, J.K. HINDLIN)	Maroon 5 222/ INTERSCOPE	2	20
7	7	5	DANCE MONKEY ●	K. KERSTING (T. WATSON)	Tones And I BAD BATCH/ELEKTRA/EMG	5	18
8	5	6	SOMEONE YOU LOVED ▲	TMS (L. CAPALDI, ROMANS, B. KOHN, P. KELLEHER, T. BARNES)	Lewis Capaldi VERTIGO/ CAPITOL	1	39
9	8	7	ROXANNE	94SKRT, JAE GREEN (A. ZERVAS, J. JENNINGS, J. GREENSPAN, L. LARUE)	Arizona Zervas ARIZONA ZERVAS/ COLUMBIA	4	14
6	6	8	10,000 HOURS ●	D. SMYERS (D. SMYERS, S. MOONEY, J. J. DILLON, J. REYNOLDS, J. D. BIEBER, J. BOYD)	Dan + Shay & Justin Bieber WARNERMUSIC NASHVILLE/WAR/WARNER	4	18
15	9	9	STM DON'T START NOW	I. KIRKPATRICK (C. AILIN, I. KIRKPATRICK, E.W. SCHWARTZ, D. LIPA)	Dua Lipa WARNER	9	14
23	10	10	EVERYTHING I WANTED	FINNEAS (F. B. O'CONNELL, B. E. O'CONNELL)	Billie Eilish DARKROOM/INTERSCOPE	8	13

THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS. LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2020, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

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DOJA CAT
"Say So"



The 24-year-old Los Angeles native's lead single, "Juicy" (featuring Tyga), from her November album *Hot Pink*, hits a new No. 41 peak on the Hot 100.

What do "Say So" and "Juicy" have in common that led both to Hot 100 entries?
They're not overtly raunchy. Kids can play them in front of grandma. They are both easy to listen to and definitely sisters to each other: "Say So" is more disco and "Juicy" is more rap, but they have a similarity of joyfulness. But I don't have [one] sound — I'm the person to do every genre in the world.

After your song "Mooo!" went viral in 2018, what was the biggest challenge of adjusting to the spotlight?
I used to [write] in my mom's bedroom and lock the door. Now I'm going to studios and meeting with people. Sometimes I feel like an *American Idol* contestant. I get scared, like, "Is this good?" But I'll try anything — I don't expect it all to stick.

What's the key to leveraging a viral moment into a professional career?
If you care about music, you can't fail. Making viral content is different than making content just because you love it. The key is enjoying it, having a vision and making it happen. I've spent time developing my voice and character. Now it's about, "What voice do I want to use?" I have an arsenal. —TATIANA CIRISANO



19

BLACKBEAR
"Hot Girl Bummer"

The track reaches the top 20 in its 21st week, fueled in part by its steady build at radio as it pushes 9-7 on Mainstream Top 40 and 12-11 on Rhythmic.

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
10	11	11	LOSE YOU TO LOVE ME		MATTMAN & ROBIN (S. GOMEZ, JULIA MICHAELS, J.D. TRANTER, M. LARSSON, R. FREDRIKSSON)	Selena Gomez	INTERSCOPE	1	16
14	16	12	BALLIN' ▲		MUSTARD, GYLT TRYPP (D.I. MCFARLANE, S.R. KHAN, ZAMAN KHAN, R.W. MOORE, JR., D. JONES, E. J. ASGHEDOM, J.A. WEST)	Mustard & Roddy Ricch	10 SUMMERS/ INTERSCOPE	11	29
13	14	13	BOP ●		JETSONMADE, STARBOY (J.L. KIRK, T.MORGAN, A.M. MENDO)	DaBaby	SOUTHCOST/ INTERSCOPE	11	19
11	15	14	YUMMY		KID CULTURE, POO BEAR, S. SIROTA (J.D. BIEBER, J. BOYD, A. BOYD, D. HACKETT, S. SIROTA)	Justin Bieber	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	2	5
21	18	15	BLINDING LIGHTS		METRO BOOMIN, THE WEEKND, ILL ANGELO, DRE MOON (A. TESHFAYE, L.T. WAYNE, ILL ANGELO, A.E. PROCTOR)	The Weeknd	XD/REPUBLIC	11	10
12	13	16	GOOD AS HELL ▲		RICKY REED (E. B. FREDERIC, M. JEFFERSON)	Lizzo	NICE LIFE/ATLANTIC	3	24
19	19	17	HEARTLESS		METRO BOOMIN, THE WEEKND, ILL ANGELO (A. TESHFAYE, L.T. WAYNE, ILL ANGELO, A.E. PROCTOR)	The Weeknd	XD/REPUBLIC	1	11
22	21	18	THE BONES ▲		G. KURSTIN (M. MORRIS, J. ROBBINS, L.J. VELTZ)	Maren Morris	COLUMBIA NASHVILLE/COLUMBIA	18	20
27	23	19	HOT GIRL BUMMER ●		A.M. GOLDSTEIN, BLACKBEAR (A.M. GOLDSTEIN, M.T. MUSTO)	blackbear	BEARTRAP/ALAMO/ INTERSCOPE	19	21
3	12	20	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	3

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
20	22	21	HIGH FASHION		MUSTARD, GYLT TRYPP (R.W. MOORE, JR., D.I. MCFARLANE, S.R. KHAN, ZAMAN KHAN)	Roddy Ricch	Feat. Mustard BIRD VISION/ ATLANTIC	20	6
25	24	22	NO GUIDANCE ▲		VINYLYZ, J. LOUIS 40, T. WALTON (C. M. BROWN, A. GRAHAM, A. HERNANDEZ, N. J. SHEBIB, J. HUIZAR, T. WALTON, M. J. SAMUELS, N.A. CHARLES, T. J. BRYANT, M. P. LEBRUN)	Chris Brown	Feat. Drake CBE/RCA	5	35
32	29	23	ADORE YOU		KID HARPOON, T. JOHNSON (H. STYLES, T. HULL, A.R. ALLEN, T. JOHNSON)	Harry Styles	ERSKINE/ COLUMBIA	23	9
29	25	24	WOAH		QUAY GLOBAL (D. JONES, C. ROSSER)	Lil Baby	QUALITY CONTROL/ MOTOWN/CAPITOL	16	13
41	17	25	BAD GUY ▲		FINNEAS (B. E. O'CONNELL, F. B. O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	1	45
17	20	26	HIGHEST IN THE ROOM ▲		OZ, NIKO, M. G. DEAN (TRAVIS SCOTT, D. YILDRIM, N. FRASCONA, M. G. DEAN)	Travis Scott	CACTUS JACK/ GRAND HUSTLE/EPIC	1	18
37	33	27	FALLING		KC SUPREME, CHARLIE HANDSOME, TAZ TAYLOR (T. NEILL, TAZ TAYLOR, CHARLIE HANDSOME, K. CANDILORA II)	Trevor Daniel	INTERNET MONEY/ ALAMO/INTERSCOPE	27	12
30	26	28	SENRITA ▲		ANDREW WATT, BENNY BLANCO (S. MENDES, K. C. CABELLO, A. WOTMAN, B. J. LEVIN, A. TAMPOSI, C. E. AITCHISON, J. PATTERSON, M. A. HOIBERG)	Shawn Mendes & Camila Cabello	SYCO/ISLAND/ EPIC/REPUBLIC	1	33
16	30	29	WHAT A MAN GOTTA DO		D. STEWART, R. B. TEDDER (D. STEWART, R. B. TEDDER, J. AGOMBAR, N. J. JONAS, P.K. JONAS II, J. JONAS)	Jonas Brothers	REPUBLIC	16	3
26	28	30	YOU SHOULD BE SAD		G. KURSTIN (G. KURSTIN, A. FRANGIPANE)	Halsey	CAPITOL	26	4
40	35	31	MY OH MY		FRANK DUKES (K. C. CABELLO, A. FEENEY, L. B. BELL, S. KOTCHKA, A. CLEMONS JR., J.L. KIRK)	Camila Cabello	Feat. DaBaby SYCO/EPIC	31	9
24	27	32	TRAMPOLINE ▲		SHAED, A. MENDOZA (C. LEE, S. ERNST, M. ERNST, A. MENDOZA)	SHAED	PHOTO FINISH/ CAROLINE	13	36
HOT SHOT DEBUT		33	I DO IT		CHARLIE HANDSOME, R. M. KUDO (D. CARTER, JR., S. M. ANDERSON, D. JONES, R. VOJTESAK, R. M. KUDO)	Lil Wayne	Feat. Big Sean & Lil Baby YOUNG MONEY/ REPUBLIC	33	1
53	46	34	KINFOLKS		Z. CROWELL (S. L. HUNT, Z. CROWELL, J. FLOWERS, J. OSBORNE)	Sam Hunt	MCA NASHVILLE	34	17
43	32	35	TRUTH HURTS ▲		RICKY REED, TELE (E. B. FREDERIC, M. JEFFERSON, S. CHEUNG, JESSE SAINT JOHN)	Lizzo	NICE LIFE/ ATLANTIC	1	40
46	40	36	ONE MAN BAND ●		S. MCANALLY (M. RAMSEY, T. ROSEN, B.F. TURS, J. OSBORNE)	Old Dominion	RCA NASHVILLE	20	24
35	37	37	ONLY HUMAN		SHELLBACK (J. JONAS, P.K. JONAS II, N. J. JONAS, SHELLBACK)	Jonas Brothers	REPUBLIC	18	33
49	39	38	SUCKER ▲		R. B. TEDDER, FRANK DUKES (R. B. TEDDER, J. JONAS, A. FEENEY, L. B. BELL, N. J. JONAS, P.K. JONAS II)	Jonas Brothers	REPUBLIC	1	44
34	36	39	SUICIDAL		Z3N (J. M. DEMONS, J. GUERRIERI, MARIL)	YNW Melly	YMW MELLY/300	34	11
44	44	40	I DON'T CARE ▲		MAX MARTIN, SHELLBACK, FRED (E. C. SHEERAN, F. GIBSON, MAX MARTIN, SHELLBACK, J. D. BIEBER, J. BOYD)	Ed Sheeran & Justin Bieber	SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	2	36
50	48	41	JUICY		TYSON TRAX, YETI (A. Z. DLAMINI, L. GOTTWALD, D. SPRECHER, L. ASRAT, M. R. NGUYEN-STEVENSON)	Doja Cat & Tyga	KEMOSABE/ RCA	41	15
55	51	42	TUSA		O.VY ON THE DRUMS (KAROL G, D.T. MARAJ, D. ECHAVARRIA, OVIDIO, K.M. CRUZ MORENO)	Karol G & Nicki Minaj	YOUNG MONEY/CASH MONEY/UNIVERSAL MUSIC/LATINO/REPUBLIC/UMLE	42	10
45	41	43	EVEN THOUGH I'M LEAVING ●		S. MOFFATT (L. COMBS, W.B. DURRETTE, R.M.L. FULCHER)	Luke Combs	RIVER HOUSE/ COLUMBIA NASHVILLE	11	23
62	53	44	RITMO (BAD BOYS FOR LIFE)		WILL, J. AM, K. HARRIS (W. ADAMS, A. PINEDA, K. HARRIS, J.A. OSORIO, F. BONTEMPI, M. GAFFEY, P.W. GLENISTER, A. GORDON, G. SPAGNER)	The Black Eyed Peas X J Balvin	BEP/WE THE BEST/EPIC	44	11
47	47	45	BANDIT ●		N. MIRA (N. MIRA, J. A. HIGGINS, K. GAULDEN)	Juice WRLD & YoungBoy Never Broke Again	GRADE A/INTERSCOPE	10	18
33	38	46	SUM 2 PROVE		TWYSTED GENIUS (D. JONES, D. PORTIS)	Lil Baby	QUALITY CONTROL/ MOTOWN/CAPITOL	16	4
42	45	47	HOT ●		WHEEZY (J.L. WILLIAMS, W.T. GLASS, S.G. KITCHENS)	Young Thug	Feat. Gunna YOUNG STONER LIFE/ATLANTIC/300	11	25
51	42	48	HEARTACHE MEDICATION ●		J. PARDI, B. BUTLER, R. GORE (J. PARDI, BARY DEAN, N. HEMBY)	Jon Pardi	CAPITOL NASHVILLE	42	19
56	50	49	SOUTH OF THE BORDER		E. SHEERAN, FRED, STEVE MAC (J. THORPE, S. MCCUTCHEON, F. GIBSON, CARDI B, K. C. CABELLO, E. C. SHEERAN)	Ed Sheeran	Feat. Camila Cabello & Cardi B ATLANTIC	49	9
NEW		50	ONLY THE YOUNG		T. SWIFT, J. LITTLE (T. SWIFT, J. LITTLE)	Taylor Swift	REPUBLIC	50	1



50 TAYLOR SWIFT "Only the Young"

Taylor Swift tallies her record-extending 19th No. 1 on the Digital Song Sales chart as "Only the Young" launches with 30,000 sold in the week ending Feb. 6, according to Nielsen Music/MRC Data. The song arrived Jan. 31, the same day that her Netflix documentary, *Miss Americana*, premiered. Swift pads her lead for the most Digital Song Sales No. 1s over runner-up Rihanna, with 14, and Justin Bieber, Drake and Katy Perry, each with 11. The track also enters the Hot 100 at No. 50 with a start of 5.7 million U.S. streams. —G.T.



60 DUA LIPA "Physical"

The second taste of *Future Nostalgia* (due April 3) bows with 9.2 million streams and 7,000 sold. Lead single "Don't Start Now" holds at No. 9 (71.6 million in radio reach; 16.1 million streams; 11,000 sold).



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DIPLO PRESENTS THOMAS WESLEY FEAT. MORGAN WALLEN "Heartless"

After the Jan. 31 release of its remix with Julia Michaels, the song by Diplo (above) re-enters at a new high, up 45% to 8.5 million streams.

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
66	52	51	HOMESICK ●		Kane Brown	51	12
			D. HUFF (K. BROWN, B. BERRYHILL, M. J. MCGINN, T. PHILLIPS)		ZONE 4/RCA NASHVILLE		
79	62	52	BEST ON EARTH		Russ & BIA	52	9
			BOI-1DA, J. A. SWEET (RUSS, BIA, M. A. SAMUELS, C. LOVE, J. H. SMITH, L. EDWARDS, L. JEFFERSON, J. D. GLAZE, D. PRINCE)		DIEMON/RUSS MY WAY/COLUMBIA		
73	56	53	I HOPE		Gabby Barrett	53	6
			R. COPPERMAN (Z. KALE, J. M. NITE, G. BARRETT)		WARNER MUSIC NASHVILLE/WAR		
70	57	54	SLIDE		H.E.R., Feat. YG	54	7
			CARDON THE BEAT (H. E. R., R. LAOUR, T. THOMAS, E. DIAS, K. D. R. JACKSON, S. ARRINGTON, C. C. CARTER, S. C. CARTER, W. HANKERSON, J. DUPRI, R. PARKER)		HEAVENLY/RCA		
72	59	55	HEART ON ICE		Rod Wave	54	13
			SPEAKER BANGER, Z. MALIK, DICAPRID BEATZ (R. GREEN, D. BANKS, L. D. BLEDSOE, M. W. BYNDE, FISHER, J. SMITH SERVANCO)		ALAMO/INTERSCOPE		
-	34	56	ANYONE		Demi Lovato	34	2
			D. ALEXANDER (D. LOVATO, D. ALEXANDER, ROMANS, B. DOUREL, J. MOON, E. MIRZAZADEH)		HOLLYWOOD ISLAND/REPUBLIC		
85	63	57	OUT WEST		JACKBOYS Feat. Young Thug	38	6
			BUDDAHBLESS, JABZ (TRAVIS SCOTT, T. B. DOUGLAS, SR., J. BAKER, J. L. WILLIAMS)		CACTUS JACK/EPIC		
65	58	58	TOES		DaBaby Feat. Lil Baby & Moneybagg Yo	28	10
			KENNY BEATS, QUEEN SIXTES (J. L. KIRK, D. JONES, D. D. WHITE, JR., K. C. BLUME III, J. KARNES, J. SCHARFF, J. RUZUMNA)		SOUTHCOAST/INTERSCOPE		
-	31	59	B.I.T.C.H.		Megan Thee Stallion	31	2
			HELLUVA (M. PETE, M. R. MCCURTIS, W. E. COLLINS, G. CLINTON, JR., G. L. COOPER, T. A. SHAKUR, D. RASHEED)		1501 CERTIFIED/300		
NEW		60	PHYSICAL		Dua Lipa	60	1
			J. EVIGAN, KOZ (C. COFFEE, JR., S. T. HUDSON, J. G. EVIGAN, D. LIPA)		WARNER		
NEW		61	MAHOGANY		Lil Wayne	61	1
			MANNIE FRESH, SARCASTIC SOUNDS (D. CARTER, JR., B. OTHOMAS, J. FEDRYK, D. JACKSON, E. A. KANE)		YOUNG MONEY/REPUBLIC		
76	43	62	NOBODY BUT YOU		Blake Shelton Duet With Gwen Stefani	43	4
			S. HENDRICKS (T. L. JAMES, R. COPPERMAN, S. MCANALLY, J. OSBORNE)		WARNER MUSIC NASHVILLE/WMN		
69	61	63	VIBEZ		DaBaby	21	19
			JETSONMADE, NEEKO BABY, J. L. HARRIS (J. L. KIRK, T. MORGAN, D. D. MOORE, J. L. HARRIS)		SOUTHCOAST/INTERSCOPE		
90	65	64	WHAT SHE WANTS TONIGHT		Luke Bryan	64	7
			J. STEVENS, J. STEVENS (L. BRYAN, R. COPPERMAN, H. LINDSEY, J. M. NITE)		CAPITOL NASHVILLE		
88	72	65	MAKE ME WANT TO		Jimmie Allen	65	6
			A. BOWERS, E. TORRES (J. ALLEN, P. SIKES, J. DENMARK)		STONEY CREEK		
58	55	66	P*\$\$\$Y FAIRY (OTW)		Jhene Aiko	55	3
			LEJKEYS (J. A. E. CHILOMBO, J. Q. VIET LE, M. POWELL)		ARTCLUB/ARTIUM/DEF JAM		
92	73	67	SAY SO		Doja Cat	67	5
			TYSON TRAX (A. Z. DLAMINI, L. GOTTWALD, L. ASRAT, D. SPRECHER)		KEMOSABE/RCA		
87	70	68	I WISH GRANDPAS NEVER DIED		Riley Green	68	6
			D. HUFF (R. GREEN, L. BONDS, B. GREEN)		BMLG		
NEW		69	KING OF MY CITY		A Boogie Wit da Hoodie	69	1
			BOI-1DA, S. DOT, BAND ON THE BEAT (A BOOGIE WIT DA HOODIE, M. J. SAMUELS, S. F. THOMAS, J. ZUMBOULIAS, D. COSTE)		HIGHBRIDGE THE LABEL/ATLANTIC		
59	60	70	FUTSAL SHUFFLE 2020		Lil Uzi Vert	5	8
			BRANDON FINES\$IN, STAR BOY, L. O. SOE, MAYYZO (S. WOODS, B. TVEAL, A. M. MENDO, C. VAN DER HIJDEN, M. VAN DER BRUGGEN)		GENERATION NOW/ATLANTIC		
86	68	71	MORE HEARTS THAN MINE		Ingrid Andress	68	6
			S. ELLIS, I. ANDRESS (I. ANDRESS, S. ELLIS, D. SOUTHERLAND)		ATLANTIC/WARNER MUSIC NASHVILLE/WEA		
95	74	72	WE BACK		Jason Aldean	72	10
			M. KNOX (B. D. WARREN, B. WARREN, T. HUBBARD, J. M. SCHMIDT)		MAGDON/BROKEN BOW		
-	80	73	LETTER TO NIPSEY SAL		Meek Mill Feat. Roddy Ricch	73	2
			PAPAMITROU (R. R. WILLIAMS, R. W. MOORE, JR., N. PAPAMITROU)		MAYBACH/ATLANTIC		
78	69	74	SUGAR		Brock Hampton	66	5
			JABARI MANWA, R. HEMNANI (M. CHAMPION, C. McDONALD, D. SIMPSON, I. SIMPSON, R. BEATTY, J. MANWARRING, R. HEMNANI, C. CHEJINE)		QUESTION EVERYTHING/RCA		
RE-ENTRY		75	HEARTLESS ●		Diplo Presents Thomas Wesley Feat. Morgan Wallen	75	5
			DIPLO, KING HENRY, CHARLIE HANDSOME, J. MOI (T. W. PENTZ, H. A. ALLEN, M. WALLLEN, E. K. SMITH, R. J. HURD, CHARLIE HANDSOME)		MAD DECENT/COLUMBIA		
97	75	76	I HOPE YOU'RE HAPPY NOW		Carly Pearce & Lee Brice	75	5
			BUSBEE (C. PEARCE, L. COMBS, R. MONTANA, J. SINGLETON)		CURB/BIG MACHINE		
60	67	77	RIDIN' ROADS		Dustin Lynch	47	14
			Z. CROWELL (D. LYNCH, A. GORLEY, Z. CROWELL)		BROKEN BOW		
77	66	78	NO IDEA		Don Toliver	43	10
			WONDAGURL (C. Z. TOLIVER, E. N. OSHUNRINDE)		CACTUS JACK/ATLANTIC		
-	85	79	BEFORE YOU GO		Lewis Capaldi	79	2
			TMS (L. CAPALDI, T. BARNES, P. KELLEHER, B. KOHN, P. PLES TED)		VERTIGO/CAPITOL		
98	79	80	MAKE NO SENSE		YoungBoy Never Broke Again	57	13
			BUDDAHBLESS (K. GAULDEN, T. B. DOUGLAS, SR.)		NEVER BROKE AGAIN/ATLANTIC		

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
-	88	81	HOMEMADE		Jake Owen	81	2
			J. MOI, D. COHEN (B. GOLDSMITH, J. MULLINS, D. PARKER, B. PINSON)		BIG LOUD		
18	54	82	GOOD NEWS		Mac Miller	17	4
			MAC MILLER, J. BRION (M. J. MCCORMICK, J. BRION)		WARNER		
74	71	83	START WIT ME		Roddy Ricch & Gunna	56	12
			JETSONMADE (R. W. MOORE, JR., T. MORGAN, S. G. KITCHENS)		BIRD VISION/ATLANTIC		
-	87	84	VETE		Bad Bunny	33	10
			LOS NEGOS, HAZEN (C. O. BATISTA ESCALERA, I. ORTIZ, J. C. CRUZ, F. MONTALVO ALICEA, X. A. SEMPER VARGAS, E. W. SEMPER VARGAS, B. A. MARTINEZ OCASIO)		RIMAS		
-	82	85	CHASIN' YOU		Morgan Wallen	82	2
			J. MOI (J. MOORE, M. WALLEN, C. WISEMAN)		BIG LOUD		
96	76	86	HOMECOMING QUEEN?		Kelsea Ballerini	76	9
			J. ROBBINS (K. BALLERINI, J. ROBBINS, N. GALYON)		BLACK RIVER		
NEW		87	MAMA MIA		Lil Wayne	87	1
			SOME RANDBOS (D. CARTER, JR., D. KLEIN, M. CAMPFIELD)		YOUNG MONEY/REPUBLIC		
NEW		88	FUNERAL		Lil Wayne	88	1
			RIO KAMO (D. CARTER, JR., M. K. JEFFERSON, D. GINN, JR., J. BUICE)		YOUNG MONEY/REPUBLIC		
NEW		89	NICE TO MEET YA		Meghan Trainor Feat. Nicki Minaj	89	1
			OJIVOLTA (M. TRAINOR, R. CUBINA, M. WILLIAMS, SCOTT HARRIS, O. T. MARAJ)		EPIC		
-	84	90	SLOW DANCE IN A PARKING LOT		Jordan Davis	84	5
			P. DIGIOVANNI (J. DAVIS, L. L. FOWLER)		MCA NASHVILLE		
-	90	91	COME THRU		Summer Walker & Usher	42	8
			LONDON ON DA TRACK, A. ROBINSON, K. R. BAILEY (S. WALKER, J. RAYMOND IV, J. DUPRI, M. L. SEAL, JR., L. T. HOLMES, A. ROBINSON, K. R. BAILEY, N. A. CHARLES)		LVRN/INTERSCOPE		
-	81	92	JERRY SPRUNGER		Tory Lanez & T-Pain	44	9
			TORY LANEZ, PLAY PICASSO, PAPI YERR (D. PETERSON, D. GONZALEZ, T. PAIN, A. WOART JR.)		MAD LOVE/INTERSCOPE		
NEW		93	GET ME		Justin Bieber Feat. Kehlani	93	1
			POO BEAR, VINYLZ, BOI-1DA, CVRE (J. D. BIBER, J. BOYD, M. J. SAMUELS, A. HERNANDEZ, J. H. KIM)		SCHOOLBOY/RAYMOND BRAUN/DEF JAM		
-	96	94	CATCH		Brett Young	94	2
			D. HUFF (B. YOUNG, R. COPPERMAN, A. GORLEY)		BMLG		
-	100	95	DIVE BAR		Garth Brooks & Blake Shelton	95	2
			G. BROOKS (M. ROSSELL, B. KENNEDY, T. G. BROOKS)		PEARL		
99	89	96	EASY ▲		DaniLeigh Feat. Chris Brown	79	14
			C. A. CLARK, F. KING (D. CURIEL, C. A. CLARK, F. KING, M. SORUM, R. M. FEREBEE, JR., C. M. BROWN)		DEF JAM		
81	83	97	RARE		Selena Gomez	30	4
			SIR NOLAN, SIMON SAYS (S. GOMEZ, M. LOVE, B. MCLAUGHLIN, N. LAMBROZA, S. ROSEN)		INTERSCOPE		
82	77	98	U PLAYED		Moneybagg Yo Feat. Lil Baby	53	5
			TAY KEITH (D. D. WHITE, JR., D. JONES, B. L. CHAMBERS)		N-LESS/INTERSCOPE		
-	92	99	CAMELOT		NLE Choppa	37	20
			FRESHDUZIT (B. L. POTTS, D. TRIPLETT)		NLE CHOPPA/WARNER		
RE-ENTRY		100	ORANGE SODA		Baby Keem	98	2
			BABY KEEM, KEANU BEATS (H. CARTER)		BABY KEEM/COLUMBIA		

THE WEEK'S MOST POPULAR SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY, ALBUM SALES, AND STREAMING. CHARTS FOR THE WEEK ENDING FEBRUARY 15, 2020. SOURCE: BILLBOARD.COM. *NEW ARTISTS AND SONGS ARE LISTED IN BOLD. **RE-ENTRY. ALL RIGHTS RESERVED.



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ON THE COVER

Ricch photographed by Jai Lennard on Jan. 31 at Outpost Studio in Brooklyn.

Rhude shirt, Amiri suit and coat, Rick Owens shoes.

THIS PAGE

LAUNDERED WORKS CORP denim jacket and leather suit, Alexander McQueen shoes.

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HOW THE MUSIC BUSINESS STOPPED WORRYING AND LEARNED TO LOVE YOUTUBE (SORT OF)

The industry's biggest frenemy has always helped break acts — now, it's signing up more subscribers, bringing in more revenue and winning over some label executives. Plus: **Roddy Ricch** may seem like hip-hop's latest out-of-nowhere star, but not to his YouTube followers.

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ISSA RAE INC.

With her own music company, the creator and star of *Insecure* is taking a new industry by storm.

CORRECTION

The Orchard helped break BTS through a global partnership with Big Hit Entertainment. TWICE is signed to JYP Entertainment, which is distributed by The Orchard. Due to an editing error, incorrect information about these artists appeared in the Jan. 25 issue.

TO OUR READERS

Billboard will publish its next issue on Feb. 29. For 24/7 music coverage, go to billboard.com.

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Issa Rae photographed by Erik Carter on Feb. 1 in Los Angeles.



FISHING FOR ANSWERS WITH RODDY RICCH

The breakout Compton, Calif., hip-hop star talks about what inspired his Billboard Hot 100 No. 1 hit, "The Box"; his favorite Los Angeles rappers; his memories of late NBA superstar Kobe Bryant; and more in a new episode of *Billboard's Fishing for Answers* video series. Watch now at billboard.com/videos.



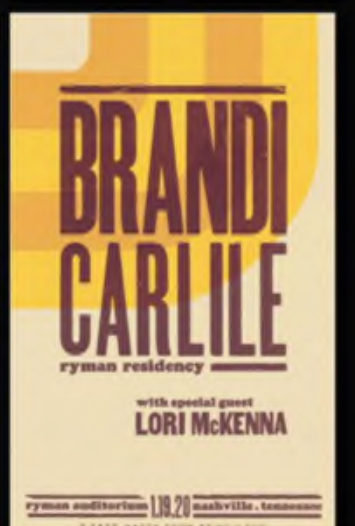
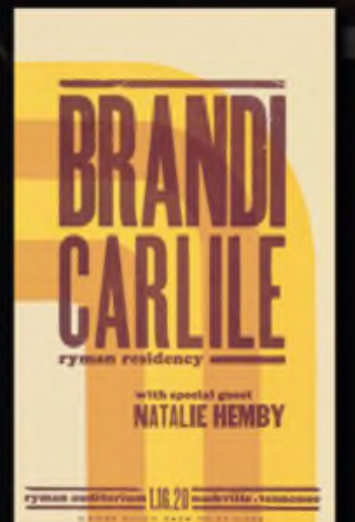
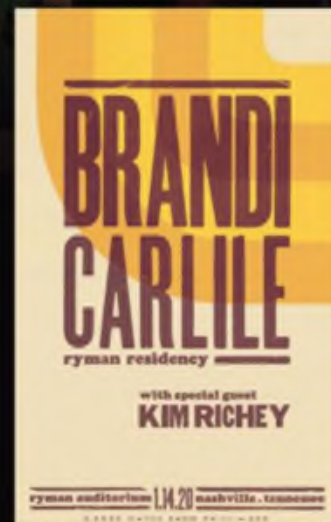
SELLING YOUR CATALOG?

Don't miss our next Insight Report, where Daniel Weisman, vice president of AllianceBernstein's new Nashville global headquarters, breaks down the process. "How to Sell Your Catalog" is available for Billboard Pro members on Feb. 18. Sign up at billboard.com/offer.

CONGRATULATIONS BRANDI CARLILE ON SIX SOLD-OUT SHOWS!



