

THE YEAR IN MUSIC:
WHAT WE LEARNED

IT'S THE MOST LUCRATIVE
TIME OF THE YEAR

WHO TOPPED THE
2020 CHARTS?

billboard

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THE No. 1s ISSUE

Interscope boss **JOHN JANICK** and his star artists — like **SELENA GOMEZ**,
BILLIE EILISH and **DABABY** — reveal what makes a hit now



**Billboard 200
#1 Record Breaking Year
56 Top Charts**

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billboard Hot 100®



Carey

Carey's 'Christmas' Back Atop The Highest Bough

MARIAH CAREY'S "ALL I WANT FOR CHRISTMAS IS YOU" returns to No. 1 on the Billboard Hot 100. The song, originally released on her 1994 album, *Merry Christmas*, and which first led for three weeks last holiday season, adds its fourth frame at the peak. It matches the reign of the only other holiday song to have topped the chart: "The Chipmunk Song," by The Chipmunks with David Seville, which spent four weeks at No. 1 in 1958-59.

"Christmas" leads the Hot 100 with 31.4 million U.S. streams (up 19%), 27.1 million radio airplay audience impressions (up 11%) and 7,000 downloads sold (up 8%), according to Nielsen Music/MRC Data. It posts a seventh week at No. 1 on the Streaming Songs chart and crowns the multimetric Holiday 100 for a 43rd frame (of the chart's 48 total weeks since the list launched in 2011).

"I've grown to love it more because I used to always listen through it and pick it apart at Christmas against all the other Christmas songs," Carey recently told *Billboard*. "Like, 'Why didn't I change this part? I wish I could've done that over,' because I did it so early on, so young. Still, it makes me happy every year."

—GARY TRUST

WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	CERTIFICATION	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
14	2	1	#1 STM ALL I WANT FOR CHRISTMAS IS YOU W. AFANASIEFF, M. CAREY (M. CAREY, W. AFANASIEFF)	▲	Mariah Carey COLUMBIA/LEGACY	1	41
2	1	2	MOOD D. FEELI, B. SLATKIN, K. BEAZY (G. L. VON JONES, D. FEELI, B. SLATKIN, K. BACH, M. I. OLMO)	▲	24kGoldn Feat. iann dior RECORDS/COLUMBIA	1	18
21	4	3	ROCKIN' AROUND THE CHRISTMAS TREE D. BRADLEY (