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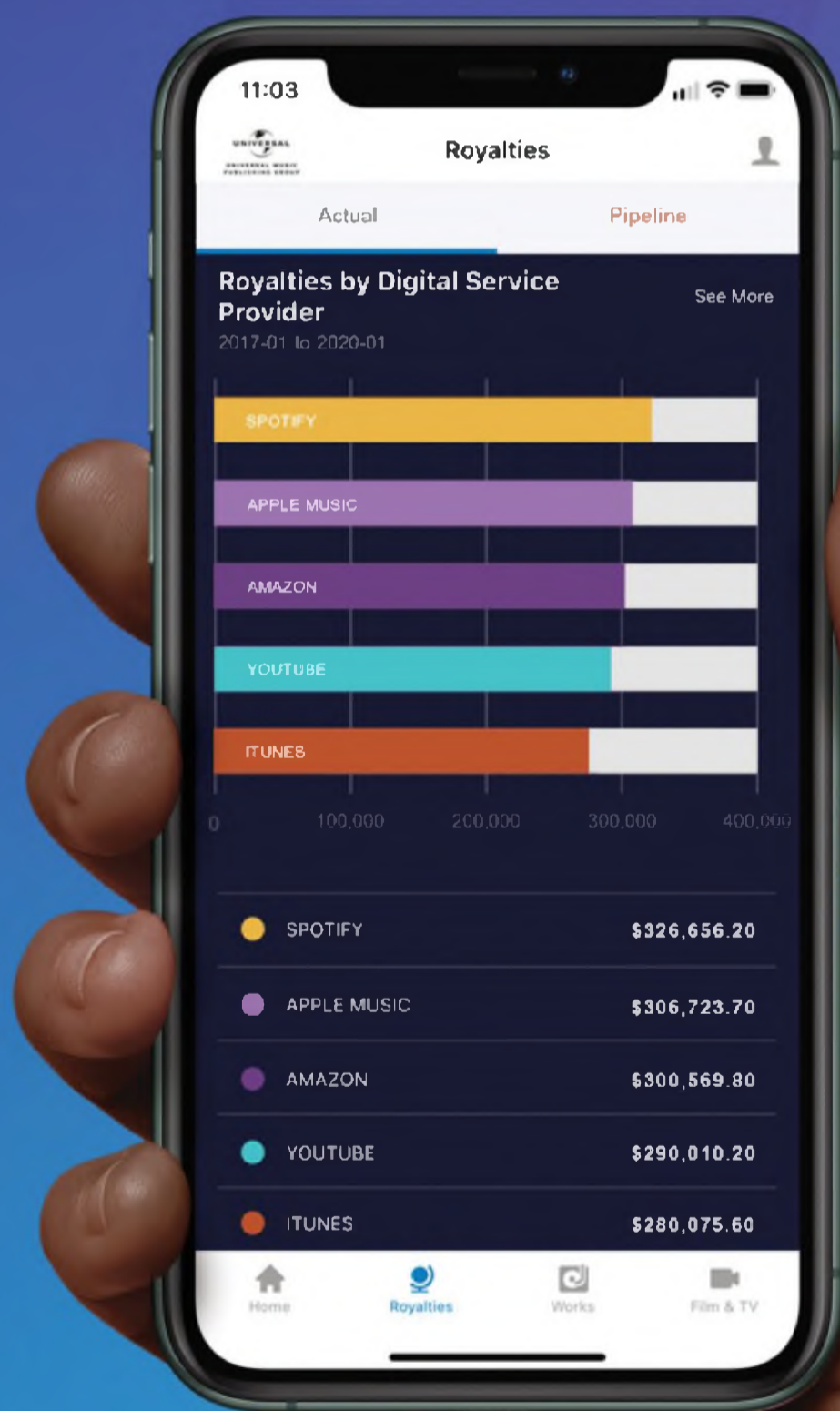
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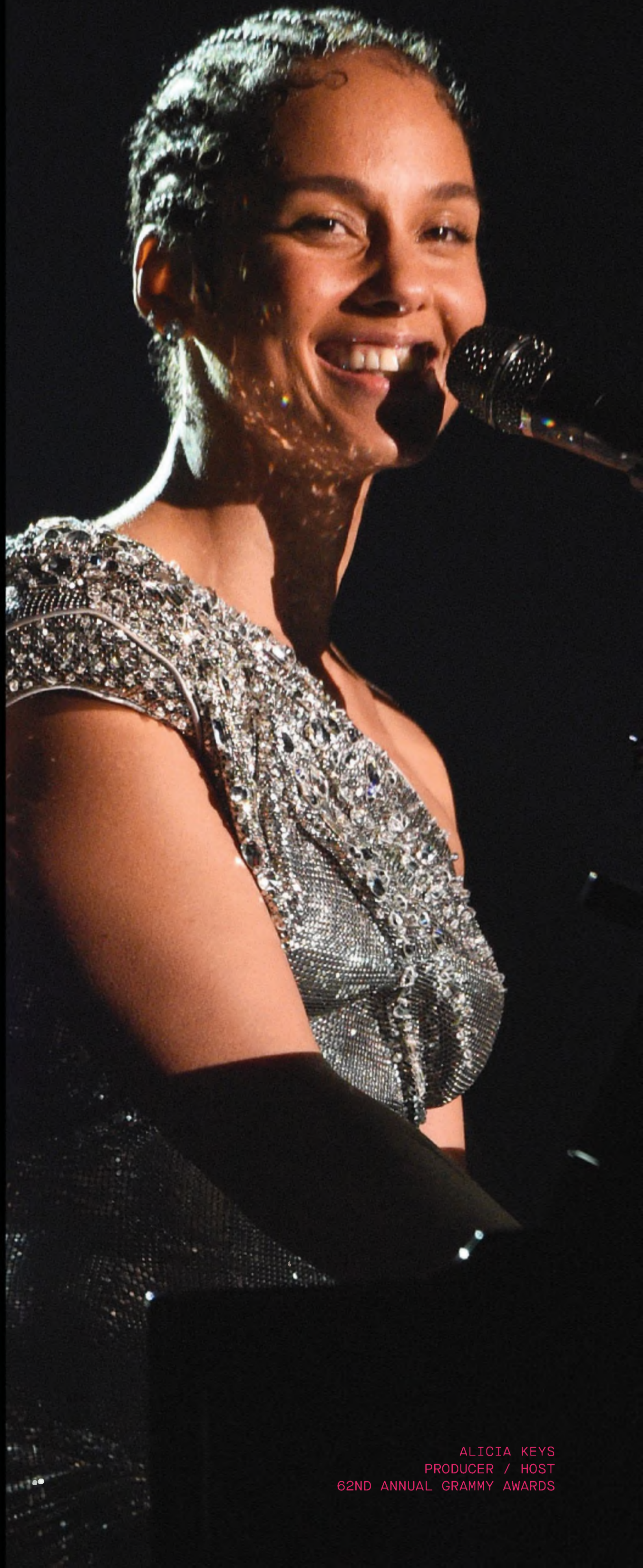
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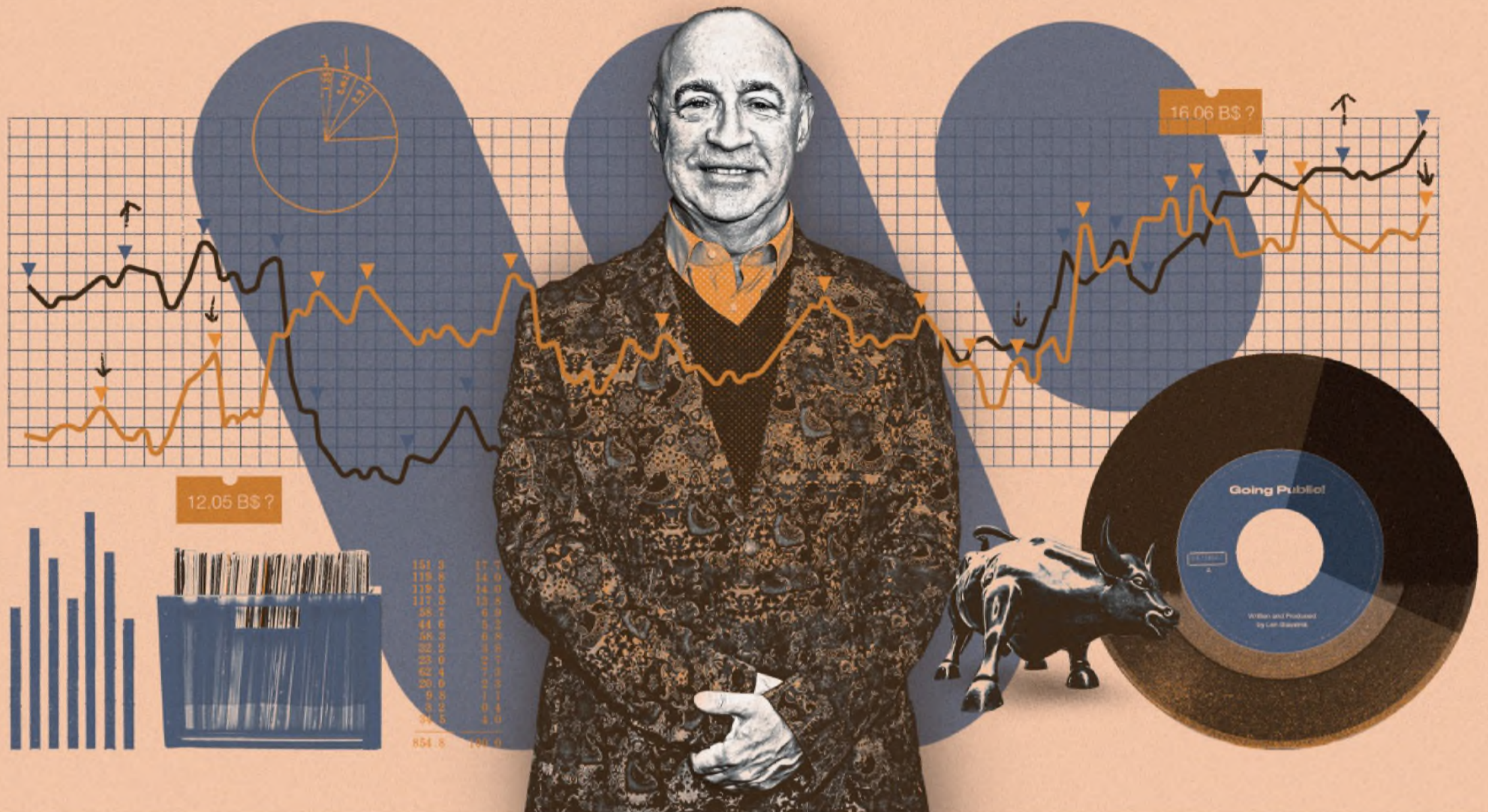
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The Market

PG. 15 CORONAVIRUS ✦ PG. 16 PUBLISHERS QUARTERLY ✦ PG. 18 CHRISTINE LEPERA



Selling Shares In Sheeran

Surprise: WMG is going public! Why now? How come no one saw this coming?
And the possible \$15 billion question: What's the company worth?

BY ED CHRISTMAN

IN FEB. 6, IN A MOVE that took both Wall Street and the music business by surprise, Warner Music Group filed plans to make a public stock offering underwritten by Morgan Stanley, Credit Suisse and Goldman Sachs. The news came just over a month after WMG competitor Universal Music Group (UMG) finalized plans to sell 10% of its equity to a group led by Tencent Holdings, in a deal that valued the music company at \$33.6 billion.

WMG, which had been a public company a decade ago, was purchased by Len Blavatnik's Access Industries in 2011 for \$3.283 billion, and it's thought to be worth far more now, at a time when the valuations of recording and publishing catalogs are rising across the board. The smallest of the three major labels, WMG owns the record-

ings of artists from Coldplay to Cardi B, and Madonna to Michael Bublé, as well as the Warner Chappell publishing company. (The company's S-1 filing also shows that WMG has an investment in Tencent, as well as a controlling stake in the streaming service Deezer, which is popular in Europe.) In WMG's most recent fiscal year, which ended Sept. 30, 2019, the company posted \$256 million in net income on revenue of \$4.48 billion, up 11.7% from revenue of \$4 billion in 2018.

Billboard estimates that WMG will be valued between \$15 billion and \$16 billion on the top end, and between \$10 billion to \$12 billion on the bottom end. (A Wall Street analyst who requested anonymity agrees with this estimated valuation of the stock offering.)

After its brush with death a decade ago, the recorded-music business

has been making a comeback, largely fueled by revenue from subscription streaming services like Spotify and Apple Music. In the United States, recorded music revenue hovered around \$7 billion from 2011 through 2015, according to the RIAA, then grew by 11.4% in 2016, 16.5% in 2017 and 12% in 2018, to \$9.8 billion. Wall Street analysts have adjusted their valuations accordingly, and Goldman Sachs analyst Lisa Yang has projected that the global recorded-music business will double in size in a decade.

As a result, the multiples that music assets trade for have skyrocketed. In August 2017, Goldman Sachs valued UMG, the world's largest music company, at \$23.5 billion — five times what it was thought to be worth in

2013, but just over \$10 billion less than the valuation it received in the Tencent deal. That deal, which values UMG at a record-setting multiple of 31 times its EBITDA (earnings before interest, taxes, depreciation and amortization), may have inspired Access to explore its options for WMG. On WMG's most recent earnings call, CFO Eric Levin implied that the company was in the process of recalculating its valuation, in order to revise a long-term incentive plan for senior management.

Whatever the ultimate valuation of WMG, it's clear that Access and Blavatnik got a great deal. Since 2011, WMG has paid out dividends totaling \$1.35 billion, and Access has been paid \$90.2 million for managing its WMG investment and consulting on the company's acquisitions —

\$256M

**WMG'S NET
INCOME ON
REVENUE OF
\$4.48 BILLION
IN 2019.**

● TAYLOR SWIFT SIGNED AN EXCLUSIVE GLOBAL DEAL WITH UNIVERSAL MUSIC PUBLISHING GROUP. ● JENNIFER LOPEZ SIGNED A MULTIYEAR TOURING DEAL WITH LIVE NATION.

for a total of \$1.37 billion. That means Access has already taken in some \$300 million in profit, with billions more to follow if investors buy into the initial public offering.

It's also possible that filing for an IPO could be a way for Access to get a valuation for WMG if corporate suitors are interested in buying it. In the weeks before the music company announced it was planning a stock offering, there were rumors that a Middle Eastern investment group had made Access an offer for it. Although sources said a deal was in the works, the identity of the suitor was less clear, although there was agreement that it came from the development fund of a country in the Middle East. (Three days before the IPO was announced, a WMG spokesman declined to comment on those rumors.) If there is a potential buyer, however, the IPO process will establish a valuation for the company. "Going through the motions of doing a stock offering is a classic [mergers and acquisitions] tactic to line up a stalking horse to help set pricing," says a Wall Street investor.

WMG was owned by Time Warner until 2004, when a consortium led by Edgar Bronfman Jr. bought the company for \$2.6 billion. Two years later, the company went public for the first time — Jimmy Page appeared at the New York Stock Exchange to play "Whole Lotta Love" at the opening bell — at a value of \$3.9 billion. Five years later, Blavatnik's Access bought it for \$3.3 billion.

With the rising valuations of music assets, now could be a good time for Access, and Blavatnik, to take some money off the table. At the same time, Blavatnik seems to want to maintain some control over the company. The filing outlines Blavatnik's plans to issue himself and other insiders

new Class B shares that will have 20 times the voting power of the Class A shares available in the IPO. That means WMG won't have to adopt all the standard forms of public company governance, like bringing in outside independent directors to sit on the company's board.

That kind of control could alienate potential investors, however, especially some institutional investors who don't normally take stakes in companies where insiders have so much control. (Some stock indexes, like the S&P 500, exclude companies with multiple classes of common stock.) At the same time, such a structure could provide executives and artists with the kind of management continuity that could make it more competitive.

Control isn't the only challenge a potential IPO will face. WMG has nearly \$3 billion in debt — up from \$2.217 billion when Access bought it in 2011 — and its filing notes that the structure of its existing debt and a revolving credit facility gives it the ability to borrow more. So while the company says it plans to pay dividends regularly, potential investors could have concerns about how debt payments could affect that.

"A valid question for shareholders to ask is, 'Is WMG going to pay down debt or pay dividends?'" says a Wall Street analyst who didn't want to be identified. He estimates it could take WMG a decade to pay off its debt.

Whatever happens with the IPO, a process that results in a high valuation for WMG has the potential to raise the valuations of all music assets. It could also inspire more asset sales, as other investors who bought into the business years ago decide it's a good time to take profits — and a rise in valuations inspires more investment in general. ■



Dolby's New Direction(s)

THE ATMOS FORMAT GOES BEYOND STEREO TO PUT LISTENERS IN A VIRTUAL ROOM. AMAZON AND LABELS SUPPORT IT, BUT WILL CONSUMERS BUY IN?

BY MICAH SINGLETON

IN A BLACKED-OUT THEATER in Hollywood, "What's Going On" is playing — but Marvin Gaye's voice is coming from above. The effect comes from a version of the recording remastered for Dolby's Atmos Music format. Dolby lets audio engineers create an immersive experience using proprietary software and speakers that have Dolby technology.

For all the changes in how consumers listen to music, stereo has been the standard for 40 years, in part because 5.1 surround sound and other such formats require additional speakers. But Dolby, the San Francisco audio company that licenses audio formats to theaters and consumer electronics companies, believes 3D sound is the future of music — and has convinced two of the three major labels, plus artists like Post Malone (who tells *Billboard*, "It was the coolest thing that ever happened to me") and J Balvin ("The quality [between Atmos and stereo] is just not the same").

"Lizzo was crying when she heard Prince's 'When Doves Cry' in Atmos Music," says Dolby senior vp/chief marketing officer Todd Pendleton.

Atmos tracks only play back on compatible equipment, and before Christmas, Dolby made a deal to incorporate the software in Amazon's Echo Studio, a \$200 smart speaker. Consumers who buy the device can test out Atmos Music on Amazon Music HD — the company's \$15/month high-fidelity streaming service — by requesting specific playlists of Atmos-enabled songs (including "What's Going On"). Tidal also offers Dolby Atmos in its high-fidelity plan, which is \$20/month.

"Streaming services see Dolby Atmos as a premium experience for their listeners," says Dolby Music director Tim Pryde. That's one reason for the approval among labels

and streaming services, which see advanced formats as a way to boost their margins. So far, consumers haven't responded in kind, but a MusicWatch survey found most people who pay for a music streaming subscription also value higher-quality audio — and half of them said they would be willing to pay more for it.

Universal Music Group and Warner Music Group have announced plans to make albums from their catalogs available in the 3D format. "We've been working quietly with Dolby to make Atmos into an immersive format that's embraced by artist teams, music services and fans," says UMG president of operations Michael Frey. UMG has 10 Atmos studios in Los Angeles, New York, Nashville and London, and plans to build more in 2020 to keep up with demand, including additional Atmos facilities in Capitol Records' Studio E in L.A. Dolby also provides Atmos plug-ins to digital audio workstations like Ableton, Pro Tools and Nuendo, making it possible for over 500 recording studios worldwide — including London's Abbey Road — to work with Atmos.

Dolby and UMG say support for headphones won't arrive until their audio quality exceeds expectations ("Our goal is to bring the same 'wow' factor that speakers now provide," says Frey) but Dolby has been courting partners, including Apple, to get Atmos technology in the hands — and on the heads — of more users.

Meanwhile, Dolby is already bringing Atmos sound to concerts. The company has brought the technology to Santana's residency at the House of Blues in Las Vegas, and during a recent Tidal showcase at Hollywood's NeueHouse, as Grammy-nominated rapper Meek Mill performed, overhead speakers had his voice coming down like hail. It was formidable, even in the cheap seats. ■

MARKET WATCH

24.24B

↑ 1.2%

TOTAL ON-DEMAND STREAMS WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending Feb. 6.

13.87M

↑ 2.8%

ALBUM CONSUMPTION UNITS WEEK OVER WEEK

Album sales plus track-equivalent albums plus streaming-equivalent albums for the week ending Feb. 6.

118.3B

↑ 19.7%

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.

● FLORIDA GEORGIA LINE JOINED FULL STOP MANAGEMENT AFTER PARTING WITH BIG LOUD. ● UBER MUSIC VETERAN ZACH ZIMMERMAN LAUNCHED ARTIST MANAGEMENT FIRM

Coronavirus Paralyzes China's Live Sector

Authorities have canceled 20,000 concerts in China and Hong Kong, which will cost the region \$286 million

BY BENSON ZHANG and DAVE BROOKS

HONG KONG — At the 2010 World Expo, AEG unveiled its stunning new Shanghai arena. The 18,000-seat venue, now called the Mercedes-Benz Arena, was designed to be China's version of Los Angeles' Staples Center and a showcase for the concert giant. Jackie Chan and Andrea Bocelli christened the building, making it abundantly clear that the company — and its competitors — believed the future of the live business was in the East.

A decade later, the deadly coronavirus is threatening those plans. On Jan. 24, the Chinese government closed the Mercedes-Benz Arena indefinitely. The venue's promoter and its joint-venture partner, a media group owned by the Shanghai government, have postponed over a dozen shows until the virus is contained, and when that will be is alarmingly unclear. So far, the deadly epidemic has claimed more than 1,000 lives and infected over 43,000 people in at least 27 countries. More than 50 million people have been quarantined across China.

About 20,000 music shows between January and March have been canceled or postponed in China and Hong Kong, costing RMB 2 billion (\$286 million) in ticketing and box-office losses, according to the China Association of Performing Arts. Local authorities in mainland China canceled over 20 arena-size concerts in February, says Tony Yapp, managing director of AC Orange International, a large music promoter in China, including a major EDM festival with Martin Garrix, Dimitri Vegas and Like Mike; multiple shows by Hong Kong artist Eason Chan; and 12 nights for Canto-pop star Andy Lau at the 12,500-capacity Hong Kong Coliseum. Concerts by Malaysian artist Liang Jingru, Taiwanese singer Jolin Tsai and the 25-year-old Chinese pop-punk band New Pants have also been postponed. Several shows in February and March with international stars like Avril

Lavigne, Yungblud and Marilyn Manson remain on the schedule, but will likely be canceled, according to promoters in China. At the Mercedes-Benz Arena, most of the cancellations have been Chinese acts because those can be rescheduled more easily, an AEG source tells *Billboard*.

If the crisis continues, "the Chinese government will not grant any permits to organizers and promoters, to prevent large crowd gatherings that may lead to the spread of the virus,"

tire second half of 2020 just making up shows from the first half. That could hurt Hong Kong and South Korea, which were just starting to adopt Western production capabilities, says Steve Dixon, who has managed tours for BTS, Blackpink and BIGBANG's 2015 *Made* world tour. In Asia, "it takes three days or four days to set up [an arena] show [and] a couple days to tear it down," says Dixon, compared with 12 to 24 hours in the United States. A sudden attempt to reschedule so many

Live Nation Electronic Music Asia, predicts that many music companies in China will not see revenue until August. "We also canceled many shows in China," says Wong. "The company already paid deposits for booking venues, marketing promotion fees and artist fees. It is a terrible and devastating blow for China's music industry."

As it happens, the coronavirus has hit at a time when the majors are putting renewed focus on A&R in Asia. "It's a bit of an arms race [for finding



Garrix onstage in London in 2019. Inset: People donned face masks during the Lunar New Year celebration in Hong Kong in January.



says Yapp. (Promoters in China must apply for two local permits, one for "performance culture" and the other for public security.)

The longer these cancellations continue, the worse it could get for Asia's live sector. If the virus is contained soon, the best-case scenario is that promoters will have to spend the en-

major music events in a short time span would be a logistical nightmare for the Asian concert business, he says.

Even if the coronavirus is contained before China's busiest live music season, June through October, planning large-scale festivals on short notice could be disastrous. On the other hand, if the virus isn't contained by summer, K-pop and C-pop bands could inundate the U.S. and European live markets, causing more upheaval. "[They] are going to try and find a way to perform," says UTA's David Zedeck.

Jim Wong, managing director for

an] Asian superstar," says Warner Music Asia president Simon Robson. (Warner has 600 employees in Asia.) Warner and BMG have also canceled or postponed all corporate events, concerts, public gatherings and songwriting camps with Chinese artists in both China and Los Angeles as precautionary measures. "We are still very active from a domestic A&R perspective, and that is not intended to stop," says Robson. "But the live sector needs to be put on hold." ■

Additional reporting by Alexei Barrionuevo.

PUBLISHERS QUARTERLY

THE LIZZO LIFT

Sony/ATV leads UMPG in market share for top songs, and “Truth Hurts” and “Good As Hell” boost Warner Chappell and Kobalt

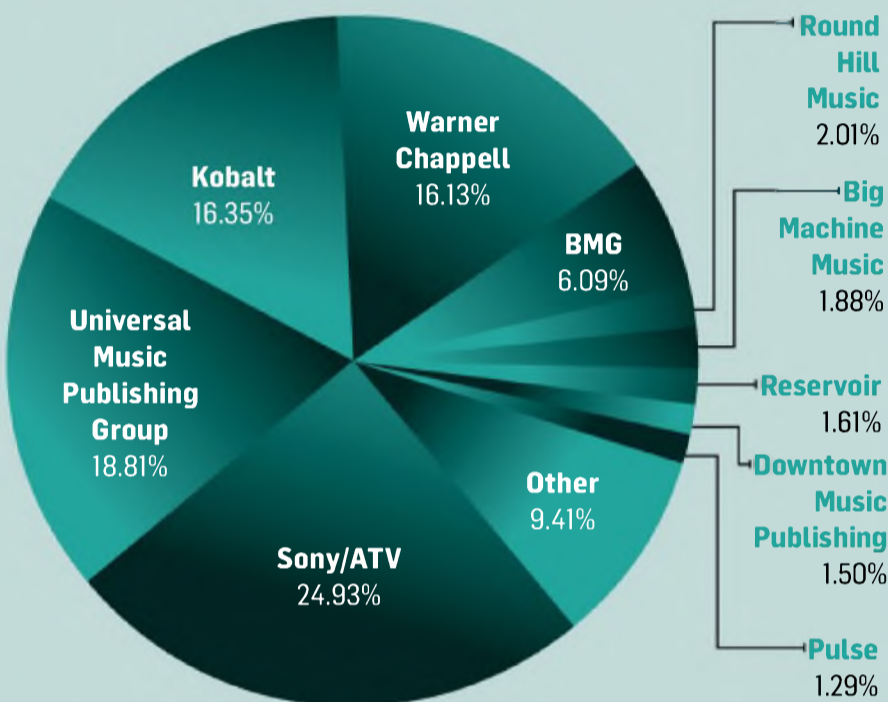
BY ED CHRISTMAN

SONY/ATV FINISHED 2019 strong, holding on to the top spot in market share for both the Top Radio Airplay and Hot 100 Songs charts, thanks to Lewis Capaldi and Post Malone.

During the fourth quarter, Sony/ATV had a whopping 24.93% market share of the 100 songs on the Top Radio Airplay chart — six percentage points higher than Universal Music Publishing Group at 18.81%. Sony/ATV and UMPG each owned a stake in the publishing of 54 tracks on the chart, but Sony/ATV had stakes in the top five songs, including both the No. 1 and No. 2 hits, Capaldi’s “Someone You Loved” and Post Malone’s “Circles,” respectively.

On Hot 100 Songs, the competition was much closer. Sony/ATV had a stake in 46 titles, including the No. 1 “Circles,” while UMPG beat that count with a stake in 51 songs — “Circles” among them. And UMPG’s Hot 100 Songs market share grew significantly over the course of 2019. In the first quarter, UMPG was behind Sony/ATV by nearly five percentage points — 16.39%, compared with Sony’s 21.35%. In the second quarter, it jumped to the top spot with 22.62% versus Sony’s diminished 20.49%. Then, in the third quarter, UMPG

TOP RADIO AIRPLAY: PUBLISHERS



TOP RADIO AIRPLAY: SONGWRITERS

RANK	WRITER	NO. OF SONGS
1	Lizzo	2
1	Ricky Reed	2
3	Louis Bell	9
4	Taylor Swift	2
5	Ashley Gorley	5
6	Shellback	3
7	Ed Sheeran	4
8	Post Malone	5
8	Billy Walsh	5
10	Max Martin	3

TOP RADIO AIRPLAY: SONGS

RANK	TITLE	ARTIST	LABEL
1	Someone You Loved	Lewis Capaldi	Vertigo/Capitol
2	Circles	Post Malone	Republic
3	Truth Hurts	Lizzo	Nice Life/Atlantic
4	Good As Hell	Lizzo	Atlantic
5	Señorita	Shawn Mendes and Camila Cabello	SYCO/Epic/Island/Republic
6	Only Human	Jonas Brothers	Republic
7	Trampoline	SHAED	Photo Finish/Caroline
8	Memories	Maroon 5	222/Interscope
9	10,000 Hours	Dan + Shay and Justin Bieber	Warner Music Nashville/WAR/Warner
10	I Don't Care	Ed Sheeran and Justin Bieber	SchoolBoy/Raymond Braun/Def Jam/Atlantic
11	Beautiful People	Ed Sheeran feat. Khalid	Atlantic
12	Panini	Lil Nas X	Columbia
13	Sucker	Jonas Brothers	Republic
14	No Guidance	Chris Brown feat. Drake	CBE/RCA
15	Talk	Khalid	Right Hand/RCA
16	Lose You to Love Me	Selena Gomez	Interscope
17	Time	NF	NF Real Music/Caroline
18	How Do You Sleep?	Sam Smith	Capitol
19	Bad Guy	Billie Eilish	Darkroom/Interscope
20	Even Though I'm Leaving	Luke Combs	River House/Columbia Nashville



Post Malone

Capaldi

● CNCO SIGNED A GLOBAL AGREEMENT WITH SONY/ATV MUSIC PUBLISHING. ● DRAKE COLLABORATOR STEPHEN “DI GENIUS” MCGREGOR SIGNED A GLOBAL CO-PUBLISHING DEAL WITH

saw a small uptick to 22.93%, while Sony regained ground at 23.96%. In the latest quarter, UMPG narrowed the gap even further: 20.45% versus Sony's 21.12%.

In terms of songwriters, the fourth quarter belonged to Melissa Jefferson, aka Lizzo, and Eric Burton Frederic, aka Ricky Reed, collaborators on two airplay chart hits: "Truth Hurts" (which has two additional songwriters) and "Good As Hell." On the Hot 100 list, Yuletide legend Johnny Marks — who wrote the holiday classics "Rockin' Around the Christmas Tree" (a hit for Brenda Lee), "Holly Jolly Christmas" (Burl Ives) and "Rudolph the Red-Nosed Reindeer" (Gene Autry) — was on top, followed by Jonathan Lyndale Kirk, aka DaBaby, who had a hand in writing seven Hot 100 songs, including one of his own, "Bop."

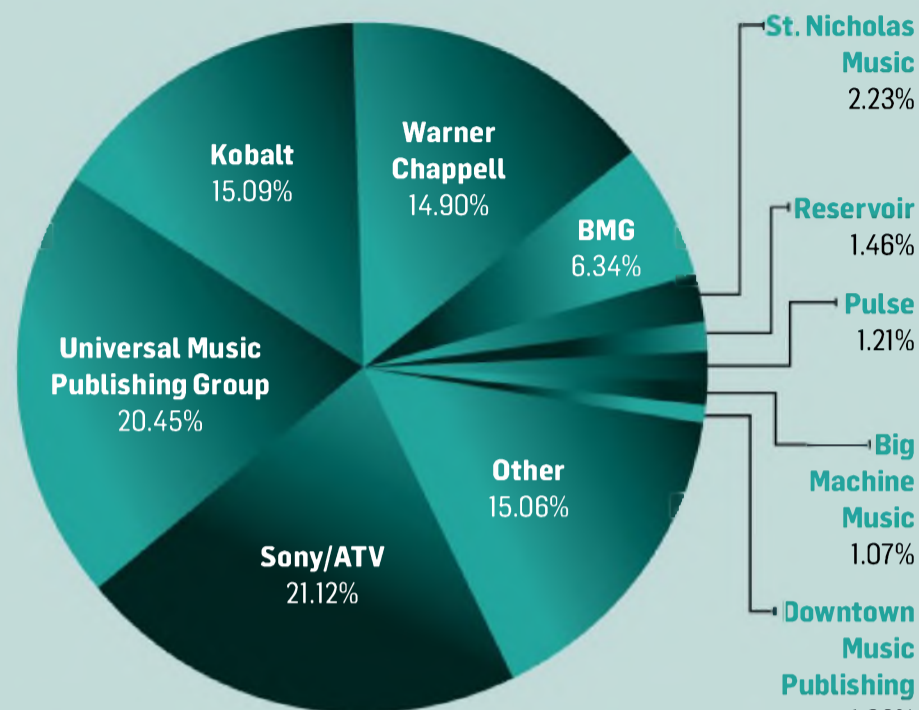
Kobalt hung on to the No. 3 spot on Top Radio Airplay for the sixth consecutive quarter with a 16.35% share, partly due to its stake in 41 airplay chart songs, including "Truth Hurts" and Shawn Mendes and Camila Cabello's "Señorita." Kobalt was also No. 3 for a third straight quarter on the Hot 100 ranking, with 15.09% and stakes in 46 songs.

Warner Chappell rebounded by about a percentage point to 16.13% on the airplay chart, holding on to fourth place for a seventh consecutive quarter, and stayed in fourth place from the previous quarter on the Hot 100 chart. It placed 49 songs on the airplay chart and 39 on the Hot 100 tally; its top song on both was "Truth Hurts." Rounding out the top five publishers is BMG, with a 6.09% share of the airplay chart, where it had stakes in 19 songs, and 6.34% of the Hot 100 list, with 17 songs. Its top song on both was "Someone You Loved."

Big Machine Music placed at No. 7 on the airplay tally (1.88% share) and No. 9 on the Hot 100 chart (1.07%) on the strength of Dan + Shay's Grammy Award-winning "10,000 Hours," which ranked at No. 9 on the airplay chart and No. 8 on the Hot 100 list.

For publisher rankings, Reservoir placed seventh on the Hot 100 chart with a 1.46% share from 10 song placements. Reservoir has slightly more market share (1.61%) on the airplay chart but a lower ranking, at No. 8. Its top song on both lists was "Señorita." Downtown Music Publishing came in at No. 9 on the airplay chart with 1.50% and No. 10 on the Hot 100 list with 1.03%; it had a stake in five songs on both charts, where its top title on both tallies was Jonas Brothers' "Sucker." Pulse Music, which sold a majority stake to Concord, came in as the No. 10 publisher on the airplay chart, with 1.29%, and the No. 8 publisher on the Hot 100 tally, with 1.21%. **B**

HOT 100 SONGS: PUBLISHERS



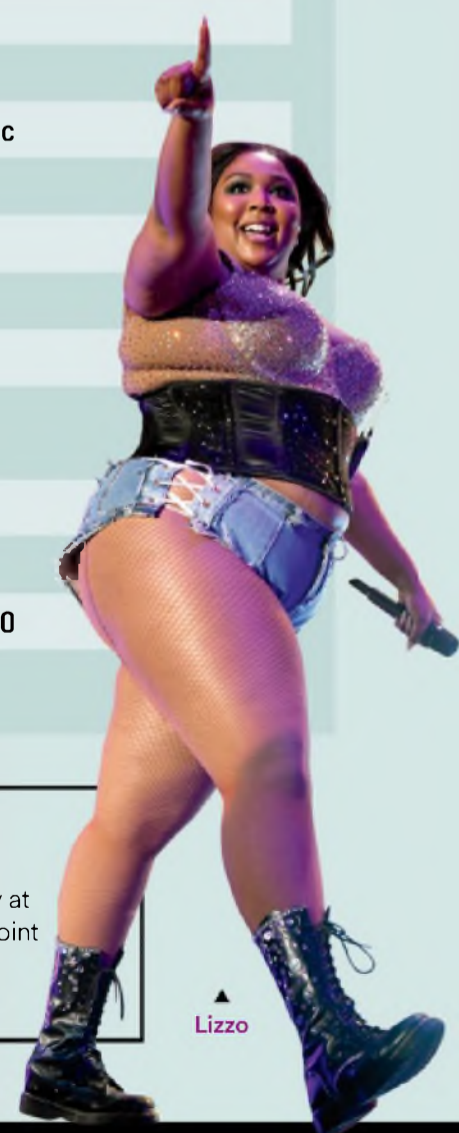
HOT 100 SONGS: SONGWRITERS

RANK	WRITER	NO. OF SONGS
1	Johnny Marks	3
2	DaBaby	7
3	Lizzo	2
3	Ricky Reed	2
5	Tones and I	1
6	Taylor Swift	2
7	Louis Bell	7
8	Billie Eilish	2
8	Finneas	2
10	Nick Mira	2

HOT 100 SONGS: TOP 20

RANK	TITLE	ARTIST	LABEL
1	Circles	Post Malone	Republic
2	Someone You Loved	Lewis Capaldi	Vertigo/Capitol
3	Señorita	Shawn Mendes and Camila Cabello	SYCO/Island/Epic/Republic
4	Truth Hurts	Lizzo	Nice Life/Atlantic
5	Memories	Maroon 5	222/Interscope
6	Good As Hell	Lizzo	Nice Life/Atlantic
7	No Guidance	Chris Brown feat. Drake	CBE/RCA
8	10,000 Hours	Dan + Shay and Justin Bieber	Warner Music Nashville/WAR/Warner
9	Panini	Lil Nas X	Columbia
10	Bad Guy	Billie Eilish	Darkroom/Interscope
11	Highest in the Room	Travis Scott	Cactus Jack/Grand Hustle/Epic
12	Ran\$om	Lil Tecca	Galactic/Republic
13	Lose You to Love Me	Selena Gomez	Interscope
14	Trampoline	SHAED	Photo Finish/Caroline
15	Old Town Road	Lil Nas X feat. Billy Ray Cyrus	Columbia
16	Bandit	Juice WRLD and YoungBoy Never Broke Again	Grade A/Interscope
17	Ballin'	Mustard feat. Roddy Ricch	10 Summers/Interscope
18	Dance Monkey	Tones and I	Bad Batch/Elektra/EMG
19	Hot	Young Thug feat. Gunna	Young Stoner Life/Atlantic/300
20	Bop	DaBaby	SouthCoast/Interscope

This issue marks expanded coverage of the publisher rankings, with the Top Radio Airplay and Hot 100 Songs charts. *Billboard* uses The Harry Fox Agency to research publisher song splits for both charts, as well as Nielsen Music/MRC Data and *Billboard*'s charts department. For the fourth-quarter Top Radio Airplay charts, Nielsen/MRC tracked airplay at 1,949 U.S. radio stations from Oct. 1 to Dec. 31, 2019. The Hot 100 Songs charts are based on *Billboard*'s proprietary point system from airplay, streams and sales data for the period of Sept. 27, 2019, to Jan. 2, 2020, with the corresponding chart dates of Oct. 12, 2019, to Jan. 11, 2020. Figures in both charts may not add up to 100% due to rounding.



Lizzo



Lepera photographed Feb. 5 at Mitchell Silberberg & Knupp in New York.

office and in court, she often spends her evenings performing blues-rock covers at downtown clubs like The Bitter End. Growing up, Lepera studied classical and jazz piano — and the pull of the art world nearly caused her to give up on law after her first year at New York Law School. But her exceptional academic record made the decision to stay a little easier. Lepera wound up graduating second in her class, and immediately entered the high-pressure world of corporate law.

There, Lepera hit another wall. She says she found the work uninspiring and the office full of “Wall Street types making my life miserable.” Lepera went for advice to her former copyright law professor, who connected her with renowned entertainment attorney Leonard Marks, whose clients at the time included Billy Joel, Elton John and The Beatles. “[Marks] was an eccentric, brilliant attorney like no other,” recalls Lepera. He offered her a job at his firm, Gold Farrell & Marks, which she says made all the difference — she never questioned her passion for practicing law again.

You have a reputation for defending A-list stars — JAY-Z, Katy Perry, Drake and so on — when they face allegations of copyright infringement. How did you decide to specialize in such a thorny area of the law?

Part of my identity is that I really understand music. In music copyright litigation, you must understand the music and be conversant in that language. When I work with a musicologist or I’m examining an adversary musicologist, I know exactly what I’m talking about. You can be a really good lawyer and you can understand copyright — the elements, the precedent — but you have to be able to understand the music to converse with the client, work with a musicologist and explain it in small doses.

How important are relationships in this business?

If you lose the ability to be persuasive, you have lost everything. You are going to ruffle some feathers — people aren’t always going to get along. But the worst thing that could ever happen is for someone to say that you’re

FROM THE DESK OF
CHRISTINE LEPERA

Partner, Mitchell Silberberg & Knupp

BY CLAUDIA ROSENBAUM
PHOTOGRAPHED BY GUERIN BLASK

WHEN JAY-Z AND TIMBALAND needed to defend their use of a sample in the 1999 smash “Big Pimpin’,” Christine Lepera was at the ready. Her argument was so airtight that the suit was dismissed before it even went to a jury. Legal victories like that have made Lepera one of the most sought-after copyright litigators in the music industry.

In January, Lepera won a copyright infringement case for Drake, who was sued over the use of a spoken-word passage in his song “Pound Cake.” Most

recently, Lepera successfully argued that the pop singer Kesha defamed her client, superstar music producer Lukasz “Dr. Luke” Gottwald, in a text message to Lady Gaga. The ruling was a major victory for Lepera’s team in a contentious legal dispute that has been going on since 2014.

Lepera co-leads the entertainment intellectual-property litigation department of New York-based firm Mitchell Silberberg & Knupp. But legal prowess is only part of what makes her so successful. She’s also a musician. While Lepera spends her days at the

dishonest. So for me, it has always been important to do what I say. I think that goes a long way with just about anything in life.

In January, a court affirmed your “fair use” argument in Drake’s sampling of a 1982 spoken-word passage of “Jimmy Smith Rap” in the intro of his song “Pound Cake.” How you were able to convince the judge that this qualified as fair use?

Recently, a federal judge in the same district ruled that the Notorious B.I.G. estate — and subsequently Rita Ora — were within their rights to use the phrase “party and bullshit” in their songs. Leaving that aside, that is the first time the court recognized a licensed sample with underlying unlicensed material as fair use.

So [for the Drake case] we stood on pretty strong ground. First, the underlying material was not a composition — meaning, it was not a licensed work — so it had never been monetized. It was also very clear the plaintiffs transformed [Jimmy Smith’s] elitist message of jazz and, I think, did so in a very poignant way — to take the voice of a jazz artist, who in the record clearly disdained hip-hop and rap, and to use his voice, take away the jazz reference, and basically make it mean that real music such as hip-hop is here to last. [The way Drake used it] was kind of the quintessential slap in the face to the original work.

In March you will argue to toss out the \$2.8 million verdict in Katy Perry’s “Dark Horse” case. In your most recent motion, you said there needs to be a line drawn between permissible use of music building blocks — commonplace expression — and copyright infringement. Why is that so important?

The law states that you cannot monopolize ideas or concepts in writing, but when it comes to music, courts are harder pressed to apply that doctrine. So the challenge is in having the courts, the juries and everyone involved in the business understand how we can better apply that principle to music copyright infringement cases. People should not be able to get away with coming into court claiming infringement because “the songs sound the same.” Of course the songs sound the same — the underlying music is a couple of notes,



▲ 2

1. “These photos are of me performing onstage with Dickey Betts — the one in the circle is me performing with my band at The Bitter End in New York.” 2. “I bought this picture of Debbie Harry at a T.J. Martell auction. I had represented Blondie in a case involving the trademark “Blondie.” 3. “The music exhibit is one we used at a trial in which [Gold Farrell & Marks] represented Andrew Lloyd Webber in an infringement claim over *Phantom of the Opera*.” 4. The keyboard used in the music exhibit during the Lloyd Webber case.

a couple of beats or whatever it might be — but that’s not the point. Just because one song sounds like another song doesn’t mean one creator has a monopoly on a particular melody.

The courts must remove from the evaluation the unprotectable expression and [with what remains], you really have to find a virtually identical combination. And I think that kind of push to try to get courts to see that more and use that doctrine would help solve a lot of confusion when it comes to music.

Do you think the debate about what constitutes copyright infringement harms creators?

Absolutely. We have the right to create and use unprotectable expressions in a new creation. That’s the copyright act. So for the most part, what we’re dealing with [in the “Dark Horse” case] is a skewed effort to monopolize materials. And that’s not good.

After Dr. Luke’s defamation trial against Kesha, Lady Gaga said you should be “ashamed” of the questions you asked during her deposition. Is the post-#MeToo world affecting the legal profession?

What’s dangerous is when people come to false conclusions. That’s exactly what [Lady Gaga] did. [During her deposition, Lady Gaga told Lepera she believed Dr. Luke assaulted Kesha, because that was what Kesha told her.] To me, that’s dangerous. Innocence projects have proven to us that false accusations could lead to devastating outcomes. You just can’t jump to conclusions, even in an era that’s filled with desires to move the ball and hold people accountable. I agree with all that. That’s just going on in the [Dr. Luke] case.

I wouldn’t be doing [this case] if I didn’t know that the facts support what we’re saying. We have a defamation case. This is not a case where someone’s suing [Dr. Luke] for assault or rape or sexual harassment. None of that is going on. ☐

The Scene



92ND ANNUAL ACADEMY AWARDS

LOS ANGELES, FEB. 9

Janelle Monáe opened the Dolby Theatre ceremony with a medley (pictured) that paid tribute to nominated movies from *Joker* to *Rocketman*, as well as notable snubs like *Midsommar* and *Us*. But she wasn't the only musician who stole the spotlight at the Oscars, where *Parasite* took best picture. Every best original song nominee was highlighted with a performance: Idina Menzel sang *Frozen II*'s "Into the Unknown" alongside Aurora and the stars of foreign versions of the film; *Harriet* best actress nominee Cynthia Erivo delivered a stunning rendition of the film's "Stand Up"; Randy Newman and Chrissy Metz turned in strong performances of *Toy Story 4*'s "I Can't Let You Throw

Yourself Away" and *Breakthrough*'s "I'm Standing With You," respectively; and Elton John sang the winning song, "(I'm Gonna) Love Me Again" from *Rocketman*, based on his life. Later, Billie Eilish performed a stripped-down cover of The Beatles' "Yesterday" during the In Memoriam segment, and *Joker* composer Hildur Guðnadóttir became the first woman since 1998 to win an Oscar for scoring a film, urging female artists to "speak up" in her speech. But the night's most memorable musical moment was a surprise performance from Eminem, who shocked the crowd by rapping *8 Mile*'s "Lose Yourself," the best song winner at the 75th Academy Awards.

—JOSH GLICKSMAN

Eminem, who was absent from the 2003 ceremony that awarded "Lose Yourself," made a triumphant Oscars return.





Monáe saluted Black History Month during her performance, saying, "I'm proud to stand here as a black, queer artist."



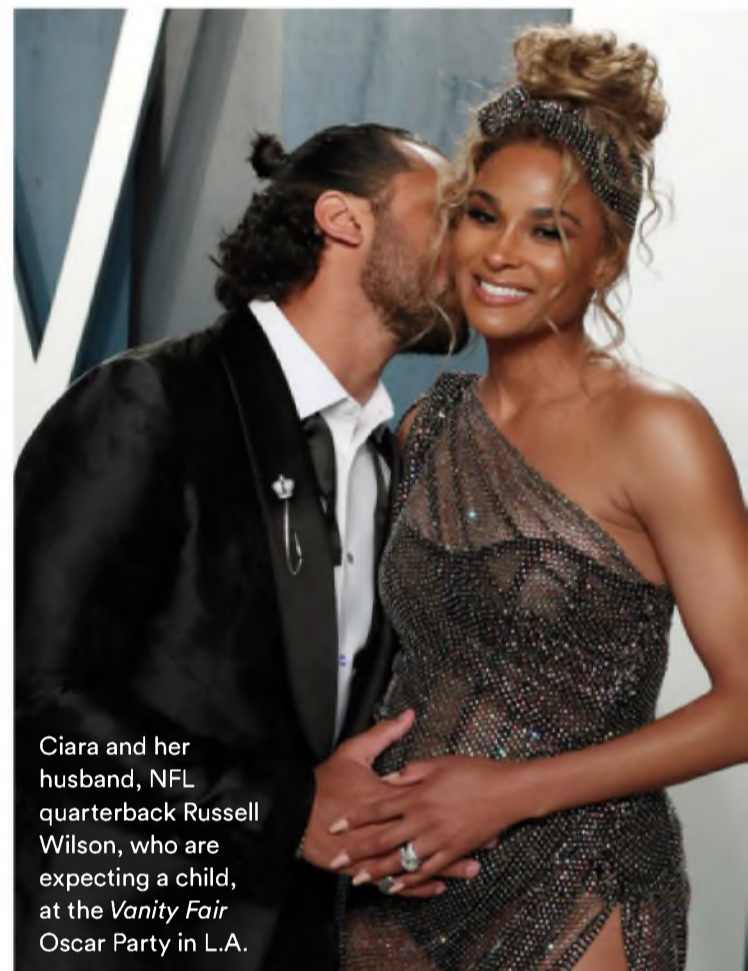
▲ Erivo captioned an Instagram post of the evening, "Win or lose this girl is happy, shiny and beautifully black."



▲ Eilish, who will write and record the title track to the upcoming James Bond film *No Time to Die*.



From left: Sharon Osbourne, Mary Wilson and Chaka Khan at the Elton John AIDS Foundation Oscars viewing party in West Hollywood.



Ciara and her husband, NFL quarterback Russell Wilson, who are expecting a child, at the *Vanity Fair* Oscar Party in L.A.



▲ Menzel (center) also starred in 2019's *Uncut Gems* alongside Adam Sandler.



John (left), who became the second-oldest winner in the history of the best original song category at 72, and his "(I'm Gonna) Love Me Again" co-writer, Bernie Taupin.



▲ Epic Records' Sylvia Rhone (left) and ViacomCBS' Marva Smalls at the *Essence Black Women in Hollywood Luncheon* in Beverly Hills, Calif., on Feb. 6.



Veteran music executive Bob Hunka accepted the legacy award at the *Guild of Music Supervisors Awards* in L.A. on Feb. 6.



▲ From left: Dr. Dre; his wife, attorney Nicole Young; Beats by Dre co-founder Jimmy Iovine; and model Liberty Ross at the *Tom Ford AW20 Show* in Hollywood on Feb. 7.



IN THE HOT SEAT The Azoff Company chairman/CEO Irving Azoff interviewed his management client Nicki Minaj for the keynote conversation at the *Pollstar Live! 2020* conference in Los Angeles on Feb. 6, during which Minaj teased new music, discussed her short-lived "retirement" and more. "There is no business without the artist," Azoff advised fellow executives in closing. "Without artists, none of us have jobs or the fun we have."



From left: The Doors' John Densmore and Robby Krieger, the band's longtime manager Jeff Jampol, film director Justin Kreuzmann and Grammy Museum artistic director Scott Goldman at a screening of the documentary *The Doors: Break On Thru* in L.A. on Feb. 6.



▲ Clarence Avant and wife Jacqueline at the premiere of *Hollywood's Architect: The Paul R. Williams Story* in L.A. on Feb. 3.

SUPER BOWL LIV

MIAMI, FEB. 2



Shakira (left) and Jennifer Lopez became the first Latinas to headline the halftime show since Gloria Estefan in 1999.



▲ From left: Demi Lovato, who sang the national anthem, and SB Projects' Scooter Braun and Allison Kaye.



Harry Styles and Lizzo sang the latter's hit "Juice" at the *SiriusXM-Pandora Opening Drive Super Concert Series* in Miami on Jan. 30.



▲ From left: Meek Mill; JAY-Z, whose Roc Nation company co-produced the halftime show; and Yo Gotti donned Kobe Bryant jerseys at Michael Rubin's *Fanatics Super Bowl party* in Miami Beach on Feb. 1.

MINAJ: BLACK COFFEE PRODUCTIONS; AVANT: AMANDA EDWARDS/GETTY IMAGES; DOORS: ERIK VOAKE/GETTY IMAGES; IOVINE: KEVIN MAZUR/GETTY IMAGES; HUNKA: KHALID FAROUHARSON; RHONE: AARON J. THORNTON/GETTY IMAGES; SUPER BOWL: LOPEZ: LARRY W. SMITH/EPA-EFE/SHOTTERSTOCK; LOVATO: JEN MCDANIELS; LIZZO, MILL: KEVIN MAZUR/GETTY IMAGES.

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The Sound

PG. 30 HARRY STYLES' CREATIVE DIRECTOR ✕ PG. 32 CHARTBREAKER ✕ PG. 34 INSIDE THE MILLENNIUM TOUR

SOCCER MOMMY'S WINNING GAME PLAN

Sophie Allison strategically opened for all of her favorite artists
over three years — now, she's selling out her biggest venues yet

BY CHRIS PAYNE

PHOTOGRAPHED BY LIBBY DANFORTH

Soccer Mommy photographed
Jan. 31 in Nashville.

I FEEL LIKE I'VE GOTTEN on every tour I could have imagined wanting to get on," says Soccer Mommy's Sophie Allison — "except for Taylor Swift." Within three years of forming her project, the now-22-year-old rising indie-rocker opened for Kacey Musgraves, Vampire Weekend, Paramore and Wilco, among others.

During the summer between her high school graduation in her hometown of Nashville and her freshman year at New York University, Allison started uploading bedroom recordings to Bandcamp as Soccer Mommy — then just herself and a guitar — later releasing music on the boutique label Orchid Tapes. While at NYU she played gigs at DIY venues like Shea Stadium and Silent Barn, and in May 2017 landed a booking agent: High Road Touring's Wilson Zheng. That same month, she signed a recording contract with Mississippi indie Fat Possum, which helped break acts like The Black Keys and Wavves.

Allison was eager to start playing more shows, ideally in front of bigger crowds. "She had a free summer and wanted it to be productive, but playing shows just to play shows is not productive," says Zheng. "You have to have some sort of plan. It was a priority to get her on the road, but not as a headliner, because I didn't want to put pressure on a young artist to go out and play empty rooms."

Soccer Mommy's first gig under Zheng was the first slot of three openers at New York's Mercury Lounge — Allison made \$100. "It's rough opening," says Allison. "I was 20 when I started touring, but I'm gracious because I think it would be wrong if I didn't have that time period to think, 'Should I do this for a living? Is it worth it?'" Soon enough, she was opening for established indie acts like The Drums, Jay Som and fellow High Road client Slowdive through the end of 2017. Allison's decision to leave NYU



"If you can't do well in New York, you're going to be in a lot of trouble everywhere else."

— WILSON ZHENG, BOOKING AGENT

was an easy one: Soccer Mommy had broken through as a headliner, nearly selling out the 250-capacity Brooklyn club Baby's All Right, a popular stage for buzzy artists on an upward trajectory. "New York is the most important media market in America," says Zheng. "If you can't do well in New York, you're going to be in a lot of trouble everywhere else."

Soccer Mommy was drawing audiences in New York without having released a full-length album. In March 2018, the act released its debut, *Clean*, which highlighted Allison's songwriting chops and placed her among modern indie-rock laureates like Car Seat Headrest's Will Toledo, Snail Mail's Lindsey Jordan and recent tourmate Phoebe Bridgers. "When Sophie was opening for me, I felt like I needed to

see the show every night, even though we were on tour together for a fucking month," says Bridgers. Next came an avalanche of glowing press, including a Best New Music distinction from *Pitchfork*. Even more valuable, though, was a DM from Paramore's Hayley Williams, asking Allison to join the band on tour that summer. "When you're at huge venues, everyone hangs out afterward," says Allison, looking back on numerous postshow bonfires with Williams. Following the Paramore dates, Soccer Mommy — which now consists of guitarist Julian Powell, guitarist-keyboardist Rodrigo Avendano, bassist Graeme Goetz and drummer Rollum Haas — launched its own headlining run.

Still, Soccer Mommy wasn't ready to shake its opener status just yet. By February 2019, Allison was back opening for Musgraves just after the country-pop artist won album of the year at the Grammy Awards. "That was the most fun tour — we were really locked in, spending a lot of time with Kacey's group," recalls Allison. "Persistent, but not aggressively annoying" is how Zheng describes Allison's approach to following up with Musgraves' camp and securing the gig. "Doing stuff that's all over the place is better than playing with only indie bands," says Al-

lison of her non-genre-discriminatory strategy. "It gives you a fan base that really likes what you like."

With that fan base still growing, Soccer Mommy is preparing to release its highly anticipated second album, *Color Theory*, out Feb. 28 on the Universal Music Group-distributed Loma Vista Recordings. The LP chronicles Allison's mother's diagnosis of terminal cancer a decade ago, and her own lifelong struggles with mental health. Before the album had even arrived, Soccer Mommy's North American tour of 1,000-plus capacity venues sold out.

As suggested, *Color Theory's* 10-song track list spans three color-coded themes: "Blue is for sadness and depression; yellow popped out as a color of sickness and mental illness, paranoia and high tension; and gray is this lack of emotion and life, just emptiness," says Allison. In the seven-minute centerpiece "Yellow Is the Color of Her Eyes," she laments being on the road while fearing time with her ailing mother is slipping away. "Sometimes I wish I had more breaks," she says. But if Allison learned anything from opening for so many high-profile artists in a row, it's that she now knows "how long I can be [away from] home without going crazy." **B**

HOW TO OPEN THE HOTTEST TOURS

WILSON ZHENG, 31, HAS worked for High Road Touring since 2009 — and after a decade, he's sticking to the same strategy of prioritizing opening slots over rushing to secure headlining gigs. "I feel like I hit the lottery every time I get a support tour," he says. "It buys time and allows the band to work on their live show. When you're

latching on to a tour you know is going to have 700 people or more every night, it's a wonderful situation for any young artist."

The tours Zheng secured for Soccer Mommy often drew considerably more. When angling for these gigs, he says a concise pitch is key: "Some agents will get anywhere between 20 to over a hundred submissions for that slot," he

says. "Everybody is really busy. If the headliner is looking for [an opener] that can help them sell tickets, they're probably in trouble. It's more about good press and word-of-mouth — those can go a long way." Following the release of Soccer Mommy's 2018 debut, *Clean*, the band enjoyed glowing features and reviews from *The New York Times*, *Pitchfork* and *The Fader*.

Still, Zheng cautions that it's important to realize when support slots *don't* benefit a surging young artist, especially one who is riding the high of a viral breakthrough. "If you're getting 100 million streams on Spotify a month after a song is released, and opening for somebody for \$500 [per show], somebody else is profiting from the success you're having." — C. P.



Zheng

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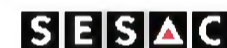
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IN DEMAND

MOLLY HAWKINS

CREATIVE DIRECTOR

In the early 2000s when Molly Hawkins was 20, she moved to New York to pursue a career as a DJ — but ended up working in fashion and “hated it,” she says. She became a waitress instead. That spring, she and her friend, Terrible Records co-founder Ethan Silverman, drove to South by Southwest, and when she returned, a friend from Nashville who happened to be in the band Chairlift hit her up, saying, “I heard you’re in the music industry now!” she recalls. “I was like, ‘Oh, my God, it worked!’” The friend asked Hawkins to be the band’s tour manager as it hit the road with MGMT in 2007; following the tour, she started managing Chairlift full time. “Shortly thereafter we got a commercial with Apple, so I quit my waitressing job — and that was the last one I ever had,” she says. After that, Hawkins spent five years as the creative director of independent label Young Turks in London, through which she met label founder Caius Pawson, who introduced her to client The xx. More recently, the now-35-year-old has worked with Harry Styles and rising artist Kelsey Lu. “The xx, Harry, Lu — they are all in control,” she says. “There are so many dudes in this industry who just want to be like, ‘Well, basically I’m a genius.’ But I wouldn’t be shit without [the artists].”

—LYNDSEY HAVENS



HARRY STYLES



Nine months before Styles released his 2017 self-titled solo debut, his producer played some unreleased tracks at a party. Hawkins was there — and was impressed: “I texted Jeffrey Azoff, [Harry’s] manager,

who I knew from a previous client. I was like, ‘Dude, let me meet Harry. I think we could do something really special.’” They immediately hit it off. For *Harry Styles* and last year’s *Fine Line*, they texted images back and forth until they landed on a direction that felt right. Visuals aside, Hawkins believes the ethos of both projects is the same: “When I think about seeing Harry live as a fan, I try to remember how I felt about Leonardo DiCaprio when I was 13, and how as a young woman it was fucking awesome to see a man that was so romantic and unabashed.”

JAMIE XX



Hawkins met the British DJ-producer when she worked with his group The xx early on, and soon discovered their shared love of raving. “We’re both the kind of people to be the last at the party, and

we really bonded over that.” Hawkins says that because so many of Jamie’s initial fans and partners (like KCRW Santa Monica, Calif.) came from a more indie-leaning world, “There was this super fun challenge of giving the experience of 3, 4, 5 a.m. in a warehouse in Manchester [England] to people at 9 p.m. at the Shrine [Auditorium] in Los Angeles or 4 p.m. at a festival tent stage.” Her solution? A massive disco ball. “Not the most original idea ever,” says Hawkins, “but there’s a reason it works: It makes everyone feel like the show is them.”

KELSEY LU



When Hawkins left Young Turks and moved back to the United States around 2014, she felt that something was missing. “I just knew I wanted to manage another artist again,” she recalls. While

watching the New York-based band Wet perform (her friend managed the act), she was struck by the opener, Kelsey Lu. “I was just like, ‘Look, I’m in love with you, you need to let me manage you,’” says Hawkins, adding: “A couple months later, she was like, ‘Fine!’” Hawkins, who also works with Lu on creative direction, says she’s inspired by the artist, who has performed with Blood Orange and Florence + The Machine, saying: “[She’s] brave and doesn’t give a fuck about how many streams she has or who thinks whatever — she is on her own path.”

SIGNED

Jawny

LABEL INTERSCOPE RECORDS



BEFORE BAY AREA NATIVE

Jacob Sullenger managed a pizzeria in New Jersey, he had made “emo songs” with his brother at home. By 2016, when he was 20, Sullenger decided to pursue music more seriously and moved to Philadelphia to be near his musician friends. Now, he has even adopted the city’s all-purpose noun “jawn” for his stage name.

For his first three years in Philly, though, he made music as Johnny Utah (inspired by Keanu Reeves’ character in

the 1991 film *Point Break*) and was still working in the food industry (at a local fried chicken restaurant). But in April 2019, his career took off after he independently released the groovy “Honeypie” on publishing platform Future Classic. The music video, in which Sullenger pursues an actual pie, has over 5.6 million views on YouTube.

The track caught the attention of several major labels, but it was Interscope that won him over. Aaron Sander, an A&R executive at the label, first heard “Honeypie” last

May on a blog and soon after was sold on what he calls Sullenger’s “hilarious Instagram page.” That June, Sander flew to New York to meet the funk-pop artist; by the end of 2019, Interscope signed him to a recording deal. “He really understands how to play to his strengths and play off an audience,” says Sander. “He becomes friends with his fans — they know who he is as a human being and [an] artist.”

Sullenger, now 23, has since relocated to Los Angeles. He started dating Doja Cat,

whom he met last summer after the rapper commented on an Instagram post of his, and is gearing up for a busy 2020, with separate nationwide and global tours, festival appearances and an as-of-yet untitled project. “I’m not trying to just [do the] get-rich-quick, blow-up-viral-TikTok — all that shit,” says Sullenger. “It’s more important to me to grow [with my team], to build a narrative with them — and they’re going to help me execute my craziest fucking ideas.”

—GAB GINSBERG



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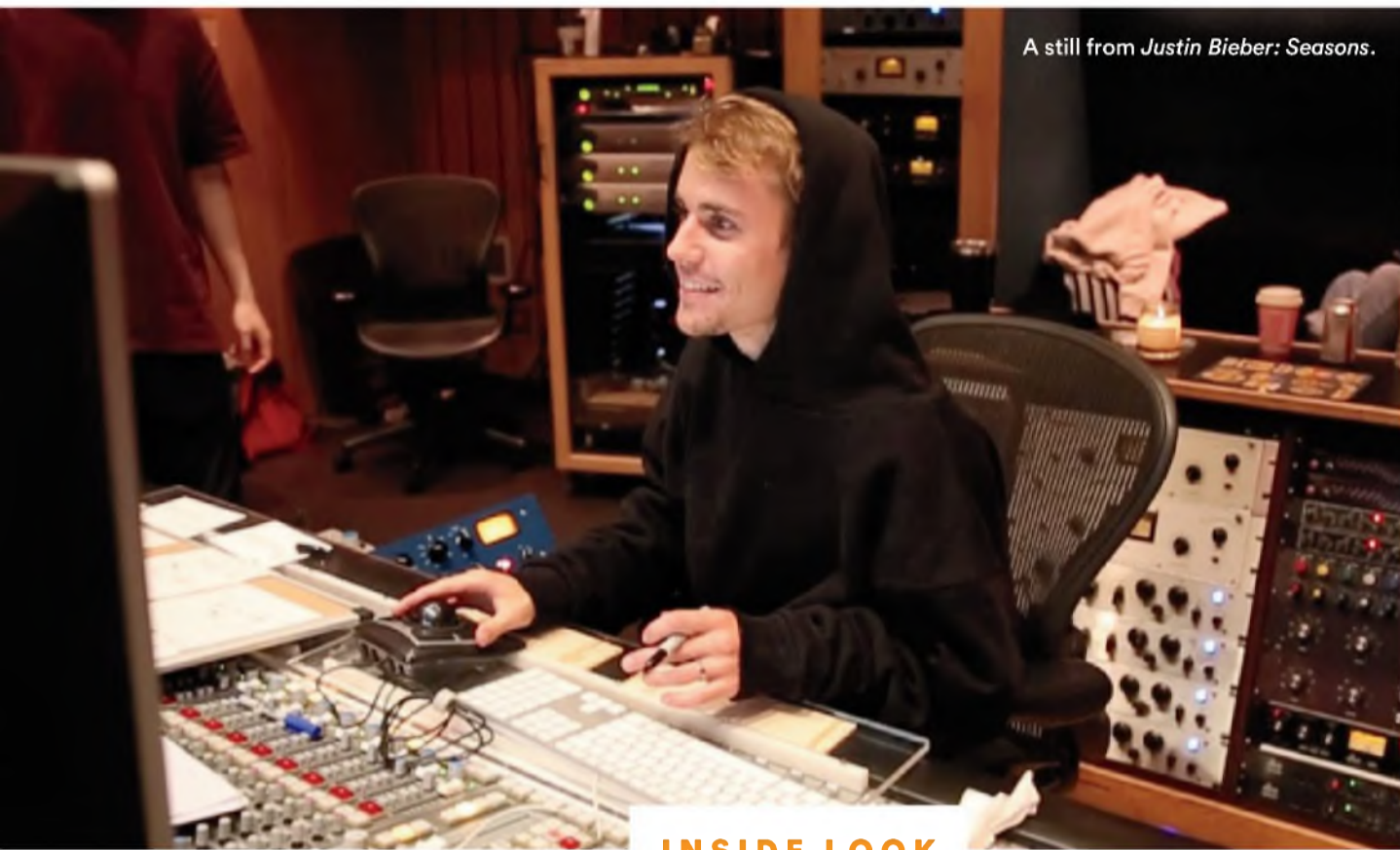


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A still from *Justin Bieber: Seasons*.

INSIDE LOOK

'Nothing Was Off Limits'

As Justin Bieber's YouTube docuseries *Seasons* continues to roll out, its director explains how it came together — and why it's different from other artist docs

BY LYNDSEY HAVENS

TWO YEARS AGO, DIRECTOR-producer Michael Ratner's OBB Pictures moved into a new office space in West Hollywood — and its previous tenant just so happened to be Scooter Braun's company, SB Projects. "I was there with a broker, and [Scooter] was like, 'You better treat the space well, great memories here,'" Ratner recalls. Ratner and Braun remained in touch after that, and in mid-2019 Braun played Ratner about two minutes of raw footage showing Justin Bieber in the studio.

"I saw a very mature-looking Justin," recalls Ratner now. "Which you've seen on Instagram, but not in his process. Last time you saw Justin making music was years ago. The combination of the album-making process, and enlightening people on what has been going on — because he has not [enlightened people] at all — to me was a music doc opportunity that comes every blue moon." The result was *Justin Bieber: Seasons*, a 10-part documentary series chronicling the pop star's return to music, airing on YouTube Originals, the platform that helped him break through as a teenager.

Ratner pitched himself to Braun as a director. Soon after, he was meeting with Bieber for the first time, and looking through clips with Joe Termini, who had already collected hours of vérité-style footage. Ratner is aware that the industry is "in a cluttered space of music docs, where everyone is trying to tell their story and connect to fans," and he was firm on his disinterest in making a puff piece or commercial. "How do you [make it] feel

different from the others?" he asks. "To me, that was all access and working in sync with [making] the album."

In order to ensure the doc captured the energy of creating and releasing Bieber's upcoming *Changes*, his first album in five years, Ratner chose to split the documentary into 10 parts to keep it current — "and by current, I mean literally episode 10 isn't filmed yet," he says. He explains how they were with Bieber at *The Ellen DeGeneres Show*, *The Late Late Show With James Corden* and filming parts of his *Saturday Night Live* rehearsals. "How's this for meta: You are going to see the premiere for this documentary in the documentary," says Ratner.

At the January premiere, YouTube staffers and insiders were buzzing about the series' fifth episode, which aired Feb. 3 and is the longest of all, clocking in at nearly 15 minutes. "I've never made something before that each time gives me chills," says Ratner of the episode, in which "nothing was off limits," as Bieber discusses addiction, depression, his health scares — and most importantly, how he sought help. "People don't know how serious it got," says Bieber in the episode. "I started valuing the wrong things in this business because they were dangling in front of me. I decided to stop because I felt like I was dying."

With the 10th and final episode set to air on Feb. 26, Ratner assures Bieber will never really be away from the cameras — he never has been. "That's *Seasons Part Two*," jokes Ratner, noting that Bieber's stadium tour kicks off May 14. "He and I are going to do stuff for life. We're just getting started here." □

CHARTBREAKER

NATANAEL CANO

How the teen reinvented *corridos* for a new generation

BY GRISELDA FLORES

PHOTOGRAPHED BY MADDIE CORDOBA

● HUMBLE BEGINNING

When Sonora, Mexico, native Natanael Cano was 13, he taught himself to play Mexican band Maná's "Rayando el Sol" on guitar by watching YouTube tutorials. Three years later, he started gravitating toward *corridos* like the ones he grew up listening to by regional Mexican singers Gerardo Ortiz and Ariel Camacho — and at 16, Cano recorded his first original song, "El de los Lentos Gucci," and its music video, which was funded by a close friend. The track previewed his urban take on *corridos*, resulting in a genre he has since deemed *corridos tumbados*, which fuses hip-hop and trap together.

● NEW HOME SWEET HOME

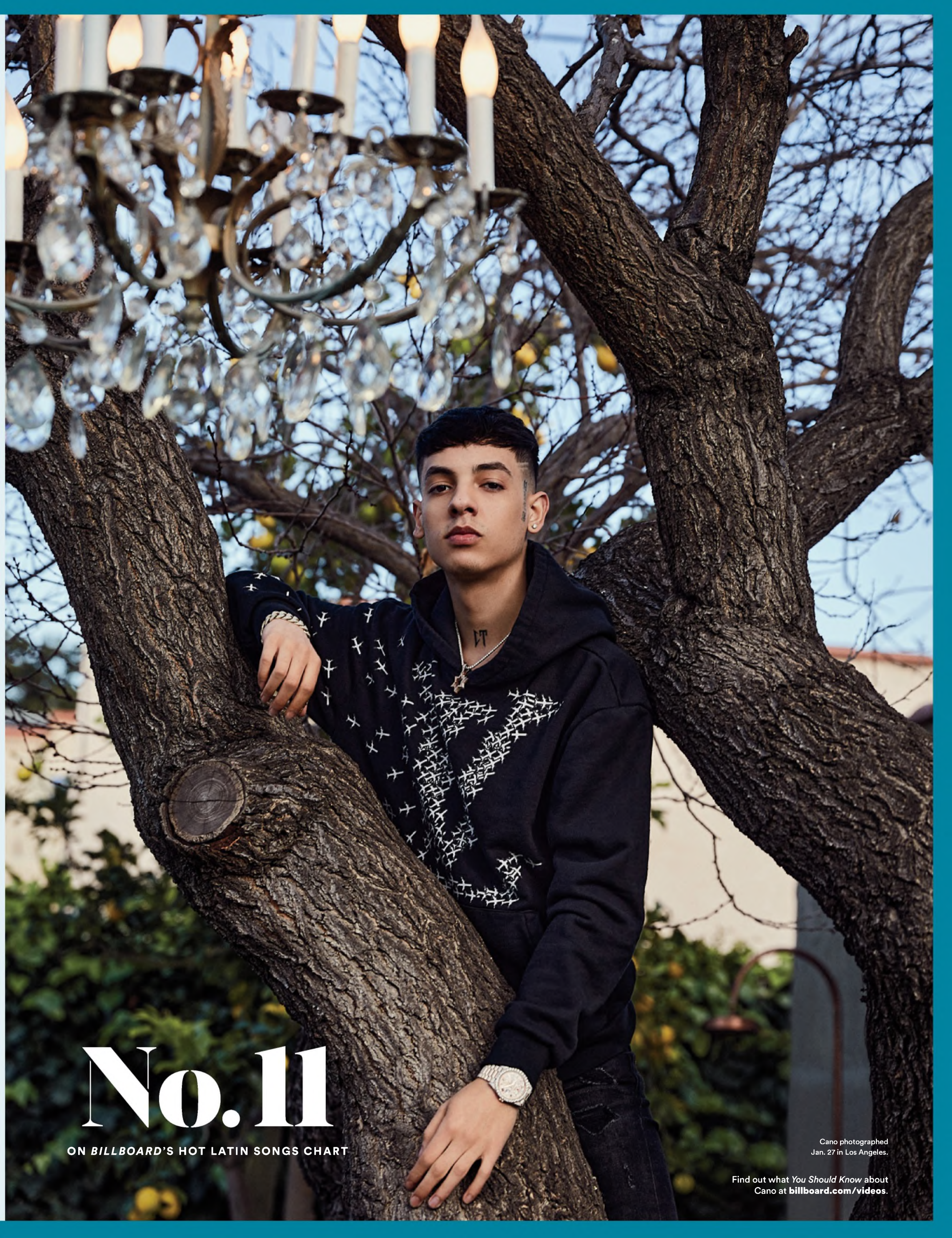
By his late teens, Cano found new musical inspiration in Legado 7, a *corrido* group that stepped outside traditional lines with weed-friendly lyrics. Through the act, Cano discovered the Los Angeles-based urban regional Mexican label Rancho Humilde, home to a new wave of urban regional *corrido* singers. Its founder, Jimmy Humilde, was looking to sign more. In early 2019, he saw an Instagram video of Cano performing "El de la Codeína." By March, Humilde flew Cano to L.A., and signed him to a recording contract. "Jimmy keeps me grounded," says Cano, who is now L.A.-based, "and always tells me I can achieve great things if I don't get lost in the journey."

● HEATING UP 'EL DIABLO'

In December 2019, Cano released his Rancho Humilde debut, *Mi Nuevo Yo*. The album's heartbreak anthem "Amor Tumbado" peaked at No. 10 on *Billboard's* Hot Latin Songs chart dated Feb. 8, 2020, becoming Cano's second top 20 entry on the tally. Prior to the album's release, a Bad Bunny remix of "Soy el Diablo" hit No. 16 in November. Cano recalls sitting in his apartment last year when he saw the Latin trap superstar on Instagram singing along to his track. Days later, "the right people connected and we made the remix happen," he says. Bad Bunny has since invited Cano to perform it with him in L.A.-area shows at The Forum and Staples Center.

● ALWAYS HUSTLING

The 18-year-old Cano says he wants to collaborate with other Latin trap artists, but "I'm not going around telling people that I want to collaborate with them," he says. "The best duet is the one that is done organically." (Still, he reveals his dream collaborator is Anuel AA.) Cano is already in the studio working on new music, and promises that this year he'll embark on his first-ever, soon-to-be-announced headlining tour. As for where *corridos tumbados* is headed, he's less certain: "I don't know what the future of the genre looks like," he says. "That's up to me to decide." □



No. 11

ON BILLBOARD'S HOT LATIN SONGS CHART

Cano photographed
Jan. 27 in Los Angeles.

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ONE TO WATCH

Frances Quinlan

FROM Quakertown, Pa.

AGE 33

LABEL Saddle Creek

FOUNDATION While studying visual art at the Maryland Institute College of Art in 2005, Quinlan independently released her debut indie-folk album, *Freshman Year*, under the name Hop Along, Queen Ansleis. Three years later, she enlisted friends Joe Reinhart and Tyler Long, and her brother Mark to join her, shortening the band's name to Hop Along. "My mom got mad, like, 'It's harder to Google now!'" recalls Quinlan. By 2012, the quartet released its debut album, *Get Disowned*. In 2018, its acclaimed third album, *Bark Your Head Off, Dog*, hit No. 2 on *Billboard's* Heatseekers Albums chart.

PROCESS In October 2019, Quinlan announced an upcoming solo album, *Likewise*. The release, which arrived in January, introduced a more synth-heavy sound — which wasn't entirely done alone: Reinhart produced, engineered and mixed, while Long and her brother recorded drums and bass. The album also includes two acoustic guitar-driven tracks, "A Secret" and "Went to LA," both written in 2013 and initially meant for Hop Along's 2018 release. As for the new material Quinlan wrote, she says it was intentionally more produced: "I knew going in that I didn't want to just record me on a guitar singing. I didn't want to make a document, I wanted to make a studio album."

FUTURE Quinlan celebrated *Likewise* in New York with an album release show and her first-ever art exhibition. She has done Hop Along's album artwork since *Freshman Year*, as well as the cover for *Likewise* (which was inspired by Joni Mitchell's *Clouds*). Now, she's gearing up for another art show, in Los Angeles on March 13, and soon after will hit the road for her first solo tour down the West Coast. How will this tour differ from a Hop Along show? "Smaller, more intimate for the most part," says Quinlan — and, unlike the aesthetic she aimed for in the studio: "[just] me and a guitar."

—KIRSTEN SPRUCH



Omarion onstage at the BET Awards in 2005.

ON THE ROAD

Ticket Sales Bump, Bump, Bump

How the power of nostalgia fueled The Millennium Tour's second run

BY CARL LAMARRE

LAST YEAR, WHEN B2K reunited for The Millennium Tour, the 2000s R&B/pop group's front-man, Omarion, had a realization: "Fans were coming up to us at the show, and they were like, 'Yo, this is my girl. We haven't hung out in many years — she has kids, I have kids — but we're at The Millennium Tour,'" recalls the singer. "To see all of the fans be engaged on a level like that encouraged me to continue."

The Millennium Tour grossed \$25.5 million in 2019, selling just under 290,000 tickets, according to *Billboard* Boxscore. The nostalgia-fueled trek even caught the eye of Drake, who booked B2K along with the show's supporters Ying Yang Twins, Mario and Lloyd for a slot at Toronto's OVO Fest last August.

The successful run inspired Omarion to keep it going, and last

November, he announced plans for The Millennium Tour 2020, co-headlined by himself and frequent collaborator Bow Wow. The duo released a joint album, *Face Off*, in 2007 — it hit No. 1 on *Billboard's* Top Rap Albums chart — but the pair hasn't toured since 2005. Omarion later revealed that Ashanti would serve as the 2020 tour's "first lady."

Omarion fully embraces the 2000s heyday, though he assures that the setlist will be a balanced mix of older hits and newer songs like 2015's "Post To Be," featuring Chris Brown and Jhené Aiko — which became Omarion's first No. 1 on the Mainstream R&B/Hip-Hop airplay chart in nearly a decade. His secret to packing it all in? "It's all about transitions," he says. "As a dancer, you learn the importance of transitional moments. If you figure out what you can do next, that's how you don't get stuck."

The Millennium Tour 2020, which kicks off Feb. 29 in Louisville, Ky., follows other successful boy band treks from Backstreet Boys and New Kids on the Block. Omarion says that nostalgia tours often perform well because "it's not just about selling music anymore, for me" and that it's arguably more valuable to sell an experience — or better yet, a memory. "A lot of people have a hot few years, but 20 years [in this game] is a long time. Being able to produce this tour and continue to inspire and motivate is an amazing thing."

Adds Omarion's manager Michelle Le Fleur: "One thing that's universal in music is hits and memories — that's what The Millennium Tour is. It's a reunion of memories and good vibrations. From the moment you walk in the door to the moment you leave, you're on your feet because you're reconnected." ■

DESERT PAL/SADES



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Lot 50 - Studio AR&D



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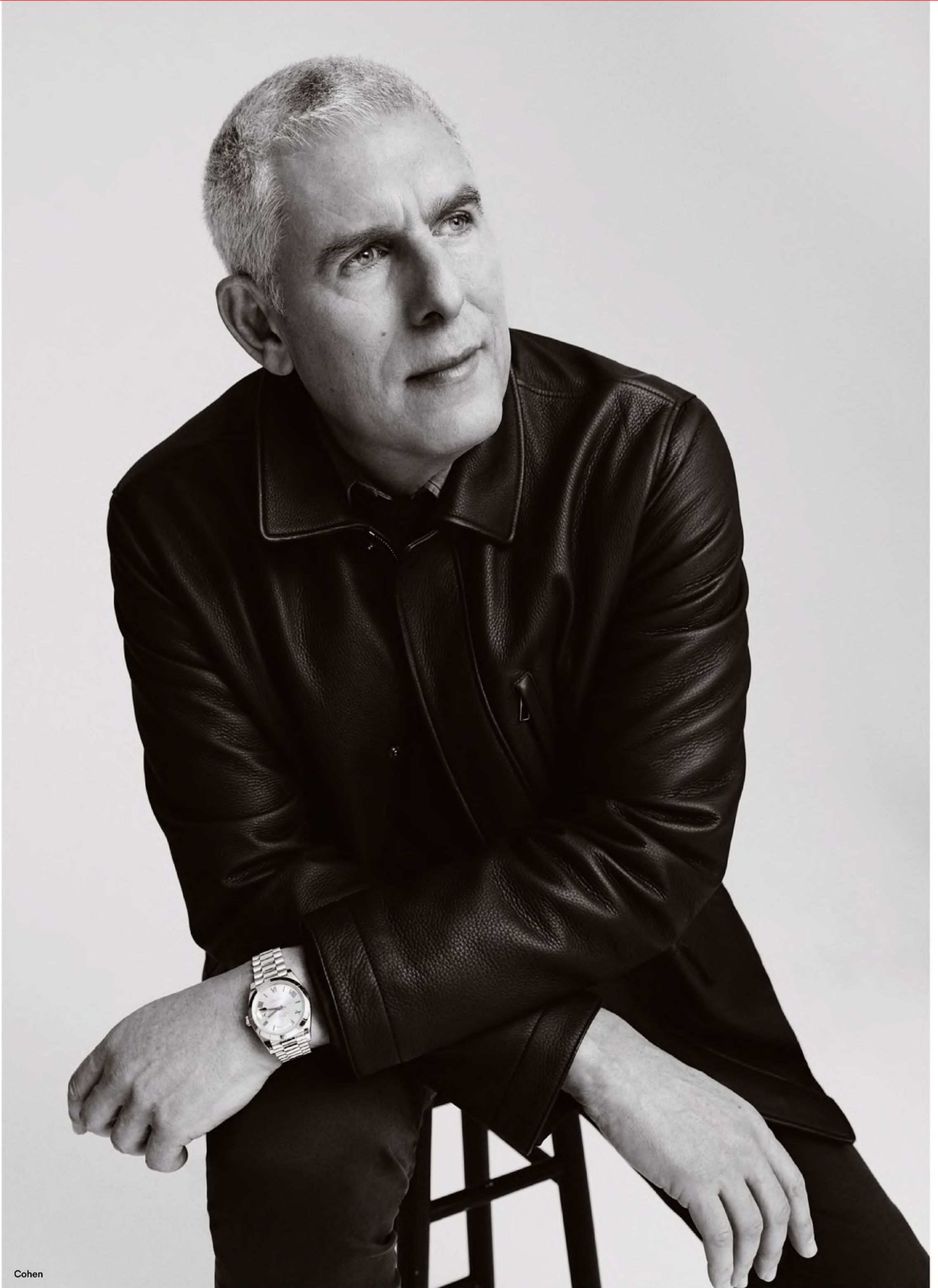
How The Music Business Learned To Stop Worrying And Love YouTube (Sort Of)

The industry's biggest frenemy has always helped break acts like rising rap star **RODDY RICCH**. Now it's signing up more subscribers and bringing in serious revenue — and finally winning over some label executives

BY DAN RYS // PHOTOGRAPHED BY JAI LENNARD

Lyor Cohen (left) and Ricch
photographed Jan. 31 at
Outpost Studio in Brooklyn.

Ricch styling by Bobby Wesley
On Ricch: RHUDE shirt, AMIRI suit.



Cohen

STYLING BY TARA LAUREN AT EPIPHANY AGENCY; GROOMING BY BASA; PRINCE WILLIAMS/WIREIMAGE

LAST SPRING, LYOR Cohen was in Mumbai, India, when, as he recalls it, his mind was “splattered all over the ground.” The 60-year-old was there for the India launch of his company’s subscription product, YouTube Music Premium, and acts hailing from across the subcontinent were in attendance, with some traveling thousands of miles to perform. “The artist and label community came out in such a loving way,” says Cohen, perched at the edge of an armchair in YouTube’s Chelsea Market offices in Manhattan. “They’re going through a transitional moment, with the benefit of exploding connectivity. I pay a lot of tolls being here, but I get so much joy and pleasure by experiencing things like this.”

A little over two years ago, Cohen joined YouTube as global head of music, with the difficult job of turning around its relationship with a music industry that saw the video giant as building a business off its content. The service’s ad-supported tier pays a fraction of what subscription services pay, and rights holders had been pushing European legislation that would close what they dubbed “the value gap.” YouTube, which tells *Billboard* it paid \$3 billion to the music business in 2019, had cast the labels as anti-innovation and the legislation as potentially ruinous to the open internet. Even as the two sides renewed licensing deals, animosity only seemed to grow in what came to resemble a Cold War-type standoff.

The origin of the hostility lies in the “safe harbor” — embedded in the Digital Millennium Copyright Act in the United States — that protects YouTube from legal liability for infringing content that users upload as long as it responds promptly to a takedown notice. That means rights holders have essentially faced a choice between licensing their content or having it appear on the service anyhow and depending on YouTube’s Content ID program to flag what’s unauthorized and sending takedown notices about the rest. As a result, YouTube has always had more leverage in negotiations than services like Spotify and Apple Music — to the point that some rights holders felt the company made them offers they couldn’t refuse. “There’s no getting around the fact that even if YouTube doesn’t have licenses, our music will still be available but not monetized at all,” wrote Warner Music Group (WMG) CEO Stephen Cooper in a spring 2017 internal memo leaked to the media.

But that was then. During the last year or so, Cohen has presided over

a slow thaw in the frozen relations, one brought about by a mix of industry resignation about changing the state of play and enthusiasm about the growth of subscription services, plus YouTube’s efforts to be a better promotional partner and the beginnings of success with its own paid offering, YouTube Music Premium, a subscription service that launched in May 2018, finished 2019 with 20 million paid subscribers and another 5 million using free trials — a jump of 60% over 2018.

The money makes it easier to get along. YouTube has now paid out \$12 billion to the music business globally to date, the company tells *Billboard*, triple the amount it reported by the end of 2016. And multiple record-company sources say YouTube executives have told them that the company intends to become their single largest source of revenue by 2025, which they view as at least a possibility. “I think people are starting to recognize that we are very serious about our subscription effort,” says Cohen. “I like to say there are two engines of our plane: one of advertising and one of subscription. They’re starting to recognize that spiel as being accurate.”

Some of the credit for this more productive relationship goes to Cohen himself, a record-label veteran who worked at Def Jam in the 1980s, ran the recorded-music business at WMG until 2012 and founded indie venture 300 Entertainment (in which he remains the largest shareholder) in 2014. Among his first priorities: hiring a label relations team and augmenting the small artist-relations one, and setting up meetings with label executives to tell them he understood their concerns and priorities. “Before Lyor took over, I don’t think we had anybody there to talk to,” says Atlantic Records chairman/COO Julie Greenwald, who was Cohen’s protégée at Def Jam. “All we could do was put our music videos up and cross our fingers. He came in and introduced marketing ideas and programs to help break artists.”

When he took his job, Cohen says that the misunderstandings went in both directions. “Once I described their fears and how we played into their fears to [YouTube] leadership, they were hugely sympathetic and understanding,” he recalls. “The key is [the word] ‘sustainable.’ To me, sustainable means that the consumer wins, the artists and songwriters win, the people who look after them — managers, publishers, labels — and then the platform wins. Sustainable means that everybody eats. And I think we’re on our way.”

That doesn’t mean they’re there

yet. On Feb. 4, Google parent company Alphabet revealed YouTube’s financial results for the first time: The video service took in \$15.1 billion in ad revenue in 2019, nearly double its 2017 revenue of \$8.15 billion. With 2 billion monthly logged-in users and 20 million paying music subscribers globally, some industry sources say YouTube should be paying over \$3 billion a year to the music business, though it’s difficult to say because YouTube doesn’t disclose the percentage of views it owes to music content. Spotify, by comparison, paid the music business \$4.8 billion in 2019 with six times the paying subscribers, but only about one-tenth of YouTube’s total monthly users. And while label and publishing executives acknowledge YouTube’s investment in subscription acquisition that’s generating meaningful returns, there isn’t a lot of cheering on the business side about the payouts from its advertising.

“YouTube’s relationship with songwriters is a mixed bag,” National Music Publishers’ Association president/CEO David Israelite tells *Billboard*. “There have been positive

steps taken regarding the ability of copyright owners to manage content and license directly, but the rates are not truly negotiated in a free market — so the rates YouTube pays to songwriters are still far too low and a fraction of the value that the songs are worth. YouTube does pay increasingly significant money, but it is really small in comparison with how much revenue YouTube generates overall.” That difference — between YouTube’s payouts and those of Spotify and Apple Music, or if you prefer what YouTube pays to use music and its value in the free market — is what creators and industry executives call the value gap.

Until recently, many label and publishing executives thought of YouTube as a service consumers could use instead of subscribing to Spotify — and thus a way to trade subscription dollars for advertising dimes. YouTube often countered that it provided a means to generate additional revenue from casual music fans who might not otherwise subscribe anyway. But a growing amount of research reveals that many music fans are using both: A Nielsen analysis shows that artists who upload a video for a song on

“I like to say there are two engines of our plane: one of advertising and one of subscription. [People are] starting to recognize that spiel as being accurate.”

—COHEN



From left: Future, Chubbie Baby, Gunna and YouTube's Basa in January.

YouTube see a 40% boost in audio streams across all platforms. “What we see is that most music fans are using multiple music services, so a Spotify or Apple subscriber is also using YouTube,” says Stephen Bryan, a longtime WMG veteran who is now YouTube’s director of label relations. “I think the industry increasingly understands that YouTube is where, regardless of which subscription service they’re using, they can essentially reach their entire fan base.”

That means YouTube can be an invaluable promotional tool for paid consumption. And labels are becoming increasingly more comfortable with YouTube’s platform and industry outreach, as well as its ability to wring more money from its various tools and programs.

At the simplest level, that stems from the January 2018 consolidation of Vevo and YouTube artist channels into central hubs for individual acts where official videos can coexist with interviews, live performances, tour diaries and live streams, as well as drive merchandise, ticketing and direct-to-consumer outreach all in one place “without concern that they are fragmenting their audience,” as Interscope Geffen A&M chairman/CEO John Janick puts it.

YouTube also makes the music industry more competitive on the distribution side. Not so long ago, Apple dominated the download business to the point that it practically dictated prices to the labels. Those labels now have to balance their unease with YouTube against their fear that Spotify, Apple or Amazon will come to control the streaming business.

IT’S A THURSDAY NIGHT at YouTube’s offices, and Cohen is singing along, beer in hand, as Grouplove performs its song “Colours” for 100 of its biggest fans. The show is part of YouTube’s Music Nights, just one of a growing number of ways the company now gets behind artists. There’s social media support, physical billboards in key cities and markets, a series of videos diving into an artist’s journey, use of YouTube Spaces to record content for fans, and editorial playlisting and banners that are placed in campaigns not just for YouTube, but throughout the broader Google ecosystem, according to longtime artist relations chief Vivien Lewit. There is its breaking artist program, Foundry, and its developing artist program, Artist on the Rise, as well as YouTube Spotlights and individual events. “They pull every lever and turn

every knob with every opportunity on their platforms to create the biggest impact they possibly could,” says Republic Records chairman/CEO Monte Lipman. “We’re in a very competitive business, and we’re always searching for any competitive edge we may see.”

Dua Lipa was part of YouTube’s first-ever Foundry program in September 2015, and the company provided promotional and marketing support in the United States and the United Kingdom as the singer recorded special sessions at YouTube Spaces that she uploaded to her artist page. “They were quick to identify her potential as we developed her,” says Warner U.K. president Phil Christie. “Their willingness to spend money early is really well-received.” Others who have come through the program include Rosalía, Clairo and Omar Apollo. “It’s a great platform for artist development because it’s a way consumers can see more than just the music video,” says Greenwald. “They get [the artist’s] point of view.”

In April 2019, when Taylor Swift was counting down the hours before the debut of the video for her single “ME!,” YouTube set up a digital waiting room, encouraging fans to hang out and converse as they waited for the clip’s official release. It was a high-profile experiment with YouTube’s new Premieres program, the company’s attempt to re-create some of the anticipatory magic that has disappeared in the digital age.

“We turned it into a bit of a show — think of it as the trailers that drop

before the main picture,” says Celine Joshua, GM of commercial, content and artist strategy at Universal Music Group. Swift broke the record for most views in a 24-hour period among solo or female artists: 65.2 million, besting Ariana Grande’s “Thank U, Next” (55.4 million), which had been one of the first videos to utilize Premieres a few months prior. “It also creates [user-generated content],” says Joshua. “When we create content, fans then go off and create theirs. So all of this helps accelerate that and gets the fan involved as well, which is ultimately the most important piece.”

The company offers more than just tools to help break new artists. Last June, YouTube and UMG announced a partnership to remaster over 1,000 music videos from the Universal Music Enterprises vault, upgrading clips from the ’70s, ’80s and ’90s to HD and more recent videos to 4K. A month later, Queen’s “Bohemian Rhapsody” became the first pre-1990s video to reach 1 billion views on the platform, the result of one of a number of promotional initiatives the service worked on with the band. Nirvana’s “Smells Like Teen Spirit” video passed the 1 billion mark in December.

YouTube also promises to deliver subscribers beyond the markets where the traditional music business has done well. Cohen and his team have spent the past 18 months traveling the globe, launching YouTube Music’s new app and premium product in 78 markets. The company has staffed up significantly in markets like India, where local music accounts

for 70% of music consumption on the platform, according to YouTube Music director of product T. Jay Fowler, and recently hired WMG veteran Dan Chalmers to head up its operations in Europe, the Middle East and Africa. The company is still looking for an executive to oversee Asia.

LAST JUNE, NE-YO and Ayesha Curry were onstage at the 2019 BET Awards to present the honor for best international act when they realized that the winner, Burna Boy, was nowhere to be found. But before Curry could say that he was unable to accept, Ne-Yo stopped her and pointed out the Nigerian artist’s mother in the crowd, then brought her onstage to accept the award for her son.

The night before the event, YouTube had hosted its first-ever Dope Africans gathering, a party that director of urban music Tuma Basa says was intended to bring together overseas artists and second-generation music industry figures in one room. “You remember how Ne-Yo announced it and was like, ‘Hey, Mama Burna is here?’ And she came up and accepted it for him?” asks Basa animatedly in a listening room at YouTube headquarters. “Do you know how Ne-Yo knew Mama Burna was there? Because the night before, Ne-Yo had met Mama Burna at Dope Africans!”

It’s clear Basa genuinely lives for these moments. The former curator of Spotify’s Rap Caviar — the one who



Cohen (left) and Ricch.



The power of YouTube across generations: stills from videos for (clockwise from top left) Grande's "Thank U, Next," Queen's "Bohemian Rhapsody," Nirvana's "Smells Like Teen Spirit," Lipa's "New Rules" and Swift's "ME!" featuring Brendon Urie.



put that influential playlist on the map — prides himself on bringing people together, and when asked what it was that pulled him away from Spotify into the welcoming arms of YouTube in March 2018, he has one word: "Reach."

For all that's said about YouTube at conferences and in boardrooms around the world, its impact is arguably felt most in the streets. It's there that an artist like 20-year-old Young-Boy Never Broke Again can go from local Louisiana entertainer to the single most-viewed artist on YouTube in the United States in both 2018 and 2019, with 2.5 billion views in the past 12 months despite having just one song reach the top 10 of the Billboard Hot 100. "If you go to a barbershop, they're playing YouTube music videos," says Basa. "It's overseas and also young kids, really young kids. He knows where his audience is, where to find them. And also, there's no in between — it's just out, and a video can be dialogue or make them dance, you know what I mean?"

It's this immediacy that has helped make YouTube so appealing in an increasingly viral social media world. But the music business has come to embrace it because, unlike Instagram or Twitter, YouTube is, theoretically, a monetized ecosystem where interactions can earn more than just likes and views. And, as Lipman says, "They've also become a very valuable source of revenue, which makes the relationship even more dynamic and important."

"Not all clicks are equal," says Cohen. "We'll never get the same number of clicks as Instagram, but the people that you'll engage with on YouTube are those that will buy your records, stream your records, buy your merchandise, stand in line." Adds Joshua, "You do it in a commercial environment with YouTube."

YouTube is also helping to simplify the process of turning interest into revenue, rolling out options on official artist channels that let fans buy merch and tickets through partnerships with Merchbar in 13 markets and Ticketmaster, AXS and Eventbrite in five. In terms of revenue, it's still early days, sources say, but the opportunity for scale is clear. "We've really beefed up our merch and commerce strategy on these channels and try to tie that into each video drop," says Joshua. She cites the release of Justin Bieber's "Yummy," his first solo song in five years, which was part of YouTube's Premieres program. UMG released a limited-edition T-shirt only available during the Premiere window; it sold out within an hour. "If you treat this platform just as a place to drop a video, then that's about all that will happen," continues Joshua. "It's like a car: You can sit in a Ferrari and drive it, but if you know the right features and the way the car was designed, you can get the best performance out of it."

That doesn't mean YouTube's road ahead will be a smooth one. As YouTube Music's power and influence

grow, more attention will naturally turn to its algorithm and the factors that influence it. (Outside of music, the algorithm has been harshly criticized for promoting alt-right and conspiracy videos, for example.) Eighty percent of YouTube watch time comes from internal recommendations — when a video ends, a new one is suggested and automatically served up next — and, while Cohen says the labels do not play a direct role in guiding or influencing the algorithm's recommendations, he doesn't rule it out in the future.

Fowler calls YouTube Music's playlist ecosystem "the experts and algorithm model," and it relies largely on user data to determine what a person may want to hear, but also employs a human element. When Labrinth, Sia and Diplo — all of whom have significant YouTube followings — released a project under the moniker LSD, for example, the algorithm failed to recognize it and YouTube's human experts stepped in. "If we know that something is happening from a synch license perspective or we know an artist is going on tour, we can begin to nudge the algorithm with extra information," explains Fowler. "We don't do this from a broadcast promo perspective. It's more about informing [the algorithm, and it] will do its job of prioritizing and placing the content in front of fans."

Then there's the public policy front — especially in Europe. In March

2019, the European Union voted to finalize a sweeping copyright reform package that will make platforms like YouTube liable for copyright infringement and require them to pay "fair remuneration" for their use of content. (However, the United Kingdom's exit from the EU, which went into effect Feb. 1, means that the world's third-largest music market may not implement the legislation.) The EU's 27-member countries now have less than two years to translate the directive into national law, and both sides have the clout — and the financial incentive — to lobby hard for rules that help them. How hard rights holders fight may depend in part on how successfully YouTube continues to sign up paying subscribers.

Helen Smith, executive chairman of the European indie-label trade association IMPALA, says she believes the directive will reshape copyright law beyond Europe and notes that it simply "clarifies what the courts had already said: There is no rationale for a safe harbor when you're in the business of distributing content, and you need a license. This legislation makes that clear and makes it impossible for platforms to try and argue against that."

"I get that they have a different vision for their business model, and we respect that," says American Association of Independent Music (A2IM) president/CEO Richard James Burgess. "But at the same time, we're all concerned that there's a huge demand for music, but the actual per-stream payment becomes so low that only the hugely successful artists are actually able to make a living. We would like to see more of a middle class in the industry, both for labels and artists. But I do believe there are good signs."

Indeed, there are indications that YouTube's per-stream rate is increasing, with its blended subscription and ad-supported per-stream rate averaging \$0.006 per stream, higher than Spotify's and lower than Apple's. (Spotify's per-stream rate may be lower in part because of its users' higher average engagement.) Still, as a digital advertising behemoth, Alphabet is still new at convincing users to pay for its products, and it remains to be seen how much YouTube can grow its music subscription business.

"I feel like I'm making a daily contribution — I'm getting that feedback from the labels and the artist community," says Cohen. "Everybody is saying that they're feeling a palpable change, so that's encouraging to me. But I want to feel proud of my contribution in this period to an industry that I just absolutely adore and love. I still feel that I have to do more here." ■

Rick Owens jacket.



STRIKING IT RICCH

With his explosive single “The Box,” Roddy Ricch may seem like hip-hop’s latest out-of-nowhere star — but YouTube has helped him all along the way

BY CARL LAMARRE

RODDY RICCH SHOULD be in a celebratory mood. It’s just days after the 21-year-old (born Rodrick Wayne Moore Jr.) won his first Grammy Award — for best rap performance, as a featured artist on Nipsey Hussle’s “Racks in the Middle” — which capped off an especially eventful couple of months. His defiant single “The Box” has now spent five weeks at No. 1 on the Billboard Hot 100, and his debut album, *Please Excuse Me for Being Antisocial*, topped the Billboard 200. But Ricch’s demeanor is stoic, and it’s not until I finish rattling off that list of accomplishments that he slowly opens up.

“I always tell people where I grew up,” he says of the Los Angeles neighborhood of Compton. “I went to sleep to two things: a mariachi band for a quinceañera or gunshots. I never want to go back to that, and I never want the people around me ever to have to go through that continuously. It’s so much bigger than a trophy. It’s like, ‘Yeah, we won, but what did we *really* win?’”

That brutal candor, which suffuses his unflinching lyrics, is one reason Ricch is the No. 2 most-played artist on YouTube so far in 2020. There’s no official music video out yet for “The Box,” but his storytelling seems like enough to power his streams: His daily views have reached as high as 11.5 million, with “The Box” accounting for over 197 million total on the platform (through its lyric, audio and fan-made videos).

Ricch has been using YouTube since he was an unsigned artist eager for a breakthrough. His first music video, for “Baby Boy” in 2017, depicted his strained relationship with his stepfather and was filmed in the heart of Compton. “Back then, we had such a naked mind,” recalls Ricch. “We were showing off our realities. Like, ‘This is what happened when I was 15.’ I couldn’t make this shit up. This is my real-life story.”

Dallas Martin, senior vp A&R at Atlantic Records, Ricch’s label, says Ricch’s impulse to show his everyday reality on film is the reason fans gravitated to his YouTube videos in those early days. “He’s so attached to his team and his hood,” explains Martin. “He always wanted to make sure he let everybody know how important where he came from was to him. [And] from ‘Every Season’ to ‘Die Young,’ we always wanted to put a video out for his fans to attach to. YouTube always has been that platform for us.”

Ricch’s second video, “Fucc It Up,”

filmed in a rundown trap house, was his first to earn a million views. His next, 2018’s “Die Young” — a gut-wrenching tale that speaks to the fear of being shot and killed by the police — was seen 85 million times, peaked at No. 99 on the Hot 100 (his first solo record to debut on the chart) and earned him co-signs from Nipsey and Meek Mill. YouTube noticed, too: In November 2018, Ricch was featured in its Artist on the Rise program (spotlighting young acts on the service’s U.S. trending charts), and a year later, YouTube Music gave him billboards. “Compton, rap music and YouTube are lucky to have an artist explode on the scene like Roddy,” says Lyor Cohen, YouTube’s global head of music. “We feel so fortunate to be able to play a small part introducing him to fans around the world.”

“A n—a used to drop songs and get only thousands of views,” reflects Ricch. “It’s crazy. My brother and me, we used to be like, ‘We’ll put this video out tonight, and if it did 1,000, it did good.’ Now, I dropped ‘Boom Boom Room’ Jan. 22, and in a day, I got 1.5 million.” (Ricch and his team declined to comment on his YouTube earnings.)

Ricch promises a visual video for “The Box” soon, though even without it YouTube streams have helped him level up to much more established pop stars. The track zoomed to No. 13 on the Hot 100 on the chart dated Jan. 4, nearly a month after his album release. Two weeks later, it seemed primed for a showdown with Justin Bieber’s “Yummy” as the singer urged fans to stream his record on every platform — and Ricch, in fact, encouraged his own fans to do the same for Bieber. Yet in the end, “The Box” beat “Yummy” to No. 1. A week later, Ricch found himself in a similar position as Selena Gomez released her comeback album, *Rare*, and exhorted her fans to buy it. Again, Ricch advocated for his followers to support her — “I always have positive intentions,” he says. *Rare* did hit No. 1, but *Please Excuse Me for Being Antisocial* was just behind it.

For Ricch, these apparent streaming battles were no stress. By Feb. 4, *Please Excuse Me for Being Antisocial* was back at No. 1, unseating Eminem’s *Music To Be Murdered By*. And “The Box” continues to dominate on the Hot 100 and YouTube, where it has charted in over 30 countries.

“Roddy always has had a clear artistic vision,” says his manager, Moe Shalizi. “And YouTube has been an amazing partner that has helped us carry it out and deliver it to millions worldwide.”



Rae photographed Feb. 1
in Los Angeles.

Styling by Jason Rembert
A.L.C. bodysuit, ANNAKIKI
jacket, Acler skirt, Chloe
Gosselin shoes.

Issa Rae

INIC.

THE CREATOR AND STAR OF *INSECURE* ALWAYS KNEW SHE WAS A BOSS. WITH HER OWN MUSIC COMPANY, SHE'S TAKING A NEW INDUSTRY BY STORM

BY **Taylor Mims**

PHOTOGRAPHED BY **Erik Carter**



HERE'S A LINE OUT THE DOOR AT HILLTOP COFFEE +

Kitchen in Los Angeles' Inglewood neighborhood, but Issa Rae, the creator and star of HBO's *Insecure*, strolls right past it, nonchalantly making her way in through the crowd. "I love working out of coffee shops. It always bothered me that I had to leave my neighborhood to do that," says Rae. So a year ago, when she purchased a building for her company, Issa Rae Productions, she decided maybe she should open her own inside it. Her business manager "was like, 'Cool. Are you going to be serving the coffee? When are you going to have time to do that?'" Rae says with a laugh. So she partnered with Hilltop's owners for this location, less than two miles from both her office and The Dunes, the apartment complex where her character, Issa Dee, lived for the first two seasons of *Insecure*. "The vision for it was always to service communities of color that don't have these spots," continues Rae, settling into a broken-in leather couch. "It is a way to foster networking, collaboration, and it's a community space that's ours."

Rae, who is 35, grew up in Los Angeles' affluent black neighborhood View Park, and her love for her city shines through on *Insecure*: She frequently shoots at classic Angeleno spots like the now-closed music venue Maverick's Flat and late-night diner Swingers, and she chooses songs by local artists like Derrius Logan and Overdoz to bring the show's narrative to life. *Insecure*'s music synchs — from Leikeli47's "Girl Blunt" in the Coachella episode to Daniel Caesar's "Blessed" in the final scenes of season two — have become its trademark, often directly shaping how Rae will write a scene.

On this morning at Hilltop, Rae is wearing a sweater printed with the phrase #TellBlackStories. It could easily serve as a thesis statement for every Rae venture — including her newest, a major foray into the music industry. In October, Rae and her longtime business partner Benoni Tagoe launched Raedio, which Tagoe describes as a "five-vertical" audio content company comprising publishing, live events, music supervision, a music library and a label that's a joint

venture with Atlantic Records.

"I would watch [*Insecure*] every week just to hear what she was using," says Atlantic chairman/COO Julie Greenwald, who had seen several of her own artists, like Janelle Monáe, featured on *Insecure*. All of them, says Greenwald, saw increased attention on Shazam and streaming platforms following an episode's airing. "Her usage of music is extraordinary," Greenwald says of Rae. "It's not just a five- or 10-second blip. She lets the music really set the stage and be part of the narrative."

"We talked to every label, literally," recalls Tagoe, now Raedio's president. "We felt like a hit artist. Ultimately, we decided to go with Atlantic because the team over there understood the vision." That West Coast president Kevin Weaver had handled the *Fast and the Furious* and *Greatest Showman* soundtracks — a realm Raedio hopes to break into — made Atlantic a particularly attractive partner.

When Greenwald told her team of a potential meeting with Rae about a new label venture, they "lit up," recalls Greenwald. "I felt like I had this crazy obligation

to deliver or they were going to kill me." She was confident that Rae would "create her own path forward and use her resources and her outlets to help break and develop artists."

Rae — who wants to develop artists who not only perform but produce, write and direct for various media — was impressed by Greenwald's immediate trust in her vision: "To have Julie Greenwald herself really vouch and ride for us felt like an asset in a major way."

Before arriving at Atlantic, Tagoe and Rae found that few labels were ready to embrace their approach, including giving artists ownership of their masters and providing signees with health care. "Most major labels can't offer [health care] because they have hundreds of artists," says Tagoe, who formerly worked for AEG and, for several years, handled day-to-day management for the Jonas Brothers. "We're just doing what makes sense. If it is a true partnership and artists are doing things for you, you should be providing things for them."

The other businesses under the Raedio umbrella will, Tagoe and

Rae expect, financially support the label. The audio content company will focus on music supervision — "a natural next step," says Rae, given her experience with *Insecure*. That vertical will be overseen by Raedio's first acquisition, music supervision company Bonfire Collective, and will provide in-house music supervisors for Issa Rae Productions and for already greenlit projects on Netflix, Hulu, HBO and Starz (on the latter, the upcoming strip-club-set series *Pussy Valley*).

"I had been looking for an opportunity to grow my business because the projects [we've] been doing have gotten bigger and more demanding," says Bonfire founder — and, now, Raedio's head of music supervision — Stephanie Diaz-Matos. During its five years in the industry, Bonfire has worked on music-centric projects like Netflix's *The Get Down* and rom-com *Someone Great*, which helped catapult Lizzo's "Truth Hurts" onto the *Billboard* charts.

"The truth of the matter is that music supervision is a good ol' boys club. At the end of the day, people have their favorites," says

Christian Wijnants sweater,
Alexis Bittar earrings.





Tagoe (left) and Rae
On Rae: Acler shirt and skirt.

Tagoe. “So it was great to tap into a company that already has the relationships and the experience. It no longer becomes a question of whether or not our company can do the job.”

Issa Rae Productions will now use Raedio music supervisors for projects that were previously contracted to third parties. (Tagoe adds that they’ve lined up 10 to 15 TV projects for 2020 alone.) “I love [scriptwriter] discovery and kind of plugging them into these existing pipelines that they otherwise might not have had access to,” says Rae. “We’ve been able to do that for fairly unknown, unrepresented writers to get them their

first TV show, their first features, etc. So I’m excited to be able to do that on the music side with qualified people.”

While its live events division is still in development, Raedio has paired up with Kobalt to collect its publishing revenue and manage its music library, which will mainly include royalty-free tracks for film and TV use (pricing will depend upon licensees’ needs). “In terms of aligning with someone who bridges all her companies together, this is a first for us,” says Kobalt chief experience officer Jeannette Perez, who explains that Kobalt will supply songwriters and producers to

create material for projects and pitch Raedio’s library to other brands and music supervisors. Raedio will pair Kobalt creatives with label artists at writing camps geared toward producing music specifically for shows (it has already done so for *Insecure* and *Pussy Valley*) that can then be added to the Raedio library.

“It makes a lot of sense for them to want to start a library,” says Perez. “They are equally involved in film and television and making sure that they can bolster that creative with music that is authentic to the kind of visual they are creating, but then it can also be used for other companies, other

studios, other supervisors. This library is going to be high-quality, full songs made by creators who are authentically making music in multiple genres.”

It’s just one element of what Rae and Tagoe hope will become a uniquely all-encompassing music service that provides opportunities traditional labels can’t for creators who are often overlooked. “In trying to sign artists their main question is ‘Why you?’ That’s an important question to ask,” says Rae. “All I can say is ‘I believe in you. You get to experiment with us. We can plug you into way more places than your average label.’” Much like Rae’s show and even the

“I WANT TO PRIORITIZE FEMALE ARTISTS, L.A. ARTISTS AND BLACK INDEPENDENT ARTISTS. THAT’S WHAT I’M ALWAYS SEARCHING FOR.”

—Rae

coffee shop where we’re talking, Raedio will, she hopes, organically fill in a gap both in the industry and her community. “I want to prioritize female artists, L.A. artists and black independent artists,” says Rae. “That’s what I’m always searching for.”

You were a presenter at the Grammys, and you got to give Tyler, The Creator the best rap album award. What was that night like?

Well, that particular day I was excited to be at the Grammys, but Kobe [Bryant] had just passed, and it was at the Staples Center [home of Bryant’s team, the Los Angeles Lakers]. I was crying all day. I just felt like, why am I here? But I was happy that Tyler won, because I love him, and I love that album [IGOR]. His speech after getting it was amazing. It was a nice little L.A. moment. I didn’t get to tell him this, but one of his songs is opening our fourth season.

After his win, Tyler said that he felt the word “urban” is a politically correct way to say the N-word — essentially that it’s an umbrella term used to lump black people into one category. Do you agree?

One hundred percent. On the film and television side too. It’s an ugly word. I think he articulated it beautifully. It’s another way of saying “This is a n—er show. So let’s market it to the n—ers,” and that’s it. It’s very insulting. That comes about because you have people in charge who very much think along those lines. It’s vague, but everybody knows what it means.

How did you decide to start your own label?

I had been approached in the past by a couple of different labels to be an artist, and I’m not [on *Insecure*, Rae raps in character]. I’ve got no intentions of doing that. Then somebody else put the bug in the ears of me and other people around me about starting a label. I was like, “That seems more my speed.” I had those conversations

internally like, “Hey, can we do this? If we make this happen, do we have the support staff to make this a legitimate thing?” And everybody was onboard.

What made you feel Benoni should be Raedio’s president?

He worked with an extensive number of artists in the past before he started working with me. Beyond that, he’s just very smart, very business-savvy. He’s always thinking about the future in a way that I really admire. He has been by my side for a very long time, and he has a great eye for artists and talent, in terms of building businesses around talent.

Is there a certain type of music you’re especially interested in?

I’m open. I know what I like, but that doesn’t mean we wouldn’t seek out artists [in all genres] who are just phenomenal. Ultimately, because I want Raedio to live beyond just me, we have to be smart, as we grow, about expanding to other genres that I don’t necessarily fuck with. A good song is a good song. A good artist is a good artist.

How involved will you be with the label day-to-day?

I am 100% involved in [finding artists and in synch placement]. I know that I am not a musician and I try to trust artists. All I can do is give feedback. It is very collaborative. Sometimes I’m like, “Oh, we got to sign this person!” and they’re like, “Ummm, no.” For our first artist, [pop/R&B singer] Teamarr, I am listening to everything and I am giving my opinion about everything. I want her to succeed.

Has the conversation around Taylor Swift fighting for her masters shaped your decision to let your artists own theirs?

Absolutely. That was something that was really important in our negotiations with Atlantic. We want to be artist-friendly. That’s a huge part of being able to have

longevity — to have a stake in your own career is to own your masters. I understand, especially when you become fucking Taylor Swift, you want some sort of ownership over your work. But coming from the TV side, I don’t own *Insecure*. HBO owns that at the end of the day. I have to have my own distribution arm to be able to own my work. I think now artists are so much more hip to the fact that “Oh, I don’t ever have to sign with anyone unless I absolutely need the money,” and even then it’s easier to negotiate.

Why did a music supervision company feel essential for Raedio?

It is the most direct way to get awareness [for artists] and for [new music] discovery. It’s a way to make some cash without any strings attached. My younger brother is a musician and he complains about how long it takes to get paid. Synchs are potentially lucrative and lead to people wanting to maybe see you perform live, which is the other bread and butter of the industry.

Right now you’re in the thick of editing season four of *Insecure*, including making music edits. What’s that process like?

That’s the best part to me — placing songs. Today I have to watch the seventh episode, and every time I watch an episode I’m on pins and needles. If the music’s not right, I’m automatically not going to like the episode. So I always want to send notes like, “Hey, let’s try this. Let’s try this performance shot. Let’s change the song to this.” Music is just so important to the storytelling.

Is there a particular synch in *Insecure* that’s a personal favorite?

Kendrick [Lamar]’s “Alright” [opening the first scene of the series]. It draws you in, but I was like, “We’re going to have to replace this because by the time the show comes out the song is going to be old and I want

something new and fresh to represent L.A.” We did the sound mix and we saw it for the first time on a big giant screen and by the end I was like, “I miss ‘Alright.’” Kendrick’s from L.A., it embodies the spirit of the show, it starts it off with a bang and you feel good going into it. It represents the relationship between Issa and [her best friend] Molly in a really good way. I pulled the [HBO] exec to the side and was like, “How much is it going to cost? I know we opted to replace this. Can we do it?” And they ate that money up, but we got “Alright” back.

You’re currently starring in two movies, *The Photograph* and *The Lovebirds*; you’ve written a *New York Times* bestseller, *The Misadventures of an Awkward Black Girl*; you run a production company; you co-own a coffee shop and, now, a music company. Is there a particular mogul you’ve modeled yourself after?

I always say that I model myself after Diddy, Ellen and Oprah: Oprah for being able to diversify her businesses and being a major influencer in that way; Ellen for being able to make a business out of being herself; and Diddy for his business acumen in expanding beyond hip-hop. I’ve looked to them in terms of ways to make my own imprint.

Where do you get your business acumen from?

Being on the internet. When I just wanted to put out some shit that I had written, and then being forced to market it and then build a team around it and then having ideas about promoting it. Even from a young age, my mom used to call me bossy. Only now do I realize that I wanted to be that. I wanted to be a boss because, why the fuck not? I liked feeling like I was working or in business. I liked feeling like a leader. And it is not always fun, by any means, but there’s an element of accomplishment that I feel in executing projects. 📺

DEEP
DIVE

The State Of Radio

Who says radio's dead? Although broadcast ad revenue is creeping downward, audiences are aging and streaming has surpassed the medium as a vehicle for music discovery. In its inaugural Deep Dive report, *Billboard* assesses the radio industry today and provides a glimpse of its future by comparing streaming and radio users, automobile audio usage, the growth rates of programming formats — and by looking at why labels and artists still need airtime even in a streaming world.



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The Players

A perfect circle, MSG Sphere in Las Vegas will have a volume of 630,000 cubic feet, the equivalent of three Goodyear blimps.



Sleeker, Sexier, Safer: New And Renovated Venues 2020

WITH GLOBAL CONCERT GROSSES UP 55% OVER THE PAST DECADE, VENUE COMPANIES ARE ADAPTING TO NEW TECHNOLOGIES AND REVIVING FACILITIES FOR MUSIC FANS

FROM THE MADISON SQUARE GARDEN COMPANY'S FUTURISTIC Sphere in Las Vegas to Gateway Center Arena's soundproof shell in Atlanta, cutting-edge venue adaptations are continuing to reshape today's live market. With ticket sales at an all-time high, the business has never been more lucrative. According to grosses that promoters and venues provided to Billboard Boxscore (which tracks a portion of overall global activity), the industry has grown an estimated 55% over the past decade. Global gross ticket sales reported to Boxscore for 2019 exceeded \$7.03 billion, while attendance topped 85.8 million fans. This year's upgrades reflect the latest trends in hospitality, including fortified safety and security measures, nods to sustainability, upscale concessions and Instagram-ready visual signatures. Here are the latest state-of-the-art, future-facing facilities.

AMERICAN FAMILY INSURANCE AMPHITHEATER

Milwaukee

Concert capacity: 23,000

After a two-year, \$53 million face-lift, the redeveloped Milwaukee venue will launch in June for the city's annual Summerfest. The amphitheater on the Lake Michigan shore plans to play host to 80,000 attendees over 11 days and a lineup that includes Justin Bieber and Halsey. The venue has increased its size by 25,000 square feet and now boasts nine loading bays, a 63-foot-high roof and an expanded rigging

grid over the stage area that can fly over 350,000 pounds of rigging, making it one of the largest and most flexible amphitheaters in the United States.

THE ANDREW J. BRADY ICON MUSIC CENTER

Cincinnati

Concert capacity: 4,500

Set to open this fall, the \$21 million state-of-the-art venue will host up to 170 events annually. Designed to fill the community's need for a year-round, flexible music space, the ICON will feature a general admis-



An aerial view of the construction site at SoFi Stadium in Inglewood, Calif., on Jan. 24. Inset: a rendering of the completed stadium.

sion main floor and two balconies with an adjustable capacity if needed for intimate, connected experiences. The venue will also include an outdoor stage in its adjoining park, which can host up to 8,000 fans for summer festivals and concerts.

BB&T PAVILION

Camden, N.J.

Concert capacity: 25,000

Formerly known as the Tweeter Center, the BB&T marked its 25th anniversary last season with performances from Zac Brown Band, Lynyrd Skynyrd and three sold-out Phish dates. The celebrations also included a slate of multimillion-dollar renovations for the versatile venue that offers both indoor and outdoor modifications. Among the new features for the East Coast staple are a brand-new VIP club, the LN Lounge, Rock Box communal suites and a renovated back-of-house for upcoming shows from Sublime and Alanis Morissette.

BELCO THEATRE

Denver

Concert capacity: 5,000

Now managed by ASM Global, the venue and event management firm founded by Anschutz Entertainment Group (AEG) and SMG, Denver's Bellco Theatre is the largest of its kind in the state and is optimized for music, comedy and speaking engagements, with an L-Acoustics line array to cover most audio needs. Recent updates include loading docks with end-load and side-load capabilities, an absorptive baffle line to support clean sound output and an updated mix platform for future shows by Alicia Keys and Ana Gabriel.

BELMONT PARK ARENA

Elmont, N.Y.

Concert capacity: 18,853

Set to debut in 2021, the Belmont Park Arena will be the fifth concert arena to open in the New York market, where it will compete for bookings with established venues such as Madison Square Garden and Barclays Center. Designed

by Populous and financed by Oak View Group and Sterling Equities, the 19,000-seat venue will serve as the new home to the NHL's New York Islanders and boast the highest restroom-to-guest ratio in New York state. The \$1.3 billion multipurpose arena will also include a new Long Island Rail Road station.

THE BUDDY HOLLY HALL OF PERFORMING ARTS & SCIENCES

Lubbock, Texas

Concert capacity: 2,287

Lubbock's Buddy Holly Hall (which is under construction) will carry on its hometown hero's passion for music with a \$154 million venue that will contain two theaters, an event space and the future home of Ballet Lubbock and the Lubbock Symphony Orchestra. The ASM Global-managed venue will have a striking visual signature: a light sculpture wrapped around a 200-foot-tall telecommunications tower that's meant as a beacon of renewal for the city.

CHASE CENTER

San Francisco

Concert capacity: 18,064

It's hard to believe one of the wealthiest U.S. cities didn't have an arena until earlier this year when the new home of the 2018 NBA champions Golden State Warriors opened in San Francisco's Mission Bay neighborhood. The \$1.4 billion arena was built with major tours in mind and has already booked Post Malone and Billie Eilish. Features include a freight elevator capable

of carrying 12,000 pounds of equipment to the catwalk and a harness-free beam-to-beam system that lets personnel safely work on the grid structure.

COCA-COLA MUSIC HALL

San Juan, Puerto Rico

Concert capacity: 5,000

Set to open in March, Puerto Rico's Coca-Cola Music Hall will fill the island's need for midsize venues and will host concerts, corporate events, boxing matches and more, with performances by Ednita Nazario, Il Divo and Draco Rosa on deck. The venue boasts a flexible three-level structure and such amenities as a back-of-house artist compound, on-site warming kitchen, seven luxury suites and a VIP club level.

DICKIES ARENA

Fort Worth, Texas

Concert capacity: 14,000

Home of the Fort Worth Stock Show & Rodeo, Dickies Arena was created specifically with concert sound in mind. The acoustics of the building, which opened in November, were made using the model of a performance hall, which gives the \$600 million venue an intimate feel for big names like twenty one pilots, who played opening night, as well as upcoming shows by Alan Jackson and Five Finger Death Punch. The Lone Star State arena has also embraced its regional heritage with design flourishes from terrazzo tiling to mesquite floors.

FOREST HILLS STADIUM

Queens, N.Y.

Concert capacity: 14,000

In the 1960s, Forest Hills hosted concerts by The Rolling Stones, Jimi Hendrix, Diana Ross and The Beatles, who were famously transported by helicopter to the venue's grass tennis courts. In 2013, AEG began a total overhaul of the historic space, and after six years of construction, including the creation of permanent bathrooms, the renovated stadium's 2019 shows included Elvis Costello, Greta Van Fleet and Morrissey. Upcoming bookings include dates with The Lumineers, Halsey and Bright Eyes.

FROST AMPHITHEATER

Palo Alto, Calif.

Concert capacity: 8,000

After 80 years of limited noncollegiate use, Stanford University's Frost Amphitheater underwent a \$38 million renovation beginning in 2017. The overhaul transformed the campus space into a modern concert venue with a picturesque rock wall background and a state-of-the-art stage house with a permanent steel roof that can handle over 140,000 pounds of rigging. The venue reopened last summer with The National, Bob Dylan and Brockhampton.

GATEWAY CENTER ARENA AT COLLEGE PARK

Atlanta

Concert capacity: 5,000

Despite its proximity to the busiest airport in the world, Gateway Center Arena's exterior building shell is thick enough to make the venue soundproof, even with planes passing overhead every 39 seconds. It's a convenient spot for Metro Atlanta's Southside locals, as well as travelers from nearby cities. Operated by the Georgia International Convention Center and booked by partner the Fox Theatre, the midsize space will host performances by K-pop act AB6IX and Japanese holographic virtual reality star Hatsune Miku.

HARBOR YARD AMPHITHEATER

Bridgeport, Conn.

Concert capacity: 6,300

Situated on the banks of the Long Island Sound, the Live Nation amphitheater will host 25 concerts and up to 50 nonmusical events per season. Set to debut this summer after nearly two years of renovations, Harbor Yard hopes to lure patrons from New York's five boroughs and such nearby counties as Westchester, Fairfield and New Haven with its hallmark tensile membrane roof, which provides rain-or-shine coverage at all events. The former minor league baseball park will add wood paneling and state-of-the-art digital monitors, plus convert the former dugouts into beer bars.

MERRIWEATHER POST PAVILION

Columbia, Md.

Concert capacity: 18,000

For over 50 years, Merriweather Post Pavilion has hosted such iconic acts as Jimi Hendrix, Willie Nelson and Foo Fighters. Since 2016, the Maryland staple has added all-new luxury sky boxes and two natural grassy knolls, dubbed "the sky lawn," which overlook the pavilion from 40 feet in the air. A 48-foot rotating turntable floor is being built into the stage for five-minute set



A rendering of the Buddy Holly Hall of Performing Arts & Sciences in Lubbock, Texas.

billboard



20 | COUNTRY POWER PLAYERS

Billboard's sixth annual Country Power Players issue will profile the people who have driven another solid year for the country music industry, generating billions in sales, streaming and touring.

This special feature will also include a photo portfolio featuring the top artists, songwriters, musicians and executives, as well as coverage of the most talked-about topics in country music.

Advertise in *Billboard's* Country Power Players issue to congratulate this year's honorees while reaching key decision-makers who are driving the music business.

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changes for planned performances by Luke Bryan, Rod Stewart and Hall & Oates.

MISSION BALLROOM

Denver

Concert capacity: 4,000

Located in the city's booming River North Arts District, the Mission Ballroom opened in August 2019 to compete with Live Nation's nearby Fillmore Auditorium. With an innovative oval-shaped design and a moving stage that reshapes the room as it expands from a capacity of 2,000 to 4,000, the AEG-managed venue boasts curved, Roman-coliseum-like concrete bleachers; wide side balconies; and an open floor plan. It will host shows by Third Eye Blind, Thom Yorke and Grace Potter.

MOODY CENTER AT THE UNIVERSITY OF TEXAS AT AUSTIN

Austin

Concert capacity: 15,000

Slated to open in 2022, Austin's new arena is being developed by Oak View Group and designed by Gensler in tribute to late billionaire W.L. Moody Jr. following a \$130 million donation from the Moody Foundation in November. Located on the UT campus, the intimate, state-of-the-art facility will update its rigging, audio and lighting equipment to accommodate most modern touring shows.

MSG SPHERE

Las Vegas

Concert capacity: 17,500

Set to open in 2021, The Madison Square Garden Company's next-generation live-event space carries an estimated price tag of \$1.2 billion to \$1.7 billion and promises an immersive experience that incorporates all of the senses. First-in-class technology elements include infrasound haptic flooring that lets fans "feel" the bass, a new beam-forming sound technology that provides the same audio experience from any vantage point. But the main attraction is its 160,000-square-foot LED screen, the largest on earth and the equivalent of three football fields. MSG has announced plans for a second sphere in East London.

ROCKET MORTGAGE FIELDHOUSE

Cleveland

Concert capacity: 18,000

Over a 20-month period, the FieldHouse, which originally opened in 1994 as Gund Arena, underwent a \$185 million transformation for Cleveland and the entire Northeast Ohio region. The expansive renovation, which wrapped in September, created eight fan hospitality destinations, wider concourses and a new atrium anchored by a reflective exterior of 1,475 pieces of glass from floor to ceiling that highlights the

city skyline. Home to the NBA's Cleveland Cavaliers, the AHL's Cleveland Monsters and over 200 ticketed events annually, the FieldHouse will host upcoming shows by The Lumineers and Michael Bublé.

SAMES AUTO ARENA

Laredo, Texas

Concert capacity: 9,620

Located near the U.S.-Mexico border, Sames Auto Arena has become the go-to spot for Latin artists such as Luis Miguel, Maluma and Nicky Jam by providing affordable, family-oriented entertainment to the South Texas and Northern Mexico regions. The small arena sold over 75,000 tickets in 2019 alone, including sold-out dates with Anuel AA, Franco Escamilla and Los Angeles Azules, who will return in 2020. Manager Arena Ventures is developing 35 more acres around the site to add hotels, retail stores, fountains, a boardwalk and a jogging track.

SEATTLE CENTER ARENA

Seattle

Concert capacity: 17,400

After earning historical landmark status, the former KeyArena's iconic sloped roof will remain as the only original feature of the \$930 million Seattle Center Arena. The 22,000-ton canopy was held in place with temporary supports while crews dug deep into the ground to double the size of the building from 400,000 square feet to 800,000. When it opens for the 2021 NHL season, the Oak View Group-managed venue will have unmatched acoustics thanks to a retractable, 40-foot-tall curtain that increases volume during games while reducing reverb at concerts.

SOFI STADIUM

Inglewood, Calif.

Concert capacity: 70,240

Slated to open in July, real estate/sports mogul Stan Kroenke's \$5 billion stadium project has already booked more 2020 shows than other spaces of similar size, including dates with Taylor Swift, Kenny Chesney and Mötley Crüe. Home to the NFL's Los Angeles Chargers and Rams, the arena will anchor a major redevelopment of the former Hollywood Park racetrack, and boasts a subterranean design, as the playing field is located nearly five stories below ground level. New features include a custom Wi-Fi 6 network from Cisco; a 120-yard, 10,000-ton scoreboard called the Oculus; and an airline radar system to monitor traffic from Los Angeles International Airport.

STAPLES CENTER

Los Angeles

Concert capacity: 20,000

In 1999, Staples Center opened to anchor

A rendering of the aerial view of Etihad Arena.



INTERNATIONAL VENUES FROM ABERDEEN TO ABU DHABI

THIS YEAR'S GLOBAL SET SPANS VENUES IN THE U.K., THE MIDDLE EAST AND NEW ZEALAND

Coca-Cola Arena

DUBAI, UNITED ARAB EMIRATES

Concert capacity: 17,000

Opened in June 2019 as the first multipurpose indoor arena in the Middle East, Dubai's Coca-Cola Arena is owned by local developer and holding company Meraas and operated by ASM Global. Capable of hosting live shows 365 days a year, the venue was designed with flexibility in mind and boasts an impressive roof weight-load capacity of 190 metric tons, plus state-of-the-art load-in and load-out facilities and a fully automated room-reduction drape system. In addition, the venue's facade is wrapped in 4,600 LED lights that create striking abstract visual designs across the entire exterior of the arena.

Etihad Arena

ABU DHABI, UNITED ARAB EMIRATES

Concert capacity: 18,000

Abu Dhabi's newest arena is set to open later this year on Yas Bay, a mixed-use development located on the city's Yas Island. The region's first eco-friendly smart arena will offer bespoke event concierge assistance and forward-thinking amenities that include concessions that can be ordered from the seats, Siri-style parking directions and more. Anchored on its 38,373-square-foot main bowl, the highly flexible year-round space, as well as its neighboring Grand Ballroom, can stretch to offer a range of configurations. In 2018, the green venue's design, which includes reflective solar-powered fins on its roof, took home the sustainable building design of the year award at the Middle East and North Africa Green Building Awards.

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Coca-Cola Arena in Dubai, United Arab Emirates.

P&J Live

ABERDEEN, SCOTLAND

Concert capacity: 15,000

Considered the most sustainable venue of its kind in the United Kingdom, P&J Live boasts a huge inventory of digital signage with over 150 screens across the venue and a paperless output. The building also has its own hydrogen plant, built with 98.8% reused materials, which powers the venue as well as the city by using food and garden waste from Aberdeen. P&J Live is also the largest event complex in the north of Scotland, with over 500,000 square feet of meeting spaces, conference and exhibition halls, a superior arena, spacious hospitality boxes and a high-end restaurant.

Te Pae Christchurch Convention Centre

CHRISTCHURCH, NEW ZEALAND

Concert capacity: 2,000

Set to open in October, Te Pae Christchurch Convention Centre sits along the banks of the Ōtakaro Avon River in what has become one of New Zealand's most walkable cities. Thanks to key urban regeneration projects in Christchurch, the Convention Centre is located near over 2,000 hotel rooms, and will feature an auditorium that can be used as one 1,400-person theater or split into two acoustically autonomous auditoriums of 700 tiered seats for more intimate events.

Vaudoise Aréna

LAUSANNE, SWITZERLAND

Concert capacity: 11,500

Located in French-speaking Switzerland, Vaudoise Aréna is a new multipurpose sports and entertainment building that's home to the Lausanne Hockey Club, touring shows and sporting events like the 2020 Youth Olympic Games and the 2020 Ice Hockey World Championship. Managed by ASM Global since 2017, the Vaudoise is the first arena in Switzerland to be entirely plastic-free and produces more energy than it uses. Spread out over three levels, the complex boasts three swimming pools, a diving pool and facilities for table tennis and fencing, and is set to open in 2021. Upcoming concerts include hip-hop act IAM from France and French new-age composer Eric Lévi's +eRa+ project.

the L.A. Live entertainment district, which has become a template for similar complexes around the world. As the home of the NBA's Los Angeles Lakers celebrates its 20th anniversary, the venue remains one of the highest-grossing arenas globally, bringing in over \$57 million in 2019. The venue, which has hosted the Grammy Awards for 19 years, is scheduled to undergo extensive multiyear renovations following upcoming concerts from Banda MS and Céline Dion.

STATE FARM ARENA

Atlanta

Concert capacity: 16,600

State Farm Arena's \$200 million transformation is inspired by the Atlanta Beltline with a concourse that presents the venue's interconnecting restaurants, such as high-end sports bar The Players Club and communal Loft Suites, with views of the court. Amenities include Killer Mike's four-chair barber-shop S.W.A.G. (Shave Wash and Groom) and restaurant Zac Brown's Social Club. In addition to its main tenant, the NBA's Atlanta Hawks, the arena will host the Eagles and Ozzy Osbourne in 2020.

TACOMA DOME

Tacoma, Wash.

Concert capacity: 21,000

Washington state's largest indoor arena completed a \$31 million revitalization in 2018 that brought in retractable seating, artist quarters, loading docks and concessions for upcoming shows by Brantley Gilbert and Bon Jovi. The building also added wood cladding, new signage and lighting to its exterior, making its iconic roof one of the largest geodesic domes in the world. In 2019, the venue earned the International Association of Venue Managers' venue excellence award and a nomination for the International Entertainment Buyers Association's arena of the year.

TALKING STICK RESORT ARENA

Phoenix

Concert capacity: 17,700

Phoenix's 27-year-old Talking Stick Resort Arena is one of the oldest NBA facilities yet to be remodeled. But with a two-phase \$230 million renovation, the venue will be fully refurbished by 2021. Updates include 17,000 new cushioned seats, 55 suites, 11 club and suite experiences, eight additional theater boxes, a two-story nightclub called 1968 and 750 video screens throughout the arena, giving fans a view into the bowl.

THE AGORA THEATRE AND BALLROOM

Cleveland

Concert capacity: 2,000

Located in Cleveland's Public Square and University Circle in Midtown, the Agora

hosts over 150 concerts and exhibitions annually, with dates on deck for Steve Aoki, Lupe Fiasco and Bikini Kill. After a \$3 million renovation that began in 2017, AEG restored the Cleveland haunt with updates to its sound and lighting systems, hospitality areas, backstage quarters and customer amenities, including an HVAC air conditioning system for the first time in its 100-plus-year history.

THE MET PHILADELPHIA

Philadelphia

Concert capacity: 3,400

The Metropolitan Opera House, which Oscar Hammerstein I designed in 1908, sat vacant for nearly a half century before Live Nation, in partnership with developer Eric Blumenfeld and Holy Ghost Church, restored it. The historic theater, which reopened in December 2018, has since attracted Bob Dylan, Phish and Madonna, leading a resurgence in North Philadelphia development.

TIMES UNION CENTER

Albany, N.Y.

Concert capacity: 15,350

In 2019, the Times Union Center got to show off roughly \$20 million in renovations that included the redesign of its atrium, two LED screens and a three-story-high "rain curtain" water wall. Further renovations at the venue, formerly known as Knickerbocker Arena, include climate-controlled walkways and suite/concession stand upgrades for upcoming shows by Kane Brown and Michael Bublé.

UNIVERSITY OF DAYTON ARENA

Dayton, Ohio

Concert capacity: 14,000

UD Arena is completing its third and final phase of renovations this year. However, since 2017, it has added LED ribbon boards on the fascia of its on-site Spectrum "Flight Deck" lounge and suites, a nod to nearby Wright-Patterson Air Force Base, as well as a 360-degree concourse that encircles the entire venue, an upgraded bowl audio system, improved Wi-Fi, new court lighting and locker rooms, and a media room to better enhance the university's broadcasting output.

WEBSTER HALL

New York

Concert capacity: 1,350

New York's oldest concert venue opened in 1886 as a hall for masquerade balls and union strikes. In 1980, it became The Ritz before new owners revived the Webster Hall name. In 2018, after extensive renovations led by BSE Global, AEG Presents and The Bowery Presents, the iconic space reopened with expanded restrooms, artist amenities and a front-of-house elevator, while retaining design elements including exposed brick and gothic scalloped balconies. **b**



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WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
6	1	1	#1 BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	1	76
			RE-ENTRY LIL WAYNE	YOUNG MONEY/REPUBLIC	1	42
5	4	3	POST MALONE	REPUBLIC	1	189
4	2	4	RODDY RICCH	BIRD VISION/ATLANTIC/AG	2	9
			RE-ENTRY RUSS	DIEMON/RUSS MY WAY/COLUMBIA	5	12
24	25	6	TAYLOR SWIFT	REPUBLIC	1	289
1	3	7	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA	1	285
			RE-ENTRY LOUIS TOMLINSON	78/SYCO/ARISTA	8	20
2	5	9	HALSEY	CAPITOL	1	217
8	7	10	DABABY	SOUTHCOST/INTERSCOPE/IGA	2	43
			RE-ENTRY KESHA	KEMOSABE/RCA	1	40
12	8	12	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	1	153
10	9	13	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	259
13	6	14	LIZZO	NICE LIFE/ATLANTIC/AG	2	42
17	15	15	THE WEEKND	XD/REPUBLIC	1	239
16	19	16	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	8	91
7	10	17	JONAS BROTHERS	REPUBLIC	1	49
15	14	18	ED SHEERAN	ATLANTIC/AG	1	287
29	30	19	DUA LIPA	WARNER	10	92
22	13	20	LEWIS CAPALDI	VERTIGO/CAPITOL	11	38
19	20	21	MAROON 5	222/INTERSCOPE/IGA	1	293
21	21	22	KHALID	RIGHT HAND/RCA	1	153
20	17	23	HARRY STYLES	ERSKINE/COLUMBIA	1	32
			RE-ENTRY SHAKIRA	SONY MUSIC LATIN/RCA	14	47
14	11	25	JUICE WRLD	GRADE A/INTERSCOPE/IGA	1	90
23	23	26	DRAKE	OVO SOUND/REPUBLIC	1	293
11	18	27	SELENA GOMEZ	INTERSCOPE/IGA	1	222
9	12	28	BTS	BIGHIT ENTERTAINMENT	1	174
27	27	29	DAN + SHAY	WARNER MUSIC NASHVILLE/WMN	11	115

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
26	29	30	TONES AND I	BAD BATCH/ELEKTRA/EMG	26	15
			RE-ENTRY MEGHAN TRAINOR	EPIC	1	158
28	31	32	ARIZONA ZERVAS	ARIZONA ZERVAS/COLUMBIA	28	14
25	28	33	TRAVIS SCOTT	CACTUS JACK/GRAND HUSTLE/EPIC	1	196
30	32	34	KANE BROWN	RCA NASHVILLE/SMN	2	138
34	24	35	CAMILA CABELLO	SYCO/EPIC	1	160
			RE-ENTRY GRATEFUL DEAD	GRATEFUL DEAD/RHINO	24	23
						
31	22	37	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	262
32	34	38	FUTURE	FREEBANDZ/EPIC	1	165
43	35	39	LIL NAS X	COLUMBIA	3	47
35	37	40	BLACKBEAR	BEARTRAP/ALAMO/INTERSCOPE/IGA	33	35
47	46	41	JASON ALDEAN	MACON/BROKEN BOW/BBMG	1	271
37	39	42	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	10	151
42	44	43	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	1	261
38	40	44	CHRIS BROWN	CBE/RCA	1	241
40	36	45	ARIANA GRANDE	REPUBLIC	1	261
59	68	46	J BALVIN	UNIVERSAL MUSIC LATINQ/UMLE	16	107
44	42	47	YOUNGBOY NEVER BROKE AGAIN	NEVERBROKE AGAIN/ATLANTIC/AG	2	80
53	41	48	QUEEN	HOLLYWOOD	1	93
51	54	49	MORGAN WALLEN	BIG LOUD	34	48
			RE-ENTRY YO GOTTI	INEFFABLE/CMG/EPIC	10	50

NO. 8

LOUIS TOMLINSON

Tomlinson reenters the Artist 100 at No. 8, reaching the top 10 for the first time, as his debut solo LP, *Walls*, arrives at No. 9 on the Billboard 200 (see page 58).

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	1	#1 LIL WAYNE		YOUNG MONEY/REPUBLIC	Funeral	1	1
1	2	RODDY RICCH		BIRD VISION/ATLANTIC/AG	Please Excuse Me For Being Antisocial	1	9
2	3	EMINEM		SHADY/AF/TERMATH/INTERSCOPE/JGA	Music To Be Murdered By	1	3
NEW	4	RUSS		DIEMON/RUSS MY WAY/COLUMBIA	SHAKE THE SNOW GLOBE	4	1
5	5	POST MALONE		REPUBLIC	Hollywood's Bleeding	1	22
3	6	BILLIE EILISH		DARKROOM/INTERSCOPE/JGA	When We All Fall Asleep, Where Do We Go?	1	45
NEW	7	KESHA		KEMOSABE/RCA	High Road	7	1
4	8	HALSEY		CAPITOL	Manic	2	3
NEW	9	LOUIS TOMLINSON		78/SYCO/ARISTA	Walls	9	1
NEW	10	YO GOTTI		INEVITABLE/CMG/EPIC	Untrapped	10	1
24	11	GG TAYLOR SWIFT		REPUBLIC	Love	1	24
7	12	DABABY		SOUTHCOAST/INTERSCOPE/JGA	KIRK	1	19
8	13	HARRY STYLES		ERSKINE/COLUMBIA	Fine Line	1	8
NEW	14	KEY GLOCK		PAPER ROUTE EMPIRE	Yellow Tape	14	1
10	15	JACKBOYS		CACTUS JACK/EPIC	JACKBOYS	1	6
6	16	MAC MILLER		WARNER	Circles	3	3
11	17	LIZZO		NICE LIFE/ATLANTIC/AG	Cuz I Love You	4	42
12	18	SOUNDTRACK		WALT DISNEY	Frozen II	1	12
14	19	SUMMER WALKER		LVRN/INTERSCOPE/JGA	Over It	2	18
19	20	LUKE COMBS		RIVER HOUSE/COLUMBIA NASHVILLE/SMN	What You See Is What You Get	1	13
9	21	MONEYBAGG YO		N-LESS/INTERSCOPE/JGA	Time Served	3	4
13	22	YOUNG THUG		YOUNG STONER LIFE/300/ATLANTIC/AG	So Much Fun	1	25
16	23	ROD WAVE		ALAMO/JGA	Ghetto Gospel	10	14
17	24	YOUNGBOY NEVER BROKE AGAIN		NEVER BROKE AGAIN/ATLANTIC/AG	AI YoungBoy 2	1	17
NEW	25	MEGHAN TRAINOR		EPIC	TREAT MYSELF	25	1
22	26	BILLIE EILISH		DARKROOM/INTERSCOPE/JGA	Dont Smile At Me	14	111
20	27	JUICE WRLD		GRADE A/INTERSCOPE/JGA	Goodbye & Good Riddance	4	90
18	28	CAMILA CABELLO		SYCO/EPIC	Romance	3	9
28	29	POST MALONE		REPUBLIC	beerbongs & bentleys	1	93
21	30	TRIPPIE REDD		TENT HOUSE AND PROJECTS	A Love Letter To You 4	1	11
23	31	LEWIS CAPALDI		VERTIGO/CAPITOL	Divinely Uninspired To A Hellish Extent	20	38
15	32	SELENA GOMEZ		INTERSCOPE/JGA	Rare	1	4
26	33	JUICE WRLD		GRADE A/INTERSCOPE/JGA	Death Race For Love	1	48
32	34	LIL NAS X		COLUMBIA	7 (EP)	2	33
31	35	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	84
37	36	DOJA CAT		KEMOSABE/RCA	Hot Pink	19	14
36	37	LUKE COMBS		RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	140
35	38	TRAVIS SCOTT		CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	79
39	39	QUEEN		HOLLYWOOD	Greatest Hits	11	372
30	40	ED SHEERAN		ATLANTIC/AG	No.6 Collaborations Project	1	30
33	41	MUSTARD		10 SUMMERS/INTERSCOPE/JGA	Perfect Ten	8	32
27	42	VARIOUS ARTISTS		DREAMVILLE/INTERSCOPE/JGA	Dreamville & J. Cole: Revenge Of The Dreamers III	1	31
40	43	TONES AND I		BAD BATCH/ELEKTRA/EMG	The Kids Are Coming (EP)	30	18
38	44	CHRIS BROWN		CBE/RCA	Indigo	1	32
NEW	45	GRATEFUL DEAD		GRATEFUL DEAD/RHINO	Dave's Picks Volume 33: Evans Field House...	45	1
25	46	BLAKE SHELTON		WARNER MUSIC NASHVILLE/WMN	Fully Loaded: God's Country	2	8
41	47	ARIANA GRANDE		REPUBLIC	Thank U, Next	1	52
42	48	POST MALONE		REPUBLIC	Stoney	4	165
34	49	YNW MELLY		YNW MELLY/300/AG	Melly vs. Melvin	8	11
43	50	KHALID		RIGHT HAND/RCA	Free Spirit	1	44

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
NEW	51	K. MICHELLE		NO COLOR NO SOUND/EONE	All Monsters Are Human	51	1
44	52	XXXTENTACION		BAD VIBES FOREVER	?	1	99
45	53	LIL TJAY		COLUMBIA	True 2 Myself	5	17
47	54	ELTON JOHN		ROCKET/ISLAND/UME	Diamonds	7	117
50	55	MORGAN WALLEN		BIG LOUD	If I Know Me	35	71
49	56	ORIGINAL BROADWAY CAST		HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	228
46	57	LIL TECCA		GALACTIC/REPUBLIC	We Love You Tecca	4	23
48	58	DABABY		SOUTHCOAST/INTERSCOPE/JGA	Baby On Baby	7	49
51	59	ED SHEERAN		ATLANTIC/AG	÷ (Divide)	1	153
52	60	NF		NF REAL MUSIC/CAROLINE	The Search	1	28
RE	61	JENNIFER LOPEZ		EPIC	Dance Again... The Hits	20	10
53	62	SHAWN MENDES		ISLAND	Shawn Mendes	1	89
58	63	A BOOGIE WIT DA HOODIE		HIGHBRIDGE THE LABEL/ATLANTIC/AG	Hoodie SZN	1	59
57	64	TYLER, THE CREATOR		COLUMBIA	IGOR	1	38
NEW	65	DRIVE-BY TRUCKERS		ATO	The Unraveling	65	1
56	66	DAN + SHAY		WARNER MUSIC NASHVILLE/WMN	Dan + Shay	6	85
62	67	KHALID		RIGHT HAND/RCA	American Teen	4	153
105	68	JASON ALDEAN		MACON/BROKEN BOW/BMG/BBMG		9	2
63	69	LIL UZI VERT		GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	128
65	70	TREVOR DANIEL		INTERNE T MONEY/ALAMO/JGA	Homesick (EP)	64	12
61	71	VARIOUS ARTISTS		QUALITY CONTROL/MOTOWN/CAPITOL	Quality Control: Control The Streets, Volume 2	3	25
125	72	TAYLOR SWIFT		BIG MACHINE/BMLG	1989	1	269
68	73	CARDI B		THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	96
54	74	JONAS BROTHERS		REPUBLIC	Happiness Begins	1	35
66	75	KENDRICK LAMAR		TOP DAWG/AF/TERMATH/INTERSCOPE/JGA	DAMN.	1	147
72	76	CREEDENCE CLEARWATER REVIVAL		FANTASY/CONCORD	Chronicle: The 20 Greatest Hits	22	457
70	77	KANE BROWN		ZONE 4/RCA NASHVILLE/SMN	Experiment	1	65
176	78	PS TAYLOR SWIFT		BIG MACHINE/BMLG	reputation	1	115
80	79	CHRIS STAPLETON		MERCURY NASHVILLE/UMGN	Traveller	1	230
92	80	BOB MARLEY AND THE WAILERS		TUFF GONG/ISLAND/UME	Legend: The Best Of...	5	612
82	81	BAD BUNNY		RIMAS	X 100PRE	11	59
73	82	MAREN MORRIS		COLUMBIA NASHVILLE/SMN	GIRL	4	48
78	83	JOURNEY		COLUMBIA/LEGACY	Journey's Greatest Hits	10	602
76	84	SOUNDTRACK		WALT DISNEY	Frozen	1	140
69	85	KEVIN GATES		BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	I'm Him	4	19
71	86	POLO G		COLUMBIA	Die A Legend	6	35
77	87	LAUREN DAIGLE		CENTRICITY/12TONE	Look Up Child	3	74
97	88	THE BEATLES		APPLE/CAPITOL/UME	Abbey Road	1	347
79	89	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	362
83	90	THE BEATLES		APPLE/CAPITOL/UME	1	1	406
67	91	MEEK MILL		MAYBACH/ATLANTIC/AG	Championships	1	62
87	92	SOUNDTRACK		FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	113
102	93	FLEETWOOD MAC		WARNER BROS./RHINO	Rumours	1	358
89	94	SOUNDTRACK		WALT DISNEY	Moana	2	167
75	95	MAC MILLER		WARNER	Swimming	3	79
95	96	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	197
90	97	THE WEEKND		XO/REPUBLIC	Starboy	1	167
91	98	LIL BABY & GUNNA		YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL	Drip Harder	4	70
85	99	J. COLE		DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	270
55	100	MYKE TOWERS		WHITE WORLD/GLAD EMPIRE	Easy Money Baby	55	2



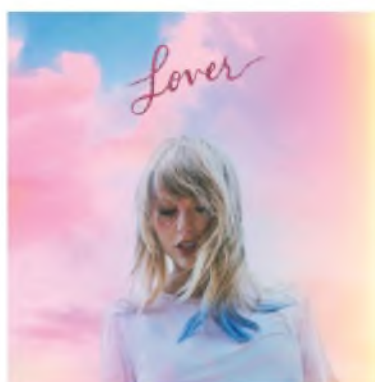
Funeral Starts At No. 1

Lil Wayne's *Funeral* lands the hip-hop superstar his fifth No. 1 on the Billboard 200 (and 12th top 10) as the set launches with 139,000 equivalent album units earned in the week ending Feb. 6, according to Nielsen Music/MRC Data.

Streaming activity drove 72% of *Funeral's* first-week units: of its 139,000 total-unit start, 99,000 were streaming-equivalent album units. (That translates into 134 million on-demand streams for the album's songs in its first week.) The remaining unit sum of its total first week consisted of 38,000 album sales and 2,000 track-equivalent album units. *Funeral's* first-week album sales were bolstered by a concert ticket/album sale redemption offer and an array of merchandise/album bundles sold on Lil Wayne's website.

—KEITH CAULFIELD

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
99	101	THE WEEKND 3 XO/REPUBLIC		Beauty Behind The Madness	1	231
93	102	2PAC 10 AMARU/DEATH ROW/INTERSCOPE/UMG		Greatest Hits	3	310
86	103	TORY LANEZ MAD LOVE/INTERSCOPE/IGA		Chixtape 5	2	12
85	104	XXXTENTACION 17 BAD VIBES FOREVER/EMPIRE			2	128
101	105	OLD DOMINION RCA NASHVILLE/SMN		Old Dominion	9	15
108	106	KENDRICK LAMAR 3 TOP DAWG/AFTERMATH/INTERSCOPE/IGA		good kid, m.A.A.d city	2	380
107	107	IMAGINE DRAGONS 2 KIDINAKORNER/INTERSCOPE/IGA		Evolve	2	137
81	108	SOUNDTRACK DISNEY+/WALT DISNEY		High School Musical: The Musical, The Series	31	4
111	109	TOM PETTY AND THE HEARTBREAKERS 12 MCA/GEFFEN/UMG		Greatest Hits	2	343
119	110	THE NOTORIOUS B.I.G. 17 BAD BOY/RHINO		Greatest Hits	1	208
121	111	GUNS N' ROSES 5 GEFFEN/UMG		Greatest Hits	3	495
96	112	NIPSEY HUSSLE ALL MONEY IN NO MONEY OUT/ATLANTIC/AG		Victory Lap	2	54
104	113	RODDY RICCH BIRD VISION/ATLANTIC/AG		Feed Tha Streets II	67	59
118	114	TRAVIS SCOTT 17 GRAND HUSTLE/EPIC		Birds In The Trap Sing McKnight	1	178
117	115	AC/DC 25 COLUMBIA/LEGACY		Back In Black	4	397
NEW	116	THEORY OF A DEADMAN ROADRUNNER/EMG		Say Nothing	116	1
112	117	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC		More Life	1	150
109	118	H.E.R. 1 MBK/RCA		H.E.R.	23	119
103	119	LADY GAGA & BRADLEY COOPER 2 INTERSCOPE/IGA		A Star Is Born (Soundtrack)	1	70
130	120	SZA 1 TOP DAWG/RCA		Ctrl	3	139
115	121	NF 1 NF REAL MUSIC/CAPITOL/CAROLINE		Perception	1	122
RE	122	EMINEM 10 WEB/AFTERMATH/INTERSCOPE/UMG		The Eminem Show	1	366
106	123	BROCKHAMPTON QUESTION EVERYTHING/RCA		GINGER	3	10
114	124	21 SAVAGE 1 SLAUGHTER GANG/EPIC		I Am > I Was	1	58
116	125	THOMAS RHETT VALORY/BMLG		Center Point Road	1	35
140	126	LIL WAYNE 1 YOUNG MONEY/REPUBLIC		Tha Carter V	1	69
129	127	MICHAEL JACKSON 4 EPIC/LEGACY		The Essential Michael Jackson	31	310
110	128	SOUNDTRACK WE THE BEST/EPIC		Bad Boys For Life: The Soundtrack	63	3
124	129	ELLA MAI 1 10 SUMMERS/INTERSCOPE/IGA		Ella Mai	5	68
127	130	KANE BROWN 1 ZONE 4/RCA NASHVILLE/SMN		Kane Brown	5	166
RE	131	MY CHEMICAL ROMANCE 2 REPRISE/WARNER		The Black Parade	2	97
122	132	TRIPPIE REDD 1 TENTHOUSAND PROJECTS		Life's A Trip	4	50
123	133	LIL BABY 1 QUALITY CONTROL/MOTOWN/CAPITOL		Harder Than Ever	3	88
84	134	STUNNA 4 VEGAS BILLION DOLLAR BABY/INTERSCOPE/IGA		RICH YOUNGIN	29	3
167	135	LIL WAYNE 3 CASH MONEY/REPUBLIC		Tha Carter III	1	161
139	136	PANIC! AT THE DISCO 1 DCD2/FUELED BY RAMEN/EMG		Pray For The Wicked	1	85
113	137	LANA DEL REY POLYDOR/INTERSCOPE/IGA		Norman Fucking Rockwell!	3	23
145	138	BRUNO MARS 5 ELEKTRA/EMG		Doo-Wops & Hooligans	3	456
155	139	BOB SEGER & THE SILVER BULLET BAND 10 HIDEOUT/CAPITOL/UMG		Greatest Hits	8	315
138	140	YOUNGBOY NEVER BROKE AGAIN 1 NEVER BROKE AGAIN/ATLANTIC/AG		Until Death Call My Name	7	87
156	141	TYLER, THE CREATOR 1 COLUMBIA		Flower Boy	2	67
142	142	FIVE FINGER DEATH PUNCH PROSPECT PARK		A Decade Of Destruction	29	101
133	143	BRYSON TILLER 2 TRAPSOUL/RCA		TRAPSOUL	8	208
135	144	ARIANA GRANDE 1 REPUBLIC		Sweetener	1	77
94	145	BILLY JOEL 3 COLUMBIA/LEGACY		The Essential Billy Joel	15	177
150	146	ADELE 14 XL/COLUMBIA			1	451
132	147	MEGAN THEE STALLION 1501 CERTIFIED/300/AG		Fever	10	34
131	148	WALE MAYBACH/WARNER		Wow... That's Crazy	7	16
137	149	FRANK OCEAN 1 BOYS DON'T CRY		Blonde	1	164
141	150	PLAYBOI CARTI 1 AWGE/INTERSCOPE/IGA		Die Lit	3	84



11

TAYLOR SWIFT
Lover

Swift's catalog gets a bump after the premiere of her documentary *Miss Americana* on Netflix and in 26 U.S. theaters on Jan. 31. *Lover* leads the pack with 34,000 equivalent album units earned (week ending Feb. 6, up 51%), according to Nielsen Music/MRC Data.



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JENNIFER LOPEZ
Dance Again... The Hits

Thanks to buzz from her Super Bowl halftime performance (Feb. 2), Lopez is back on the Billboard 200 for the first time in over five years as this best-of package reenters with 12,000 units earned (up 296%). It also debuts at No. 2 on Catalog Albums.



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MY CHEMICAL ROMANCE
The Black Parade

The band's 2006 album jumps back on to the list (7,000 units; up 31%) after the act announced a U.S. reunion tour on Jan. 29. On Top Rock Albums, the set soars 28-15. The trek begins Sept. 9 in Detroit.

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
151	151	TWENTY ONE PILOTS 4 FUELED BY RAMEN/EMG		Blurryface	1	247
134	152	THE CHAINSMOKERS DISRUPTOR/COLUMBIA		World War Joy	65	8
128	153	KANYE WEST G O O D/DEF JAM		JESUS IS KING (Soundtrack)	1	15
143	154	YNW MELLY YNW MELLY/300/AG		I Am You	20	53
163	155	METALLICA 16 BLACKENED/RHINO		Metallica	1	560
159	156	NIRVANA 10 SUB POP/DGC/GEFFEN/UMG		Nevermind	1	459
147	157	EAGLES 38 ASYLUM/ELEKTRA/RHINO		Their Greatest Hits 1971-1975	1	312
RE	158	THE ROLLING STONES 12 ABKCO		Hot Rocks 1964-1971	4	323
146	159	DRAKE 4 YOUNG MONEY/CASH MONEY/REPUBLIC		Nothing Was The Same	1	319
154	160	RIHANNA 3 WESTBURY ROAD/ROC NATION		ANTI	1	206
161	161	MICHAEL JACKSON 33 EPIC/LEGACY		Thriller	1	404
64	162	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/LEGACY		NOW 73	64	2
98	163	DUSTIN LYNCH BROKEN BOW/BMG/BBMG		Tullahoma	38	3
149	164	BAZZI 1 ZZZ/IAMCOSMIC/ATLANTIC/AG		Cosmic	14	94
RE	165	TAYLOR SWIFT 7 BIG MACHINE/BMLG		Red	1	156
RE	166	SHAKIRA 1 EPIC/SONY MUSIC		Oral Fixation Vol. 2	5	58
172	167	J BALVIN & BAD BUNNY UNIVERSAL MUSIC/LATINO/UMLE		Oasis	9	30
148	168	EMINEM 1 SHADY/AFTERMATH/INTERSCOPE/IGA		Kamikaze	1	71
152	169	ELVIS PRESLEY 1 RCA/SONY STRATEGIC MARKETING GROUP/LEGACY		The Essential Elvis Presley	42	32
144	170	ED SHEERAN 4 ATLANTIC/AG		x	1	290
170	171	IMAGINE DRAGONS 2 KIDINAKORNER/INTERSCOPE/IGA		Night Visions	2	380
153	172	SAM SMITH 2 CAPITOL		In The Lonely Hour	2	289
136	173	NLE CHOPPA NLE CHOPPA/WARNER/UNITEDMASTERS		Cottonwood	57	7
165	174	MIGOS 2 QUALITY CONTROL/MOTOWN/CAPITOL		Culture II	1	102
171	175	JOJI BRRISING/I2TONE		BALLADS I	3	62
157	176	BTS BIG HIT ENTERTAINMENT		Love Yourself: Answer	1	60
185	177	KACEY MUSGRAVES 1 MCA NASHVILLE/UMGN		Golden Hour	4	77
158	178	KODAK BLACK 1 DOLLAZ N DE ALZ/ATLANTIC/AG		Dying To Live	1	57
186	179	JON PARDI CAPITOL NASHVILLE/UMGN		Hearache Medication	11	10
162	180	FRANK SINATRA FRANK SINATRA ENTERPRISES/CAPITOL/UMG		Ultimate Sinatra	32	96
175	181	BON JOVI 1 ISLAND/UMG		Greatest Hits: The Ultimate Collection	5	151
174	182	LANA DEL REY 1 POLYDOR/INTERSCOPE/IGA		Born To Die	2	343
168	183	GUNNA 1 YOUNG STONER LIFE/300/AG		Drip Or Drown 2	3	48
74	184	EMINEM 7 SHADY/AFTERMATH/INTERSCOPE/IGA		Curtain Call: The Hits	1	482
166	185	LADY ANTEBELLUM BMLG		Ocean	11	12
181	186	JASON ALDEAN 1 MACON/BROKEN BOW/BMG/BBMG		Rearview Town	1	91
191	187	BRUNO MARS 3 ATLANTIC/AG		24K Magic	2	160
173	188	DARYL HALL JOHN OATES 1 RCA/LEGACY		The Very Best Of Daryl Hall John Oates	34	71
192	189	MARSHMELLO JOYTIME COLLECTIVE		Marshmello: Fortnite Extended Set	45	48
RE	190	KID CUDI 1 DREAM ON/G O O D/REPUBLIC		Man On The Moon: The End Of Day	4	117
RE	191	TAME IMPALA 1 MODULAR/INTERSCOPE/IGA		Currents	4	26
179	192	THE BEACH BOYS 3 CAPITOL/UMG		Sounds Of Summer: The Very Best Of The Beach Boys	16	196
160	193	LIL MOSEY MOGUL VISION/INTERSCOPE/IGA		Certified Hitmaker	12	12
182	194	TRIPPIE REDD TENTHOUSAND PROJECTS		A Love Letter To You 3	3	53
120	195	QUANDO RONDO QUANDO RONDO/NEVER BROKE AGAIN/ATLANTIC/AG		QPac	22	4
183	196	FLIPP DINERO CINEMATIC/WE THE BEST/EPIC		LOVE FOR GUALA	132	6
195	197	FLORIDA GEORGIA LINE 1 BMLG		Can't Say I Ain't Country	4	41
187	198	METRO BOOMIN 1 BOOMINATI/REPUBLIC		Not All Heroes Wear Capes	1	60
180	199	BLAKE SHELTON WARNER MUSIC NASHVILLE/WMN		Reloaded: 20 #1 Hits	5	173
RE	200	SHAKIRA 3 EPIC/LEGACY		Laundry Service	3	62

TOP ALBUM SALES™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
	1	#1 RUSS	DIEMON/RUSS MY WAY/COLUMBIA	SHAKE THE SNOW GLOBE	1	
	2	LIL WAYNE	YOUNG MONEY/REPUBLIC	Funeral	1	
	3	KESHA	KEMOSABE/RCA	High Road	1	
	4	LOUIS TOMLINSON	78/SYCO/ARISTA	Walls	1	
4	5	EMINEM	SHADY/AF TERMATH/INTERSCOPE/IGA	Music To Be Murdered By	3	
1	6	BILLIE EILISH ²	DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	45	
19	7	GRATEFUL DEAD	GRATEFUL DEAD/RHINO	Dave's Picks Volume 33: Evans Field House...	2	
	8	MEGHAN TRAINOR	EPIC	TREAT MYSELF	1	
2	9	HALSEY	CAPITOL	Manic	3	
	10	DRIVE-BY TRUCKERS	ATO	The Unraveling	1	
	11	K. MICHELLE	NO COLOR NO SOUND/EONE	All Monsters Are Human	1	
16	12	TAYLOR SWIFT [▲]	REPUBLIC	Lover	24	
8	13	HARRY STYLES [●]	ERSKINE/COLUMBIA	Fine Line	8	
	14	YO GOTTI	INEVITABLE/CMG/EPIC	Untrapped	1	
6	15	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW 73	2	
	16	THEORY OF A DEADMAN	ROADRUNNER/EMG	Say Nothing	1	
10	17	SOUNDTRACK	WALT DISNEY	Frozen II	12	
30	18	JASON ALDEAN	MACON/BROKEN BOW/BMG/BBMG		9	11
22	19	POST MALONE	REPUBLIC	Hollywood's Bleeding	22	
12	20	BILLIE EILISH [▲]	DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	57	
11	21	LIZZO [●]	NICE LIFE/ATLANTIC/AG	Cuz I Love You	42	
5	22	VARIOUS ARTISTS	GRAMMY/WARNER	Grammy 2020 Nominees	3	
9	23	BLAKE SHELTON	WARNER MUSIC NASHVILLE/WMN	Fully Loaded: God's Country	8	
	24	DESTROYER	MERGE	Have We Met	1	
21	25	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	What You See Is What You Get	13	
24	26	THE BEATLES ¹²	APPLE/CAPITOL/UME	Abbey Road	124	
3	27	BREAKING BENJAMIN	HOLLYWOOD	Aurora	2	
13	28	LITTLE BIG TOWN	CAPITOL NASHVILLE/UMGN	Nightfall	3	
23	29	SOUNDTRACK [▲]	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	274	
25	30	QUEEN ⁸	HOLLYWOOD	Greatest Hits	317	
28	31	TOOL	TOOL DISSECTIONAL/VOLCANO/RCA	Fear Inoculum	22	
32	32	BOB MARLEY AND THE WAILERS ¹⁵	TUFF GONG/ISLAND/UME	Legend: The Best Of...	454	
15	33	THE LUMINEERS	DUAL TONE	III	17	
27	34	LAUREN DAIGLE [●]	CENTRICITY/IZTONE	Look Up Child	74	
18	35	SELENA GOMEZ	INTERSCOPE/IGA	Rare	4	
35	36	CREEDENCE CLEARWATER REVIVAL ¹⁰	FANTASY/CONCORD	Chronicle The 20 Greatest Hits	335	
40	37	PINK FLOYD ¹⁵	PINK FLOYD/LEGACY	The Dark Side Of The Moon	280	
36	38	METALLICA ¹⁶	BLACKENED/RHINO	Metallica	529	
44	39	FLEETWOOD MAC ²⁰	WARNER BROS./RHINO	Rumours	180	
37	40	SUPERM	SM/CAPITOL	SuperM: The 1st Mini Album (EP)	18	
39	41	BOB SEGER & THE SILVER BULLET BAND ¹⁰	HIDEOUT/CAPITOL/UME	Greatest Hits	319	
58	42	TYLER, THE CREATOR [●]	COLUMBIA	IGOR	19	
	43	GARY MOORE	ORIONS TAR/PROVOCUE/MLG	Live From London	1	
34	44	CAMILA CABELLO [●]	SYCO/EPIC	Romance	9	
45	45	ELTON JOHN [●]	ROCKE T/ISLAND/UME	Diamonds	93	
47	46	MAC MILLER [●]	WARNER	Swimming	24	
	47	CLINT LOWERY	RISE	God Bless The Renegades	1	
43	48	LANA DEL REY	POLYDOR/INTERSCOPE/IGA	Norman Fucking Rockwell!	20	
	49	MATT REDMAN	INTEGRITY	Let There Be Wonder	1	
29	50	TANYA TUCKER	TUCKAHO/FANTASY/CONCORD	While I'm Livin'	9	



Arista Returns

Arista Records is back in the top 10 of the Billboard 200 for the first time in years, thanks to the arrival of Louis Tomlinson's debut album, *Walls* (78/SYCO/Arista). The venerable label relaunched in 2018 after shuttering in 2011. *Walls* debuts at No. 9, with 39,000 equivalent album units earned in the week ending Feb. 6, according to Nielsen Music/MRC Data, aided by a concert ticket/album sale redemption offer and a variety of merchandise/album bundles.

Arista, which Clive Davis founded in 1974, last appeared in the top 10 with a new album on the chart dated April 16, 2011. That week, Jennifer Hudson's then-new *I Remember Me* spent its second and final week in the top 10 (at No. 7), after debuting at No. 2 on April 9. In the wake of Whitney Houston's death in 2012, a number of her catalog albums, all released on Arista, also revisited the top 10.

—KEITH CAULFIELD

HEATSEEKERS ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 3 WKS FLIPP DINERO	CINEMATIC/WE THE BEST/EPIC	LOVE FOR GUALA	5
2	2	BABY KEEM	BABY KEEM	DIE FOR MY BITCH	5
6	3	POP SMOKE	VICTOR VICTOR WORLDWIDE/REPUBLIC	Meet The Woo, V. 1 Mixtape	5
3	4	TOKYO'S REVENGE	BLAC NOIZE/TOKYO'S REVENGE	Mdnght (Side B) (EP)	3
5	5	ALEC BENJAMIN	ARTIST PARTNERS GROUP/ATLANTIC/AG	Narrated For You	9
4	6	SHAED	PHOTO FINISH	MELT	3
8	7	LUH KEL	CINEMATIC	Mixed Emotions	5
7	8	ALI GATIE	LISN/WARNER	YOU	6
10	9	JIMMIE ALLEN	STONEY CREEK/BMG/BBMG	Mercury Lane	17
9	10	DANILEIGH	DEF JAM	The Plan	5
11	11	24KGOLDN	RECORDS/COLUMBIA	Dropped Outta College	5
13	12	SURFACES	SURFACES/TENT HOUSAND PROJECTS	Where The Light Is	3
12	13	ALAN WALKER [●]	MER MUSIKK/RCA	Different World	6
14	14	SNOH AALEGRA	ARTIUM/AWAL-KOBALT	- Ugh, those feels again	5
18	15	KAASH PAIGE	BORN STAR/DEF JAM	Parked Car Convos	5
19	16	GG J.I.	G*STAR/INTERSCOPE/IGA	Hood Life Krisis, Vol. 1	4
NEW	17	KOFFEE	PROMISED LAND/COLUMBIA UK/RED	Rapture (EP)	1
RE	18	FINNEAS	OYOY/AWAL-KOBALT	Blood Harmony	5
NEW	19	LOONA	BLOCKBERRYCREATIVE/KAKAO M	[#] (EP)	1
22	20	BLANCO BROWN	TRAILER TRAP MUSIC/BMG/BBMG	Honeysuckle & Lightning Bugs	7
20	21	RYAN HURD	RCA NASHVILLE/SMN	Platonic (EP)	2
21	22	MATT STELL	RECORDS/ARISTA NASHVILLE/SMN	Everywhere But On (EP)	5
24	23	DALEX	RICH	Climaxxx	3
NEW	24	HAYLEY WILLIAMS	ATLANTIC/AG	Petals For Armor I (EP)	1
25	25	DOMINIC FIKE	SANDY BOYS/COLUMBIA	Don't Forget About Me (EP)	5



Kesha's Road Drives In

Kesha snares her fourth top 10 album on the Billboard 200 as *High Road* takes the No. 7 spot with 45,000 equivalent album units earned in the week ending Feb. 6, according to Nielsen Music/MRC Data. Of that starting sum, 35,000 were in album sales, aided by a concert ticket/album sale redemption offer with her upcoming tour, as well as merchandise/album bundles. Kesha previously clocked top 10s with *Rainbow* (No. 1 in 2017), *Warrior* (No. 6, 2012) and *Animal* (No. 1, 2010).

Farther down the new chart, fellow pop singer-songwriter Meghan Trainor enters at No. 25 with her third full-length album, *Treat Myself* (24,000 units). The set was initially due out Aug. 31, 2018, and marks Trainor's first full-length release since the No. 3-peaking *Thank You* (June 4, 2016). She previously led the tally with her debut, *Title*, in 2015. —K.C.

VINYL ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 13 WKS BILLIE EILISH [▲]	DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	45
NEW	2	DRIVE-BY TRUCKERS	ATO	The Unraveling	1
2	3	HARRY STYLES [●]	ERSKINE/COLUMBIA	Fine Line	8
NEW	4	DESTROYER	MERGE	Have We Met	1
3	5	QUEEN ⁸	HOLLYWOOD	Greatest Hits	91
4	6	THE BEATLES ¹²	APPLE/CAPITOL/UME	Abbey Road	366
5	7	SOUNDTRACK [▲]	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	217
6	8	FLEETWOOD MAC ²⁰	WARNER BROS./RHINO	Rumours	185
8	9	PINK FLOYD ¹⁵	PINK FLOYD/LEGACY	The Dark Side Of The Moon	149
NEW	10	LOUIS TOMLINSON	78/SYCO/ARISTA	Walls	1
11	11	BILLIE EILISH [▲]	DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	38
10	12	MAC MILLER [●]	WARNER	Swimming	13
9	13	MICHAEL JACKSON ³³	EPIC/LEGACY	Thriller	166
NEW	14	DANIEL JOHNSON	DBPM	Chicago 2017	1
13	15	BOB MARLEY AND THE WAILERS ¹⁵	TUFF GONG/ISLAND/UME	Legend: The Best Of...	242
17	16	AMY WINEHOUSE ²	REPUBLIC	Back To Black	236
NEW	17	DASHBOARD CONFESSIONAL	HIDDEN NOTE/AWAL-KOBALT	The Best Ones Of The Best Ones	1
RE	18	LIZZO [●]	NICE LIFE/ATLANTIC/AG	Cuz I Love You	8
19	19	NIRVANA ⁵	DGC/GEFFEN/UME	MTV Unplugged In New York	20
16	20	PRINCE AND THE REVOLUTION ¹³	NPG/WARNER BROS./RHINO	Purple Rain (Soundtrack)	153
NEW	21	TOOL [▲]	TOOL DISSECTIONAL/VOLCANO/LEGACY	Opiate (EP)	1
15	22	CREEDENCE CLEARWATER REVIVAL ¹⁰	FANTASY/CONCORD	Chronicle The 20 Greatest Hits	63
24	23	NIRVANA ¹⁰	SUB POP/DGC/GEFFEN/UME	Nevermind	9
RE	24	LED ZEPPELIN ²³	SWAN SONG/ATLANTIC/RHINO	Led Zepplin IV	41
RE	25	KIDS SEE GHOSTS	G.O.O.D./DEF JAM	KIDS SEE GHOSTS	4

SOCIAL 50: THE WEEK'S MOST ACTIVE ARTISTS ON SOCIAL NETWORKING SITES BASED ON WEEKLY ADDITIONS OF FANS ACROSS FACEBOOK, TWITTER, YOUTUBE AND INSTAGRAM; REACTIONS AND CONVERSATIONS ACROSS TWITTER, YOUTUBE, INSTAGRAM AND PINTEREST. STREAMING DATA: COMPILATION OF STREAMING DATA FROM SPOTIFY, APPLE MUSIC, TIDAL, DEEZER, PANDORA, IHeartRadio, Amazon Music, YouTube Music, SoundCloud, and other streaming services. CHARTS LEGEND: ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. SOCIAL DATA: COMPILATION OF SOCIAL DATA FROM FACEBOOK, TWITTER, YOUTUBE AND INSTAGRAM. STREAMING DATA: COMPILATION OF STREAMING DATA FROM SPOTIFY, APPLE MUSIC, TIDAL, DEEZER, PANDORA, IHeartRadio, Amazon Music, YouTube Music, SoundCloud, and other streaming services. CHARTS LEGEND: ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS.

SOCIAL/STREAMING

billboard

FEB. 15 2020

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 BTS BIGHIT ENTERTAINMENT	174
RE	2	SHAKIRA SONY MUSIC LATIN/RCA	386
4	3	NCT 127 SM	78
RE	4	JENNIFER LOPEZ NUYORICAN/EPIC	374
46	5	LOUIS TOMLINSON 78/SYCO/ARISTA	126
2	6	BILLIE EILISH DARKROOM/INTERSCOPE/IGA	81
5	7	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	438
3	8	ARIANA GRANDE REPUBLIC	366
12	9	ATEEZ KQ/RCA	36
9	10	TOMORROW X TOGETHER BIGHIT ENTERTAINMENT/REPUBLIC	47
11	11	SEVENTEEN PLEDIS/KAKAO M	138
27	12	MEEK MILL MAYBACH/ATLANTIC/AG	88
40	13	NOGIZAKA46 SONY MUSIC JAPAN	10
15	14	EXO SM	133
RE	15	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	407
50	16	LALI ARIELA/SONY MUSIC ARGENTINA	146
24	17	SB19 SHOWBT	8
19	18	FIERSA BESARI UNSIGNED	46
10	19	MONSTA X STARSHIP ENTERTAINMENT	114
RE	20	IZ*ONE OFF THE RECORD/STONE MUSIC ENTERTAINMENT	3
26	21	GOT7 JYP	129
7	22	NCT DREAM SM	58
16	23	SELENA GOMEZ INTERSCOPE/IGA	407
28	24	TAYLOR SWIFT REPUBLIC	394
6	25	LIL NAS X COLUMBIA	45
21	26	SUPER JUNIOR SM	44
13	27	CARDI B THE KSR GROUP/ATLANTIC/AG	137
RE	28	TWICE JYP	86
NEW	29	JO1 LAPONE	1
RE	30	NCT SM	84
37	31	MEGAN THEE STALLION 1501 CERTIFIED/300/AG	40
RE	32	GFRIEND SOURCE MUSIC/KAKAO M	8
14	33	LOONA BLENDING	12
RE	34	NIALL HORAN NEON HAZE/CAPITOL	108
RE	35	SUPERM SM/CAPITOL	12
30	36	DUA LIPA WARNER	102
38	37	BAEKHYUN SM	43
RE	38	LIL UZI VERT GENERATION NOW/ATLANTIC/AG	19
48	39	LADY GAGA INTERSCOPE/IGA	444
RE	40	5 SECONDS OF SUMMER 5 SECONDS OF SUMMER/INTERSCOPE/IGA	155
RE	41	A.C.E BEAT INTERACTIVE	5
RE	42	THE BOYZ CRE KER/KAKAO M	16
RE	43	DADDY YANKEE EL CARTEL/UMLE	91
45	44	LIL WAYNE YOUNG MONEY/REPUBLIC	208
33	45	BLACKPINK YG/INTERSCOPE/IGA	120
RE	46	PENTAGON CUBE/LOEN ENTERTAINMENT	24
32	47	KAROL G UNIVERSAL MUSIC/LATINO/UMLE	15
RE	48	MARILIA MENDONCA SOM LIVRE	41
44	49	LAUV LAUV/AWAL-KOBALT	7
49	50	POST MALONE REPUBLIC	98



JO1 Jumps On To Social 50

Japan's JO1 (above) has already made a splash on the Social 50 chart, debuting at No. 29 prior to releasing any music. The 11-member group, which appeared on the reality-competition TV show *Produce 101 Japan*, bows with 196,000 Twitter reactions; 50,000 retweets; and 14,000 new Twitter followers in the tracking week ending Feb. 6, according to Next Big Sound.

On Jan. 31, the boy band revealed that its official greeting would be "To the world, to the top," a phrase that courted controversy due to its similarity to NCT's greeting ("To the world, this is NCT"). The group has since stated it will change its greeting.

JO1 has been posting multiple teasers of new music on its social media as well, with an official debut planned for March.

—KEVIN RUTHERFORD

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 THE BOX BIRD VISION/ATLANTIC	Roddy Ricch	9
2	2	LIFE IS GOOD FREEBANDZ/EPIC	Future Feat. Drake	4
4	3	HIGH FASHION BIRD VISION/ATLANTIC	Roddy Ricch Feat. Mustard	5
5	4	DANCE MONKEY BAD BATCH/ELEKTRA/EMG	Tones And I	16
3	5	GODZILLA SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Juice WRLD	3
9	6	BALLIN' 10 SUMMERS/INTERSCOPE	Mustard & Roddy Ricch	21
8	7	ROXANNE ARIZONA ZERVAS/COLUMBIA	Arizona Zervas	14
7	8	BOP SOUTHCOST/INTERSCOPE	DaBaby	18
6	9	EVERYTHING I WANTED DARKROOM/INTERSCOPE	Billie Eilish	11
12	10	BLINDING LIGHTS XO/REPUBLIC	The Weeknd	8
10	11	CIRCLES REPUBLIC	Post Malone	23
14	12	FALLING INTERNET MONEY/ALAMO/INTERSCOPE	Trevor Daniel	11
16	13	YUMMY SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	5
NEW	14	IDO IT YOUNG MONEY/REPUBLIC	Lil Wayne Feat. Big Sean & Lil Baby	1
23	15	DON'T START NOW WARNER	Dua Lipa	7
11	16	SUICIDAL YNW MELLY/300	YNW Melly	9
17	17	HIGHEST IN THE ROOM CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	18
22	18	10,000 HOURS WARNER MUSIC NASHVILLE/WAR	Dan + Shay & Justin Bieber	15
20	19	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	31
19	20	BANDIT GRADE A/INTERSCOPE	Juice WRLD & YoungBoy Never Broke Again	18
21	21	WOAH QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	13
15	22	SUM 2 PROVE QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	4
24	23	MEMORIES 222/INTERSCOPE	Maroon 5	17
18	24	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	44
32	25	OLD TOWN ROAD COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	47
26	26	HOT YOUNG STONER LIFE/ATLANTIC/300	Young Thug Feat. Gunna	25
25	27	YOU SHOULD BE SAD CAPITOL	Halsey	4
30	28	SUNFLOWER (SPIDER-MAN: INTO THE SPIDER-VERSE) REPUBLIC	Post Malone & Swae Lee	67
34	29	OUT WEST CACTUS JACK/EPIC	JACKBOYS Feat. Young Thug	5
28	30	TOES SOUTHCOST/INTERSCOPE	DaBaby Feat. Lil Baby & Moneybagg Yo	7
40	31	ADORE YOU ERSKINE/COLUMBIA	Harry Styles	7
37	32	MY OH MY SYCO/EPIC	Camila Cabello Feat. DaBaby	6
41	33	HOT GIRL BUMMER BEAR TRAP/ALAMO/INTERSCOPE	blackbear	15
35	34	LOSE YOU TO LOVE ME INTERSCOPE	Selena Gomez	14
NEW	35	MAHOGANY YOUNG MONEY/REPUBLIC	Lil Wayne	1
36	36	TUSA YOUNG MONEY/CASH MONEY/UNIVERSAL MUSIC/LATINO/REPUBLIC/UMLE	Karol G & Nicki Minaj	3
33	37	VIBEZ SOUTHCOST/INTERSCOPE	DaBaby	18
38	38	NO GUIDANCE CBE/RCA	Chris Brown Feat. Drake	34
NEW	39	KING OF MY CITY HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie	1
39	40	HEART ON ICE ALAMO/INTERSCOPE	Rod Wave	9
31	41	FUTSAL SHUFFLE 2020 GENERATION NOW/ATLANTIC	Lil Uzi Vert	8
29	42	P*\$SY FAIRY (OTW) ART CLUB/ARTIUM/DEF JAM	Jhene Aiko	3
46	43	SENORITA SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	31
13	44	B.I.T.C.H. 1501 CERTIFIED/300	Megan Thee Stallion	2
50	45	THE BONES COLUMBIA NASHVILLE	Maren Morris	2
NEW	46	PHYSICAL WARNER	Dua Lipa	1
47	47	RANSOM GALACTIC/REPUBLIC	Lil Tecca	34
RE	48	WHAT A MAN GOTTA DO REPUBLIC	Jonas Brothers	2
43	49	NO IDEA CACTUS JACK/ATLANTIC	Don Toliver	8
44	50	START WIT ME BIRD VISION/ATLANTIC	Roddy Ricch & Gunna	7

CHARTS LEGEND

● Bullets indicate titles with greatest weekly gains.

ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).

▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.

◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.

● Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).

▲ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platino symbol indicates album's multiplatinum level.

DIGITAL SONG SALES CHARTS

● RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).

▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numeral noted with Platinum symbol indicates song's multiplatinum level.

AWARDS

PS (PaceSetter for largest % album sales gain)

GG (Greatest Gainer for largest volume gain)

SAL (Sales Gainer)

AIR (Airplay Gainer)

STM (Streaming Gainer)

Publishing song index available on Billboard.com.

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HOT 100 SONGWRITERS™

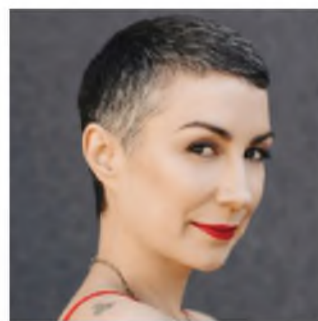
1	#1 4 WKS	RODDY RICCH
2		TONES AND I
3		30ROC
4		LIL BABY
TIE 5		BILLIE EILISH
TIE 5		FINNEAS
TIE 7		LIZZO
TIE 7		RICKY REED
9		DABABY
TIE 10		JUSTIN BIEBER
TIE 10		POO BEAR

COUNTRY SONGWRITERS™

1	#1 1 WK	LAURA VELTZ
2		JIMMY ROBBINS
3		JOSH OSBORNE
4		LUKE COMBS
5		MAREN MORRIS
6		ROSS COPPERMAN
7		JON NITE
8		RYAN HURD
9		RAY FULCHER
10		SAM ELLIS

DANCE/ELECTRONIC SONGWRITERS™

TIE 1	#1 10 WKS	DAN SMITH
TIE 1	#1 15 WKS	MARSHMELLO
TIE 1	#1 23 WKS	STEVE MAC
TIE 4		STEVE WINWOOD
TIE 4		WILL JENNINGS
6		J BALVIN
TIE 7		ALAN SAMPSON
TIE 7		JAY SEAN
TIE 9		ANN LEE
TIE 7		APL.DE.AP
TIE 9		GIORGIO SPAGNER
TIE 9		KEITH HARRIS
TIE 7		LEE MARROW
TIE 1		MICHAEL GAFFEY
TIE 1		PETE GLENISTER
TIE 1		WILL.I.AM



Veltz Still Victorious

Laura Veltz (above) tallies her fifth week at No. 1 on Country Songwriters thanks to three writing credits on the Hot Country Songs chart. Leading the way is Maren Morris' "The Bones," which ranks at No. 2 (plus it crowns Country Airplay and reaches the Billboard Hot 100's top 20; see page 1), followed by Lady Antebellum's "What If I Never Get Over You" (No. 9) and Ryan Hurd's "To a T" (No. 24). Veltz ties Luke Combs for the third-most weeks spent atop Country Songwriters since the list launched last June, after Blanco Brown (18) and Ashley Gorley (seven).

Plus, Ian Kirkpatrick enters Hot 100 Producers at No. 8, for he produced — and co-wrote — Dua Lipa's "Don't Start Now," at No. 9 on the Hot 100. The song is his third top 10 on the chart as a producer and writer following Lipa's "New Rules" (No. 6, 2018) and Jason Derulo's "Want to Want Me" (No. 5, 2015).

—XANDER ZELLNER

HOT 100 PRODUCERS™

1	#1 5 WKS	30ROC
2		FINNEAS
3		TMS
4		GREG KURSTIN
5		FRANK DUKES
6		KONSTANTIN KERSTING
7		DAN SMYERS
8		IAN KIRKPATRICK
9		RICKY REED
10		DANN HUFF

COUNTRY PRODUCERS™

1	#1 27 WKS	DANN HUFF
2		DAN SMYERS
3		JOEY MOI
4		GREG KURSTIN
5		SCOTT MOFFATT
6		ZACH CROWELL
7		SHANE MCANALLY
8		SCOTT HENDRICKS
9		ROSS COPPERMAN
10		MICHAEL KNOX

DANCE/ELECTRONIC PRODUCERS™

1	#1 36 WKS	MARSHMELLO
TIE 2		KEITH HARRIS
TIE 2		WILL.I.AM
4		KYGO
5		ILLENIUM
6		DJ REGARD
7		NARADA MICHAEL WALDEN
8		THE CHAINSMOKERS
9		JASON EVIGAN
10		AVICII

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. 15, 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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demands to be seen”**

–The Wall Street Journal

MICHELANGELO

MIND OF THE MASTER

Feb. 25–Jun. 7, 2020

Getty Center

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FEB.
15
2020

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 ▲	56 WKS	Panic! At The Disco	1	90
2	2	HEY LOOK MA, I MADE IT ▲		Panic! At The Disco	1	71
HOT SHOT DEBUT	3	MOMENTARY BLISS		Gorillaz Featuring slowthai And Slaves	3	1
4	4	ORPHANS		Coldplay	3	16
5	5	WHEN DOVES CRY ▲		Prince	2	10
6	6	RUNNING UP THAT HILL		Meg Myers	4	22
9	7	THE HYPE		twenty one pilots	3	32
10	8	MIGHT BE RIGHT		White Reaper	8	19
3	9	DANCE OF THE CLAIRVOYANTS		Pearl Jam	3	3
13	10	POPULAR MONSTER		Falling In Reverse	8	12
15	11	NOVOCAINE		The Unlikely Candidates	11	15
17	12	OUTNUMBERED		Dermot Kennedy	8	28
11	13	UNDER THE GRAVEYARD		Ozzy Osbourne	4	13
16	14	INSIDE OUT		Five Finger Death Punch	10	10
28	15	SAL STM HISTORY OF VIOLENCE		Theory Of A Deadman	15	8
19	16	LIFE IN THE CITY		The Lumineers	16	22
25	17	LOST IN YESTERDAY		Tame Impala	6	5
24	18	AIR OH YEAH!		Green Day	9	3
21	19	THE BEST		AWOLNATION	18	13
14	20	WALK THIS WAY		Aerosmith	14	2
18	21	16		Highly Suspect	6	25
20	22	LITTLE RED CORVETTE		Prince	4	6
22	23	KILLING ME SLOWLY		Bad Wolves	14	17
7	24	SIMMER		Hayley Williams	7	3
30	25	HURRICANE		I Prevail	25	14
29	26	USED TO LIKE		Neon Trees	24	11
32	27	CAN I CALL YOU TONIGHT?		Dayglow	23	14
8	28	TOSS A COIN TO YOUR WITCHER		Sonya Belousava And Giona Ostinelli & Joey Batey	8	2
34	29	I REALLY WISH I HATED YOU		Blink-182	4	21
NEW	30	LONELINESS FOR LOVE		lovelytheband	30	1
12	31	FAR AWAY		Breaking Benjamin Featuring Scooter Ward	12	2
31	32	WHY ARE YOU HERE		Machine Gun Kelly	4	8
26	33	ME & YOU TOGETHER SONG		The 1975	5	3
38	34	WARS		Of Monsters And Men	34	10
40	35	YUVE YUVE YU		The Hu Featuring From Ashes To New	35	6
37	36	ATTENTION ATTENTION		Shinedown	30	8
39	37	WE FELL IN LOVE IN OCTOBER		girl in red	14	20
43	38	NERO FORTE		Slipknot	11	15
NEW	39	LEAVE IT ALONE		Hayley Williams	39	1
NEW	40	OUR LOVE		Incubus	40	1
RE	41	I JUST WANNA SHINE		Fitz And The Tantrums	41	2
35	42	COLORS		Black Pumas	30	4
23	43	THE IN-BETWEEN		In This Moment	23	2
33	44	TONGUE TIED		Marshmello, YUNGBLUD & blackbear	3	13
NEW	45	DIE TO LIVE		Volbeat Featuring Neil Fallon	45	1
47	46	ZALL		Catfish And The Bottlemen	39	7
RE	47	BLACK MADONNA		Cage The Elephant	47	2
48	48	HONEYBEE		The Head And The Heart	48	6
45	49	DELETER		Grouplove	34	4
44	50	LOST IN THE WOODS		Weezer	11	11



'Might Be' Definitely No. 1

The first entry on the Alternative airplay chart by White Reaper (above), "Might Be Right," becomes its first No. 1. The Louisville, Ky.-based band is the third act in a row to notch a first leader on the list following Meg Myers ("Running Up That Hill") and Absofacto ("Dissolve"). "Might" also bullets at its No. 2 best on the all-rock-format Rock Airplay chart with 7.2 million audience impressions, up 8%, according to Nielsen Music/MRC Data, and spends its 10th nonconsecutive week at its No. 4 high on the Triple A airplay tally.

Triple A also sports a first-time leader as Black Pumas pounce 3-1 with "Colors." The duo is the first act to reign with a maiden No. 1 since CAAMP, with "Peach Fuzz," for three weeks in November.

—KEVIN RUTHERFORD

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
2	1	#1 QUEEN	9 WKS	Greatest Hits	112	
HOT SHOT DEBUT	2	GRATEFUL DEAD		Dave's Picks Volume 33: Evans Field House, N. Illinois University, DeKalb, Ga.	1	
3	3	ELTON JOHN		Diamonds	117	
NEW	4	DRIVE-BY TRUCKERS		The Unraveling	1	
4	5	CREEDENCE CLEARWATER REVIVAL	10	Chronicle The 20 Greatest Hits	159	
5	6	JOURNEY	15	Journey's Greatest Hits	159	
8	7	THE BEATLES	12	Abbey Road	150	
6	8	THE BEATLES	11		159	
9	9	FLEETWOOD MAC	20	Rumours	153	
10	10	IMAGINE DRAGONS	2	Evolve	137	
11	11	TOM PETTY AND THE HEARTBREAKERS	12	Greatest Hits	127	
13	12	GUNS N' ROSES	5	Greatest Hits	136	
12	13	AC/DC	25	Back In Black	146	
NEW	14	THEORY OF A DEADMAN		Say Nothing	1	
28	15	GG MY CHEMICAL ROMANCE	2	The Black Parade	46	
14	16	PANIC! AT THE DISCO		Pray For The Wicked	85	
19	17	BOB SEGER & THE SILVER BULLET BAND	10	Greatest Hits	114	
15	18	FIVE FINGER DEATH PUNCH		A Decade Of Destruction	114	
7	19	BILLY JOEL	3	The Essential Billy Joel	105	
17	20	TWENTY ONE PILOTS	4	Blurryface	247	
21	21	METALLICA	16	Metallica	158	
20	22	NIRVANA	10	Nevermind	125	
16	23	EAGLES		Their Greatest Hits 1971-1975	131	
40	24	PS THE ROLLING STONES	12	Hot Rocks 1964-1971	93	
18	25	ELVIS PRESLEY		The Essential Elvis Presley	32	

ALTERNATIVE AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	#1 MIGHT BE RIGHT	White Reaper	28		
6	2	EVERYTHING I WANTED	Billie Eilish	12		
1	3	RUNNING UP THAT HILL	Meg Myers	44		
3	4	DISSOLVE	Absofacto	34		
4	5	NOVOCAINE	The Unlikely Candidates	29		
7	6	THE BEST	AWOLNATION	14		
5	7	THE HYPE	twenty one pilots	30		
8	8	CRADLES	Sub Urban	19		
10	9	TRAMPOLINE	SHAED	62		
9	10	ZALL	Catfish And The Bottlemen	25		
12	11	LIFE IN THE CITY	The Lumineers	18		
13	12	USED TO LIKE	Neon Trees	12		
14	13	I REALLY WISH I HATED YOU	Blink-182	20		
15	14	OH YEAH!	Green Day	3		
11	15	ORPHANS	Coldplay	16		
16	16	BLACK MADONNA	Cage The Elephant	4		
18	17	DANCE OF THE CLAIRVOYANTS	Pearl Jam	3		
17	18	WARS	Of Monsters And Men	17		
19	19	DELETER	Grouplove	4		
20	20	GO EASY	Matt Maeson	11		
21	21	VAN HORN	Saint Motel	13		
22	22	SHINE A LITTLE LIGHT	The Black Keys	3		
24	23	DON'T KNOW YET	Silversun Pickups	13		
23	24	CIRCLES	Post Malone	15		
29	25	LOST IN YESTERDAY	Tame Impala	3		

HOT LATIN SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	#1 TUSA	4 WKS	Karol G & Nicki Minaj	1	13
2	2	AIR RITMO (BAD BOYS FOR LIFE)		The Black Eyed Peas X J Balvin	1	17
3	3	VETE		Bad Bunny	1	12
4	4	LOCO CONTIGO		DJ Snake, J. Balvin & Tyga	4	34
5	5	LA CANCION		J Balvin & Bad Bunny	1	32
6	6	CALLAITA		Bad Bunny & Jhay Cortez	2	36
8	7	NO ME CONOCE		Jhay Cortez, J Balvin & Bad Bunny	4	38
7	8	CHINA		Anuel AA, Daddy Yankee, Karol G, Ozuna & J Balvin	1	29
13	9	STM ME GUSTA		Shakira & Anuel AA	6	4
12	10	QUE TIRE PA LANTE		Daddy Yankee	7	16
10	11	AMOR TUMBADO		Natanael Cano	10	5
14	12	MUEVELO		Nicky Jam & Daddy Yankee	12	5
11	13	ADICTO		Tainy, Anuel AA & Ozuna	5	24
15	14	SIGUES CON EL		Arcangel x Sech	13	8
16	15	MORADO		J Balvin	13	4
17	16	FANTASIAS		Rauw Alejandro X Farruko	12	17
19	17	LA MEJOR VERSION DE MI		Natti Natasha & Romeo Santos	10	20
27	18	QUE PENA		Maluma x J Balvin	13	19
28	19	SAL QUE CALOR		Major Lazer & J Balvin Featuring El Alfa	13	21
21	20	BLANCO		J Balvin	18	12
31	21	FANTASIA		Ozuna	21	8
18	22	YO X TI, TU X MI		Rosalía & Ozuna	12	25
23	23	GIRL		Myke Towers	23	2
22	24	AVENTURA		Lunay, Ozuna & Anuel AA	11	15
29	25	NO ELEGI CONOCERTE		Banda Sinaloense MS de Sergio Lizarraga	24	16
34	26	SI TE VAS		Sech x Ozuna	19	19
24	27	DISFRUTO LO MALO		Natanael Cano	24	14
26	28	ESCONDIDOS		La Adictiva Banda San Jose de Mesillas	19	13
30	29	ELLA		Natanael Cano Featuring Junior H	29	9
32	30	ESA VEZ SOY YO		Banda Carnaval	27	12
35	31	YO YA NO VUELVO CONTIGO		Lenin Ramirez Featuring Grupo Firme	22	11
HOT SHOT DEBUT	32	DEFINITIVAMENTE		Daddy Yankee & Sech	32	1
48	33	TE QUEMASTE		Manuel Turizo & Anuel AA	31	20
33	34	SOY EL DIABLO		Natanael Cano & Bad Bunny	16	15
44	35	ME QUEDARE CONTIGO		Pitbull & Ne-Yo Featuring Lenier & El Micha	35	3
36	36	SOLO TU		Calibre 50	36	7
NEW	37	SUBELO (FURTHER UP)		Static & Ben El & Pitbull & Chesca	37	1
37	38	BELLAQUITA		Dalex & Lenny Tavarez	34	11
38	39	HOLA		Dalex	38	7
RE	40	EL GUERO		Grupo Firme Featuring Marca MP	39	4
39	41	WHINE UP		Nicky Jam & Anuel AA	17	14
42	42	ACARINAME		Los Angeles Azules, Julieta Venegas & Juan Ingaramo	29	14
43	43	INFELIZ		Arcangel & Bad Bunny	33	6
RE	44	MORIR SOLO		Prince Royce	35	7
45	45	MIA DESDE SIEMPRE		La Arrolladora Banda el Limon de Rene Camacho	45	4
47	46	EN BOCA DE TODOS		T3r Elemento	33	7
46	47	GAN-GA		Bryant Myers & Anuel AA	11	18
RE	48	NADIE		Farruko	26	15
49	49	EL DRIP		Natanael Cano	44	5
50	50	EL BESO QUE NO LE DI		Romeo Santos & Kiko Rodriguez	34	16



Shakira's Super Surge

Following her Super Bowl LIV halftime show performance on Feb. 2, Shakira (above) is back in the top 10 of the Top Latin Albums chart for the first time since September 2018 as her 2010 set *Sale el Sol* reenters at No. 7. It earned 5,000 equivalent album units in the week ending Feb. 6 (up 434%), according to Nielsen Music/MRC Data, most of which are attributed to streaming activity. The set includes "Waka Waka (This Time for Africa)," a track performed during the halftime show.

Shakira's total song catalog increased by 201% in on-demand streams (audio and video combined), with 54 million clicks registered, up from 18 million in the prior week. Elsewhere on the charts, Nicki Minaj claims her first No. 1 on Latin Airplay as "Tusa" with Karol G rises 2-1 (16.6 million audience impressions in the week ending Feb. 9, up 9%). It's Karol G's sixth No. 1.

—PAMELA BUSTIOS

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
2	1	#1 BAD BUNNY	45 WKS	X 100PRE	59	
1	2	MYKE TOWERS		Easy Money Baby	2	
3	3	J BALVIN & BAD BUNNY		Oasis	32	
4	4	NATANAEL CANO		Corridos Tumbados	14	
5	5	OZUNA		Nibiru	10	
6	6	JHAY CORTEZ		Famouz	37	
RE	7	SHAKIRA		Sale El Sol	192	
HOT SHOT DEBUT	8	ELADIO CARRION		Sauce Boyz	1	
7	9	OZUNA		Odisea	128	
8	10	AVENTURA		Todavía Me Amas: Lo Mejor de Aventura	188	
39	11	GG SHAKIRA		El Dorado	140	
9	12	ARCANGEL		Historias de Un Capricornio	7	
10	13	LUNAY		Epico	15	
11	14	BECKY G		Mala Santa	16	
23	15	J BALVIN		Vibras	89	
12	16	SECH		Suenos	42	
13	17	FARRUKO		Gangalee	41	
15	18	NICKY JAM		Intimo	14	
16	19	ANUEL AA		Real Hasta La Muerte	82	
17	20	OZUNA		Aura	76	
14	21	KAROL G		Ocean	40	
18	22	LUIS FONSI		Vida	53	
24	23	SELENA		Ones	221	
20	24	ROMEO SANTOS		Formula: Vol. 2	254	
19	25	MALUMA		11:11	38	

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	#1 TUSA	Karol G & Nicki Minaj	12		
1	2	RITMO (BAD BOYS FOR LIFE)	The Black Eyed Peas X J Balvin	15		
3	3	QUE TIRE PA LANTE	Daddy Yankee	16		
11	4	QUE PENA	Maluma x J Balvin	6		
9	5	MUEVELO	Nicky Jam & Daddy Yankee	5		
10	6	VETE	Bad Bunny	10		
20	7	FANTASIA	Ozuna	4		
5	8	NO ELEGI CONOCERTE	Banda Sinaloense MS de Sergio Lizarraga	18		
4	9	ESA VEZ SOY YO	Banda Carnaval	15		
13	10	BLANCO	J Balvin	11		
35	11	LA MEJOR VERSION DE MI	Natti Natasha & Romeo Santos	19		
19	12	ME GUSTA	Shakira & Anuel AA	3		
HOT SHOT DEBUT	13	SUBELO (FURTHER UP)	Static & Ben El & Pitbull & Chesca	1		
6	14	SOLO TU	Calibre 50	9		
15	15	LA CANCION	J Balvin & Bad Bunny	21		
7	16	MIMETA CONTIGO	Banda Los Sebastianes de Mazatlan, Sinaloa.	22		
12	17	ME QUEDARE CONTIGO	Pitbull & Ne-Yo Feat. Lenier & El Micha	5		
8	18	ESCONDIDOS	La Adictiva	14		
39	19	TE QUEMASTE	Manuel Turizo & Anuel AA	9		
28	20	MORADO	J Balvin	3		
NEW	21	FANTASIAS	Rauw Alejandro X Farruko	1		
16	22	ACARINAME	Los Angeles Azules, Julieta Venegas & Juan Ingaramo	14		
17	23	MIA DESDE SIEMPRE	La Arrolladora Banda el Limon de Rene Camacho	10		
37	24	PERRIANDO	Reykon	3		
27	25	ADICTO	Tainy, Anuel AA & Ozuna	12		

JEFF KRIVITZ/FILMMAGIC; SHAKIRA: JEFF KRIVITZ/FILMMAGIC; SALES, AIRPLAY & STREAMING DATA BY NIELSEN MUSIC; CHARTS COMPILED BY NIELSEN MUSIC; SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDE SPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME; TOP LATIN ALBUMS: TRACKING EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS; LATIN AIRPLAY: THE WEEK'S MOST POPULAR LATIN SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC; CHARTS COMPILED BY NIELSEN MUSIC; SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDE SPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME; TOP LATIN ALBUMS: TRACKING EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS; LATIN AIRPLAY: THE WEEK'S MOST POPULAR LATIN SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC; CHARTS COMPILED BY NIELSEN MUSIC; SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDE SPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME; 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HOT CHRISTIAN SONGS™

LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	#1 73 WKS	YOU SAY ▲	Lauren Daigle	1	83
		J INGRAM, P MABURY (L DAIGLE, J INGRAM, P MABURY)		CENTRICITY		
2	2	HOLY WATER		We The Kingdom	2	21
		WE THE KINGDOM (E CASH, S M CASH, F CASH, M CASH, A BERGTHOLD)		SPARROW/CAPITOL CMG		
3	3	BURN THE SHIPS		for KING & COUNTRY	3	40
		TEDD T, M HALES, S MOSLEY, FOR KING & COUNTRY (J SMALLBONE, L SMALLBONE, S MOSLEY, M HALES)		CURB-WORD		
4	4	RESCUE ●		Lauren Daigle	2	49
		J INGRAM, P MABURY (L DAIGLE, J INGRAM, P MABURY)		CENTRICITY		
6	5	RESCUE STORY		Zach Williams	5	33
		J L SMITH (Z WILLIAMS, J L SMITH, E HULSE, A RIPP)		ESSENTIAL/PLG		
5	6	NOBODY		Casting Crowns Featuring Matthew West	3	39
		M A MILLER (M HALL, M WEST, B HERMS)		BEACH STREET/REUNION/PLG		
7	7	THE GOD WHO STAYS		Matthew West	7	28
		A J PRUIS (M WEST, J L SMITH, A J PRUIS)		STORY HOUSE COLLECTIVE/PLG		
8	8	ALMOST HOME		MercyMe	8	16
		B GLOVER (B MILLARD, M SCHEUCHZER, N COCHRAN, R SHAFFER, B GRAUL, B GLOVER)		FAIR TRADE		
10	9	BELIEVER		Rhett Walker	9	33
		B FOWLER (R WALKER, B FOWLER, M WONG)		ESSENTIAL/PLG		
9	10	FOLLOW GOD ●		Kanye West	1	15
		K WEST, B BOGZDABEAST, XCELLENCE (K WEST, J GWIN, B BELL, A A BUTTS, C EUBANKS, C EUBANKS)		G O O D / DEF JAM		
13	11	FAITH		Jordan Feliz	11	24
		C WEDGEWORTH (J FELIZ, P DUNCAN, C WEDGEWORTH)		CENTRICITY		
11	12	WAY MAKER (LIVE)		Leeland	11	5
		K W LEE (O K OKORO)		INTEGRITY		
12	13	KING OF KINGS		Hillsong Worship	12	30
		M G CHISLET (B LIGERT WOOD, S R LIGERT WOOD, J INGRAM)		HILLSONG/SPARROW/CAPITOL CMG		
15	14	I KNOW		Big Daddy Weave	14	5
		J REDMON (M WEAVER, B COWART, H BENTLEY)		CURB-WORD		
17	15	SEE A VICTORY		Elevation Worship	14	26
		A ROBERTSON (S FURTICK, C BROWN, B FIELDING, J INGRAM)		ELEVATION WORSHIP		
18	16	EDGE OF MY SEAT		tobyMac Featuring Cochren & Co.	15	20
		B FOWLER, TOBYMAC, T MCKEEHAN, B FOWLER		FOREFRONT/CAPITOL CMG		
21	17	WAYMAKER		Michael W. Smith Featuring Vanessa Campagna & Madelyn Berry	17	17
		M W SMITH, K W LEE (O K OKORO)		ROCKET TOWN/THE FUEL		
14	18	YOUR NAME IS POWER		Rend Collective	14	26
		T PROFIT, G GILKESON (G GILKESON, C LLEWELLYN)		REND FAMILY/CAPITOL CMG		
19	19	LIKE YOU LOVE ME		Tauren Wells	19	6
		C BUTLER, J SAPP (T WELLS, C BUTLER, J SAPP)		REUNION/PLG		
16	20	THE FATHER'S HOUSE		Cory Asbury	16	2
		E CASH (C ASBURY, B W HASTINGS, E HULSE)		BETHEL		
27	21	ONE DAY		Cochren & Co.	21	10
		B FOWLER (M COCHRAN, B FOWLER, M ARMSTRONG)		GOTEE		
22	22	SMILE		Sidewalk Prophets	21	16
		J PARD (B MCDONALD, D FREY, J T BRONLEE, W H ELLIS)		CURB-WORD		
20	23	BETTER		Pat Barrett	16	25
		E CASH (P BARRETT, C TOMLIN, E CASH)		BOWYER & BOW/SPARROW/CAPITOL CMG		
23	24	GODNESS OF GOD (LIVE)		Bethel Music & Jenn Johnson	22	24
		E CASH (J JOHNSON, J INGRAM, B FOLDS, E CASH, B JOHNSON)		BETHEL		
25	25	LET THE REDEEMED		Josh Baldwin	18	26
		E CASH, S CASH (J BALDWIN, K HEILIGENTHAL, B STRAND, E HULSE)		BETHEL		

HOT GOSPEL SONGS™

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		K WEST, B BOGZDABEAST, XCELLENCE (K WEST, J GWIN, B BELL, A A BUTTS, C EUBANKS, C EUBANKS)		G O O D / DEF JAM		
2	2	LOVE THEORY		Kirk Franklin	1	54
		K FRANKLIN, S MARTIN, M STARK, R HILL (K FRANKLIN)		FO YO SOUL/RCA/RCA INSPIRATION/PLG		
3	3	CLOSED ON SUNDAY		Kanye West	2	15
		K WEST, B MILLER, F VINDVER, A LOPEZ, T V MOSLEY, T THORNTON, G THORNTON, R EAST, V E BOYD, C FARIAS, GOMEZ		G O O D / DEF JAM		
4	4	BIG		Pastor Mike Jr.	4	27
		R TURNER (M MCCLURE JR, C GLENN, R TURNER)		BLACKSMOKE		
5	5	SELAH		Kanye West	3	15
		K WEST, E VAX, F VINDVER, B BOGZDABEAST (K WEST, E VAX, F VINDVER, J LAVALLEY, C C YOUNG, T THORNTON, G THORNTON, R EAST, D R MILLS, JR)		G O O D / DEF JAM		
6	6	ON GOD		Kanye West	4	15
		K WEST, B BOGZDABEAST, CAMEONE, P BOURNE (K WEST, J GWIN, C C YOUNG, J T JENKS, M CERDA, F VINDVER)		G O O D / DEF JAM		
7	7	USE THIS GOSPEL		Kanye West Featuring Ring Clipse & Kenny G	3	15
		K WEST, F VINDVER, A LOPEZ, T V MOSLEY, B BOGZDABEAST (K WEST, F VINDVER, T THORNTON, G THORNTON, A LOPEZ)		G O O D / DEF JAM		
9	8	YOU DON'T KNOW		Zacardi Cortez	8	33
		A LEWIS (Z CORTEZ, J FORTUNE, K DOUGLAS)		BLACKSMOKE		
8	9	EVERYTHING WE NEED		Kanye West Featuring Ty Dolla Sign & Ant Clemons	5	15
		K WEST, RONY J FANZ, F VINDVER, B BOGZDABEAST (K WEST, R SPENCE, JR, M J MULE, I DEBONI, T WGRIFFIN, J R A CLEMONS, JR...)		G O O D / DEF JAM		
10	10	GOD IS		Kanye West	4	15
		(K WEST, T W S CAMPBELL, I L ABRINTH, V E BOYD, F VINDVER, A LOPEZ, R J FRYSON)		G O O D / DEF JAM		
12	11	WON'T LET GO		Travis Greene	11	23
		M EDWARDS, T GREENE (T GREENE)		RCA INSPIRATION/PLG		
13	12	EVERY HOUR		Kanye West Featuring Sunday Service Choir	8	15
		K WEST, BUDDIE, F VINDVER (K WEST, B SCHOLEFIELD, F VINDVER)		G O O D / DEF JAM		
11	13	JUST FOR ME		Kirk Franklin	6	24
		K FRANKLIN, S MARTIN, M STARK, R HILL (K FRANKLIN)		FO YO SOUL/RCA/RCA INSPIRATION/PLG		
14	14	WATER		Kanye West Featuring Ant Clemons	9	15
		K WEST, B BOGZDABEAST, F VINDVER, A LOPEZ, T V MOSLEY, J GWIN, A CLEMONS, JR, A N KLEIN, V E BOYD...		G O O D / DEF JAM		
15	15	HANDS ON		Kanye West Featuring Fred Hammond	10	15
		K WEST, F VINDVER, A LOPEZ, T V MOSLEY, J GWIN, A CLEMONS, JR, A N KLEIN, V E BOYD...		G O O D / DEF JAM		
16	16	OPEN DOOR SEASON		Deitrick Haddon	16	15
		M HODGE, D V HADDON (D V HADDON)		DHVISIONS/EOE		
17	17	KEEP THE FAITH		Charles Jenkins & Fellowship Chicago	16	14
		C JENKINS, R L JONES JR (C JENKINS, R L JONES JR)		INSPIRED PEOPLE		
18	18	PULL US THROUGH		Jermaine Dolly Featuring Maranda Curtis	17	13
		J DOLLY (J DOLLY)		BY ANY MEANS NECESSARY		
20	19	JESUS IS LORD		Kanye West	11	15
		K WEST, BRIAN ALLDAY, F VINDVER, A LOPEZ, T V MOSLEY, B MILLER, C J G LEVILLER		G O O D / DEF JAM		
21	20	I LOVE HIM		Renee Spearman Featuring Hezekiah Walker & Dr. Holly Carter	18	14
		O SALTERS (R SPEARMAN)		JDI		
19	21	VICTORY		The Clark Sisters	19	6
		J D SHEARD II (K CLARK-SHEARD, J D SHEARD II)		KAREW/MOTOWN GOSPEL		
22	22	I'M ALL IN		Maranda Curtis	14	23
		D T SOREY, A A WARD (M CURTIS, A A WARD, D T SOREY)		BUTTERFLY WORKS/FAIR TRADE/RED ALLIANCE		
23	23	RAIN		Sunday Service	15	6
		NOT LISTED (NOT LISTED)		INC		
NEW	24	STRONG NAME		Darius Paulk	24	1
		K KANHAI (D PAULK)		ATLANTA/MALACO		
24	25	FATHER STRETCH		Sunday Service	10	7
		NOT LISTED (NOT LISTED)		INC		

Redman,
Paulk
Debut

Matt Redman (above) scores his sixth top 10 on the Top Christian Albums chart as *Let There Be Wonder* arrives at No. 10 with 3,000 equivalent album units earned, according to Nielsen Music/MRC Data. Redman last reached the region in October 2017 with *Glory Song*, which opened and peaked at No. 2. Meanwhile, the new set's "The Same Jesus" lifts 49-41 on Christian Airplay, surging by 74% to 338,000 audience impressions.

Plus, Darius Paulk earns his first Hot Gospel Songs entry as "Strong Name" bows at No. 24, fueled by its No. 17 rank on Gospel Airplay (up 5% in plays). Paulk first broke through in the genre with a writing credit on VaShawn Mitchell's "Nobody Greater," a nine-week Hot Gospel Songs No. 1 in 2010-11.

—XANDER ZELLNER

TOP CHRISTIAN ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
1	1	#1 58 WKS	LAUREN DAIGLE ●	Look Up Child	74
		CENTRICITY/12TONE			
2	2	KANYE WEST	JESUS IS KING (Soundtrack)	15	
		G O O D / DEF JAM			
4	3	FOR KING & COUNTRY	Burn The Ships	70	
		CURB-WORD			
5	4	LAUREN DAIGLE ▲	How Can It Be	253	
		CENTRICITY/CAPITOL CMG			
6	5	NF	Therapy Session	198	
		CAPITOL CMG			
3	6	TAUREN WELLS	Citizen Of Heaven	2	
		REUNION/PLG			
7	7	CASTING CROWNS	Voice Of Truth: Ultimate Hits Collection	14	
		BEACH STREET/REUNION/PLG			
9	8	BETHEL MUSIC	Victory: Recorded Live	53	
		BETHEL			
8	9	MERCYME	I Can Only Imagine: The Very Best Of MercyMe	102	
		FAIR TRADE/PLG			
NEW	10	MATT REDMAN	Let There Be Wonder	1	
		INTEGRITY			
11	11	CASTING CROWNS	Only Jesus	64	
		BEACH STREET/REUNION/PLG			
10	12	HILLSONG UNITED	People	41	
		HILLSONG/SPARROW/CAPITOL CMG			
12	13	SKILLET ●	Awake	299	
		ARDENT/FAIR TRADE/ATLANTIC/PLG			
13	14	NF	Mansion	237	
		CAPITOL CMG			
NEW	15	WE ARE MESSENGERS	Power	1	
		CURB-WORD			
14	16	HILLSONG WORSHIP	Awake	17	
		HILLSONG/SPARROW/CAPITOL CMG			
17	17	WE THE KINGDOM	Live At The Wheelhouse (EP)	6	
		SPARROW/CAPITOL CMG			
10	18	ZACH WILLIAMS	Rescue Story	18	
		ESSENTIAL/PLG			
15	19	ELEVATION WORSHIP	Here As In Heaven	209	
		ELEVATION WORSHIP/ESSENTIAL WORSHIP/PLG			
22	20	TOBYMAC	The Elements	69	
		FOREFRONT/CAPITOL CMG			
18	21	ALAN JACKSON	Precious Memories Collection	138	
		ARC/EMI NASHVILLE/CAPITOL CMG			
16	22	HILLSONG WORSHIP	There Is More	96	
		HILLSONG/SPARROW/CAPITOL CMG			
23	23	TAUREN WELLS	Hills And Valleys	133	
		REUNION/PLG			
20	24	HILLSONG UNITED ●	Zion	325	
		HILLSONG/SPARROW/CAPITOL CMG			
25	25	ELEVATION WORSHIP	Hallelujah Here Below	71	
		ELEVATION WORSHIP/PLG			

TOP GOSPEL ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
1	1	#1 15 WKS	KANYE WEST	JESUS IS KING (Soundtrack)	15
		G O O D / DEF JAM			
2	2	SUNDAY SERVICE	Jesus Is Born	7	
		INC			
3	3	TASHA COBBS LEONARD	Heart. Passion. Pursuit	128	
		MOTOWN GOSPEL/CAPITOL CMG			
5	4	KIRK FRANKLIN	Long Live Love	36	
		FO YO SOUL/RCA/RCA INSPIRATION/PLG			
6	5	MARVIN SAPP	Playlist: The Very Best Of Marvin Sapp	238	
		VERITY/LEGACY			
4	6	KIRK FRANKLIN ●	Hello Fear	180	
		FO YO SOUL/VERITY/RCA INSPIRATION/PLG			
NEW	7	MINNESOTA STATE BAPTIST CONVENTION PRESENTS TREASURES YOUTH CHOIR	Treasures Youth Choir Live @ the Rock Hill	1	
		MINNESOTA STATE BAPTIST CONVENTION			
7	8	KORYN HAWTHORNE	Unstoppable	82	
		RCA INSPIRATION/PLG			
22	9	GG	The Nu Nation Project	166	
		GOSPEL CENTRIC/RCA/RCA INSPIRATION/PLG			
8	10	TRAVIS GREENE	Broken Record	14	
		RCA INSPIRATION/PLG			
9	11	TASHA COBBS	Grace (EP)	307	
		MOTOWN GOSPEL/CAPITOL CMG			
10	12	TRAVIS GREENE	The Hill	222	
		RCA INSPIRATION/PLG			
11	13	JONATHAN MCREYNOLDS	Make Room	100	
		EOE			

HOT DANCE/ELECTRONIC SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	#1 AIR RITMO (BAD BOYS FOR LIFE)	4 WKS	The Black Eyed Peas X J Balvin	1	17
2	2	HAPPIER	5	Marshmello & Bastille	1	77
3	3	HIGHER LOVE		Kygo X Whitney Houston	2	32
	4	ON THE FLOOR		Jennifer Lopez Featuring Pitbull	4	1
5	5	GOOD THINGS FALL APART		Illenium & Jon Bellion	3	39
7	6	LOSE CONTROL		Meduza x Becky Hill x GOODBOYS	6	17
6	7	RIDE IT.		DJ Regard	3	28
10	8	SAL QUE CALOR		Major Lazer & J Balvin Featuring El Alfa	6	22
4	9	POST MALONE		Sam Feldt Featuring RANI	4	37
8	10	TAKEAWAY		The Chainsmokers & Illenium Featuring Lennon Stella	3	29
9	11	FOREVER YOURS (TRIBUTE)		Kygo With Avicii & Sandro Cavazza	9	2
14	12	STM GET YOUR WISH		Porter Robinson	12	2
11	13	FAMILY		The Chainsmokers With Kygo	6	9
NEW	14	YOU BROKE MY HEART AGAIN		Teqkoi & Aiko	14	1
12	15	FAITH		Galantis & Dolly Parton Featuring Mr. Probz	10	15
13	16	ALONE, PT. II		Alan Walker & Ava Max	11	6
16	17	BAILA CONMIGO		Jennifer Lopez	16	17
17	18	IN YOUR ARMS		Illenium & X Ambassadors	15	25
18	19	I FEEL LOVE		Sam Smith	8	14
19	20	BODY BACK		Gryffin Featuring Maia Wright	14	16
23	21	FALLING IN LOVE		Dennis Kruissen Featuring Andrew Langston	18	3
21	22	PURPLE HAT		Sofi Tukker	15	16
24	23	USED TO LOVE		Martin Garrix & Dean Lewis	10	14
20	24	TURN ME ON		Riton X Oliver Heldens Featuring Vula	11	16
26	25	SAFETY 2020		GASHI, Chris Brown, Afro B & DJ Snake	25	2
27	26	RUSHING BACK		Flume Featuring Vera Blue	12	19
42	27	GREENLIGHTS		Krewella	21	3
32	28	ONE NIGHT		MK x Sonny Fodera Featuring Raphaella	28	5
28	29	GOD IS A DANCER		Tiesto & Mabel	13	20
29	30	NEED YOUR LOVE		Gryffin, Seven Lions & Noah Kahan	12	15
NEW	31	NEVER COME BACK		Caribou	31	1
NEW	32	OUTER SUNSET		Tycho	32	1
38	33	IN THE DARK		Vintage Culture, Fancy Inc	32	6
33	34	ON MY MIND		Diplo & SIDEPiECE	25	8
26	35	RABBIT HOLE		CamelPhat Featuring Jem Cooke	23	9
31	36	IN YOUR EYES		Robin Schulz Featuring Alida	14	4
30	37	FREE		Louis The Child With Drew Love	27	13
22	38	MORE THAN OK		R3HAB x Clara Mae x Frank Walker	22	2
41	39	I DON'T SEARCH I FIND		Madonna	39	5
NEW	40	HONEST		San Holo Featuring Broods	40	1
35	41	THIS IS REAL		Jax Jones & Ella Henderson	32	12
45	42	THERAPY		Duke Dumont	22	3
37	43	GRIZTRONICS		GRiZ & Subtronics	9	17
46	44	ALL NIGHT LONG		Jonas Blue & RetroVision	42	4
34	45	HARD TO SAY GOODBYE		Ekali & Illenium Featuring Chloe Angelides	30	9
43	46	JULIET & ROMEO		Martin Solveig & Roy Woods	36	6
44	47	ROAD		Lane 8 Featuring Arctic Lake	35	4
NEW	48	GOOD TIME GIRL		Sofi Tukker Featuring Charlie Barker	48	1
48	49	WANTED		NOTD x Daya	24	14
NEW	50	ANYTHING FOR YOU		Rosabel Featuring Tamara Wallace	50	1



'On The Floor' On The Charts

Following the Super Bowl LIV halftime show performance of Jennifer Lopez (above) and co-headliner Shakira in Miami on Feb. 2, Lopez's "On the Floor" (featuring Pitbull) — which closed her solo set — reenters the Dance/Electronic Digital Song Sales chart at No. 1, marking its first week atop the tally. The song, originally a No. 3 hit on the Billboard Hot 100 in 2011, sports a 1,015% vault to 5,000 sold in the week ending Feb. 6, according to Nielsen Music/MRC Data. It also debuts on the multimetric Hot Dance/Electronic Songs chart (which launched in 2013) at No. 4 with a 145% surge to 2.7 million U.S. streams.

Lopez briefly shared the halftime show stage with J Balvin, whose "Que Calor" (with Major Lazer and featuring El Alfa) reenters Dance/Electronic Digital Song Sales at No. 5 (1,000 sold, up 147%) and pushes 10-8 on Hot Dance/Electronic Songs.

—ERIC FRANKENBERG

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
2	1	THE CHAINSMOKERS		World War Joy	9	
3	2	MARSHMELLO		Marshmello: Fortnite Extended Set	53	
4	3	LADY GAGA		The Fame	308	
6	4	DJ SNAKE		Carte Blanche	29	
5	5	THE CHAINSMOKERS		Collage (EP)	170	
8	6	GRYFFIN		Gravity	16	
7	7	ILLENIU		Ascend	25	
9	8	THE CHAINSMOKERS		Memories...Do Not Open	148	
10	9	ALAN WALKER		Different World	60	
13	10	GORILLAZ		Demon Days	263	
11	11	ODESZA		A Moment Apart	126	
14	12	THE CHAINSMOKERS		Sick Boy	94	
15	13	CALVIN HARRIS		Funk Wav Bounces Vol. 1	136	
19	14	DAVID GUETTA		Nothing But The Beat	264	
18	15	KAYTRANADA		BUBBA	8	
16	16	CLEAN BANDIT		What Is Love?	61	
22	17	DAFT PUNK		Discovery	141	
17	18	AVICII		True	173	
12	19	SAM FELDT		Magnets EP	31	
20	20	DAFT PUNK		Random Access Memories	222	
NEW	21	DAN DEACON		Mystic Familiar	1	
NEW	22	SQUAREPUSHER		Be Up A Hello	1	
NEW	23	KREWELLA		Zer0	1	
23	24	M83.		Hurry Up, We're Dreaming.	87	
21	25	AVICII		TIM	36	

DANCE/ELECTRONIC DIGITAL SONG SALES™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
RE	1	ON THE FLOOR	Jennifer Lopez Feat. Pitbull	62		
1	2	RITMO (BAD BOYS FOR LIFE)	The Black Eyed Peas X J Balvin	17		
2	3	HIGHER LOVE	Kygo X Whitney Houston	32		
8	4	LOSE CONTROL	Meduza x Becky Hill x GOODBOYS	12		
RE	5	QUE CALOR	Major Lazer & J Balvin Feat. El Alfa	19		
7	6	HAPPIER	Marshmello & Bastille	77		
6	7	GOOD THINGS FALL APART	Illenium & Jon Bellion	39		
9	8	RIDE IT.	DJ Regard	25		
RE	9	DANCING ON MY OWN	Robyn	56		
10	10	SOMETHING JUST LIKE THIS	The Chainsmokers & Coldplay	155		
11	11	PURPLE HAT	Sofi Tukker	18		
14	12	GOOD TIME GIRL	Sofi Tukker Feat. Charlie Barker	3		
RE	13	DANCE AGAIN	Jennifer Lopez Feat. Pitbull	35		
23	14	I WILL SURVIVE	Gloria Gaynor	49		
13	15	FADED	Alan Walker	203		
18	16	POKER FACE	Lady Gaga	245		
16	17	THE MIDDLE	Zedd, Maren Morris & Grey	105		
19	18	CLOSER	The Chainsmokers Feat. Halsey	176		
22	19	WAKE ME UP!	Avicii	249		
17	20	I GOTTA FEELING	The Black Eyed Peas	374		
3	21	GET YOUR WISH	Porter Robinson	2		
RE	22	WEIGHTLESS	Marconi Union	20		
21	23	BAD ROMANCE	Lady Gaga	181		
25	24	PANIC ROOM	Au/Ra & CamelPhat	7		
20	25	ONE KISS	Calvin Harris & Dua Lipa	59		

SALES, AIRPLAY & STREAMING DATA FOR THE WEEK ENDING FEBRUARY 15, 2020. *BASED ON A NATIONAL SAMPLE OF CLUB DJ SETS. SONGS ARE RATED AS TO WHETHER THEY ARE NEWLY RELEASED TITLES OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP DANCE/ELECTRONIC ALBUMS: THE WEEK'S MOST POPULAR DANCE/ELECTRONIC ALBUMS, AS COMPILED BY NIELSEN MUSIC. TRACK EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS. DANCE/ELECTRONIC DIGITAL SONG SALES: THE WEEK'S TOP-DOWNLOADED DANCE/ELECTRONIC SONGS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. SEE CHARTS.LEGENDON.BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2020, PROMOTED BY GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED. KEVIN MAZUR/WIREIMAGE.COM

DANCE CLUB SONGS™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 IN THE DARK SPINNIN'	Vintage Culture, Fancy Inc	11
3	2	I DON'T SEARCH I FIND LIVE NATION/INTERSCOPE	Madonna	9
4	3	ALL NIGHT LONG ELECTRONIC NATURE/ASTRALWERKS/CAPITOL	Jonas Blue & RetroVision	9
8	4	BAILA CONMIGO SONY MUSIC LATIN	Jennifer Lopez	6
6	5	RAISING HELL KEMOSABE/RCA	Kesha Feat. Big Freedia	8
12	6	(I'M GONNA) LOVE ME AGAIN PARAMOUNT PICTURES/ROCKET/INTERSCOPE	Elton John & Taron Egerton	7
1	7	RABBIT HOLE COLUMBIA	CamelPhat Feat. Jem Cooke	10
10	8	ANYTHING FOR YOU CARRILLO	Rosabel Feat. Tamara Wallace	8
16	9	SAD SPINNIN'	Chico Rose Feat. Afrojack	7
9	10	GRAVEYARD CAPITOL	Halsey	12
18	11	BREAK THE WHEEL DAUMAN	Kendra Erika	8
14	12	I FEEL LOVE CAPITOL	Sam Smith	12
11	13	SOUTH OF THE BORDER ATLANTIC	Ed Sheeran Feat. Camila Cabello & Cardi B	12
7	14	DON'T START NOW WARNER	Dua Lipa	12
5	15	MOVING ON UP SWISHCRAFT	Heather Small Feat. Dirty Disco And Matt Consola	10
17	16	ENERGY GLIDESONIC	Glidesonic	10
13	17	JUST A LIE FLY AGAIN	Kristine W	10
22	18	USED TO LOVE STMPD RCRDS/RCA	Martin Garrix & Dean Lewis	4
23	19	ON MY MIND HIGHER GROUND	Diplo & SIDEPIECE	6
25	20	LIVING FOR THE MUSIC SWISHCRAFT	Brett Oosterhaus & Debby Holiday	5
19	21	KICKBACK UNDERGROUND ANGEL/BROKEN	NIK:11 Feat. Quiwey Collins	8
38	22	GG THERAPY VIRGIN/ASTRALWERKS/CAPITOL	Duke Dumont	1
15	23	TURN ME ON MINISTRY OF SOUND/RCA/SONY MUSIC	Riton X Oliver Heldens Feat. Vula	14
20	24	RITMO (BAD BOYS FOR LIFE) BEP/WE THE BEST/EPIC	The Black Eyed Peas X J Balvin	14
34	25	LOVE HANGOVER 2020 MOTOWN/CAPITOL	Diana Ross	2
29	26	GIRLS NIGHT OUT STARGIRL/DAUMAN	Debbie Gibson	4
28	27	ALIVE AUDIO+PLAY	Joey Suarez	5
27	28	JUST THE SAME SONY MUSIC CANADA/418	AP3	5
24	29	DANCE MONKEY BAD BATCH/ELEKTRA/EMG	Tones And I	9
31	30	GET BACK TO LOVE DAUMAN	Kris James	4
35	31	TURN YOUR WORLD AROUND RADIKAL	Bimbo Jones & Thelma Houston	3
26	32	I HATE ME TOO FLYING BOY	Eda Green	6
30	33	PIECES BKM	Avery Raquel	6
39	34	ANTHEM ASTRALWERKS/CAPITOL	Connor Bvrns, Bonn	3
33	35	BETTER DAY JUNGLE TIPPING/ASTRALWERKS/CAPITOL	Young Bombs Feat. Aloe Blacc	9
HOT SPOT DEBUT	36	FOREVER YOURS (TRIBUTE) INEFFABLE/ISLAND/REPUBLIC	Kygo With Avicii & Sandro Cavazza	1
32	37	LOSE CONTROL VIRGIN/ASTRALWERKS/CAPITOL	Meduza x Becky Hill x GOODBOYS	16
50	38	AMERICAN BEAUTY JAPANICA	Alya	2
21	39	DREAMLAND X2/AWAL-KOBALT	Pet Shop Boys Feat. Years & Years	13
43	40	EVERYTHING I WANTED DARKROOM/INTERSCOPE	Billie Eilish	6
42	41	ONE NIGHT AREA 1Q/BIG ON BLUE/ULTRA	MK x Sonny Fodera Feat. Raffaella	4
40	42	STARS ABOUT YOU 2220	5WEST	6
NEW	43	GOOD MAN SONGBIRD/DAUMAN	Hilary Roberts	1
NEW	44	I WANT IT ALL CUTTING	Julio Mena	1
37	45	TRAMPOLINE PHOTO FINISH/CAROLINE	SHAED	17
NEW	46	PERSONAL JESUS LOVE ANIMAL	Michelle Kash	1
49	47	GOOD AS HELL NICE LIFE/ATLANTIC	Lizzo	17
NEW	48	MONEY RADIKAL	Klaas	1
44	49	CAME FOR THE LOW ZHU/MUSIC/ASTRALWERKS/CAPITOL	ZHU & partywithray	13
41	50	MOTIVATION KEEP COOL/RCA	Normani	13

BOXSCORE

billboard

FEB. 15 2020

CONCERT GROSSES

GROSS PER TICKET PRICE(S)	ARTIST	VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
\$4,175,323 \$499/\$50	GEORGE STRAIT	T-MOBILE ARENA, LAS VEGAS JAN 31-FEB 1	31,556 32,077 TWO SHOWS	MESSINA TOURING GROUP/A&E PRESENTS
\$3,575,970 (\$4,065,425 KRONA) \$94.48/\$41.99	AVICII TRIBUTE CONCERT	FRIENDS ARENA, SOLNA, SWEDEN DEC. 5	51,089 58,504	JOHAN MODE
\$2,930,802 (\$2,647,950 EUROS) \$444.63/\$83.37	MADONNA	COLISEU DOS RECREIOS, LISBON, PORTUGAL JAN 12, 14, 16, 18, 21, 23	15,493 SIX SHOWS SIX SELLOUTS	LIVE NATION
\$2,725,143 \$650/\$20	RICKY MARTIN	COLISEO DE PUERTO RICO, SAN JUAN, PUERTO RICO FEB 7-9	31,927 34,085 THREE SHOWS	TM ENTERTAINMENT
\$2,697,988 \$249.75/\$199.75/\$149.75/ \$99.75/\$79.75	GEORGE STRAIT	INTRUST BANK ARENA, WICHITA, KAN JAN 24	14,442 SELLOUT	MESSINA TOURING GROUP/A&E PRESENTS
\$2,685,360 (\$3,981,342 AUSTRALIAN) \$145.35/\$89.94	MICHAEL BUBLE	QUODS BANK ARENA, SYDNEY FEB 7-8	23,010 23,719 TWO SHOWS	TEG DAINTY
\$2,449,082 \$369/\$83	ANDREA BOCELLI	CAPITAL ONE ARENA, WASHINGTON, D.C. DEC. 15	13,288 14,288	GELB PRODUCTIONS
\$2,159,747 \$361/\$81	ANDREA BOCELLI	AT&T CENTER, SAN ANTONIO, TEXAS DEC. 11	12,137 13,337	GELB PRODUCTIONS, TOBIN CENTER
\$1,769,661 \$577.25/\$40.43	CALIBASH	T-MOBILE ARENA, LAS VEGAS JAN 25	13,673 15,377	SBS ENTERTAINMENT
\$1,299,920 \$157/\$72	TOOL	STATE FARM ARENA, ATLANTA, GA JAN 28	11,751 SELLOUT	LIVE NATION
\$1,260,454 \$439.91/\$39.88	DIA NACIONAL DE LA BANDA	T-MOBILE ARENA, LAS VEGAS JAN 24	12,280 15,375	SBS ENTERTAINMENT
\$960,860 \$135/\$79.50/\$59.50/ \$39.50/\$19.50	TEDESCHI TRUCKS BAND	CHICAGO THEATRE, CHICAGO JAN 17-18, 24-25	13,970 14,212 FOUR SHOWS THREE SELLOUTS	LIVE NATION
\$887,592 (\$680,303) \$247.38/\$50.13	SLIPKNOT	SSE HYDRO, GLASGOW, SCOTLAND JAN 18	13,048 SELLOUT	LIVE NATION
\$780,150 \$136/\$106) \$75/\$55/\$45	YAMS DAY	BARCLAYS CENTER, BROOKLYN JAN 17	13,128 SELLOUT	LIVE NATION
\$681,267 \$129.95/\$29.95	PITBULL	SAVE MART CENTER, FRESNO, CALIF FEB 7	9,911 10,151	LIVE NATION
\$625,509 (\$479,089) \$69.85/\$50.27	SLIPKNOT	UTILITA ARENA, NEWCASTLE, ENGLAND JAN 17	9,331 9,565	LIVE NATION
\$603,441 (\$,744,610 KRONA) \$90.34/\$55.67	FIVE FINGER DEATH PUNCH	HOVET, STOCKHOLM, SWEDEN JAN 22	8,797 9,023	LIVE NATION
\$556,887 \$90.75/\$25	MIRANDA LAMBERT	FORD CENTER, EVANSVILLE, IND JAN 25	7,837 8,830	LIVE NATION
\$556,734 \$199/\$179) \$139) \$89) \$69	STRAY KIDS	HULLU THEATER AT MADISON SQUARE GARDEN, NEW YORK JAN 29	4,004 4,825	SUBKULTURE ENTERTAINMENT
\$488,860 \$130) \$94.50) \$80) \$64	MIKE EPPS	MICROSOFT THEATER, LOS ANGELES FEB 1	6,336 6,847	GOLDENVOICE PRESENTS
\$459,972 (\$412,650 EUROS) \$74.82/\$36.94	ANDREA BERG	BARCLAYCARD ARENA, HAMBURG, GERMANY JAN 17	7,070 11,653	GLOBAL EVENT & ENTERTAINMENT
\$450,751 \$255) \$185) \$105) \$79	LOUD RECORDS 25TH ANNIVERSARY	RADIO CITY MUSIC HALL, NEW YORK JAN 30	4,945 5,811	LIVE NATION
\$394,064 (\$,740,220 KRONA) \$52.15	MARKOOLIO	ERICSSON GLOBE, STOCKHOLM, SWEDEN DEC. 7	7,629 12,359	UNITED STAGE ARTIST
\$329,018 (\$433,541 CANADIAN) \$67.92/\$37.57	KORN & BREAKING BENJAMIN	BELL CENTRE, MONTREAL, QUEBEC JAN 28	5,685 6,500	EVENKO, LIVE NATION, GREENLAND PRODUCTIONS
\$306,505 \$89.75) \$15.80	TOBYMAC	SPECTRUM CENTER, CHARLOTTE, N.C. FEB 1	7,858 8,922	AWAKENING EVENTS
\$304,735 \$165) \$45	BANDA MS	H-E-B CENTER AT CEDAR PARK, CEDAR PARK, TEXAS FEB 7	3,604 5,147	LMEVENTS, INC
\$304,247 (\$273,908 EUROS) \$78.31/\$29.99	ONE VISION OF QUEEN	BARCLAYCARD ARENA, HAMBURG, GERMANY JAN 11	4,901 7,411	SEMMELE CONCERTS
\$297,249 (\$443,642 AUSTRALIAN) \$70.59	BILLY IDOL	HORDERN PAVILION, SYDNEY FEB 1	4,746 5,166	FRONTIER TOURING
\$296,575 (\$267,306 EUROS) \$50.89) \$31.60	SILBERMOND	BARCLAYCARD ARENA, HAMBURG, GERMANY JAN 22	6,679 9,795	FKP SCORPIO KONZERT/PRODUKTIONEN
\$276,165 \$50) \$25	JAUZ	BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO FEB 1	6,461 7,500	ANOTHER PLANET ENTERTAINMENT
\$275,219 (\$401,065 AUSTRALIAN) \$58.33	MAC DEMARCO	HORDERN PAVILION, SYDNEY JAN 10	5,345 SELLOUT	FRONTIER TOURING
\$267,320 (\$204,828) \$91.36) \$43.72	ASHANTI	EVENTIM APOLLO, LONDON JAN 31	5,167 SELLOUT	TCO GROUP
\$263,112 (\$346,840 CANADIAN) \$60.69) \$37.93	IL VOLO	PLACE BELL, LAVAL, QUEBEC JAN 30	4,979 SELLOUT	EVENKO
\$256,223 (\$374,763 AUSTRALIAN) \$83.62) \$62.69	ELROW	HORDERN PAVILION, SYDNEY JAN 25	3,853 5,377	HARDWARE
\$250,207 \$135) \$49.75	IL VOLO	BOCH CENTER - SHUBERT THEATRE, BOSTON, MASS FEB 3	2,749 3,207	NS2/FPC LIVE



10 Million Strait

George Strait (above) continued his *Strait to Vegas* residency at the T-Mobile Arena in Las Vegas with two chart-topping shows on Jan. 31 and Feb. 1. The double-header grossed \$4.2 million and sold 31,556 tickets, according to figures reported to Billboard Boxscore, pushing Strait's reported career total past 10 million tickets sold (10,031,222).

It is Strait's 21st time ruling the Boxscore chart, dating back to a July 7, 1990, concert at The Summit in Houston, where he took in \$287,000 with a quaint \$21 ticket. (His recent residency's cheapest seat was \$50.)

Strait also hits No. 5 on the chart with a non-Vegas concert, grossing \$2.7 million from a Jan. 24 show at INTRUST Bank Arena in Wichita, Kan.

—ERIC FRANKENBERG

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My Billboard Moment

Linda Perry

SONGWRITER-PRODUCER;
CO-FOUNDER/OWNER, WE ARE HEAR

One of the music industry's most pervasive hitmakers, Linda Perry has had success as an artist (4 Non Blondes), songwriter-producer (P!nk, Christina Aguilera, Dolly Parton) and label founder (Custard, Rockstar Records, We Are Hear). The LGBTQ icon says that performing at her first Billboard Music Awards in 1993 made her and the band feel like "we were fucking making it. We could see it happening in real time."

When 4 Non Blondes hit No. 1 on [Billboard's] Heatseekers [Albums chart], we just knew we were going to the majors. With "What's Up," I wrote a legacy classic at 24. It's a very personal punk-folk song based on frustration. At the Billboard Music Awards, there were obstacles for us to climb because of the nature of being so out, but I don't feel it ever got in our way. I didn't make a statement that night — I made a statement the moment I never cared about being who I was. My guitar said ["dyke"] on it, but it was always like that. Our performance was emotional, and you could tell that we were legit, good players. Around that time, the Grammys had become stale and lost their rock'n'roll edge, when everyone started showing up in ball gowns and tuxedos. The BBMAs were the more fun award show. It was a party. I met Sean Penn — what a high that was — and Stephen Dorff stole my hat and goggles. Alan Thicke sat behind me and gave me the biggest hug after our performance. He said, "You've got something, kid." That night had a very big impact on me and the band, and opened people's minds about who 4 Non Blondes really were.

—AS TOLD TO NICK WILLIAMS

THE LEGACY

4 Non Blondes' *Bigger, Better, Faster, More!* has sold 1.7 million copies, according to Nielsen Music/MRC Data.

Perry co-wrote/produced eight songs on P!nk's 2001 album, *Missundaztood*, which spent 90 weeks on the Billboard 200 and reached No. 6.

Perry has received four Grammy nominations, including for producer of the year, non-classical in 2018, the ninth woman ever to be honored in the category.

"Linda is a master songwriter that radiates a bright light of authenticity and creativity that can only come from the soul of a true artist."

—ADAM BRAVIN,
SHE WANTS REVENGE

Perry photographed by
David Needleman in 2014.

billboard



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A portrait of Mariah Carey with long, wavy, light brown hair, wearing a black strapless top. She is holding a vintage-style silver microphone to her mouth with her right hand, which features a large butterfly-shaped ring and a multi-strand bracelet. Her left hand also has a multi-strand bracelet. The background is a solid dark grey.

**WE
BELONG
TOGETHER.**

MARIAH,
WELCOME TO THE ASCAP FAMILY

 **ascap** WE CREATE MUSIC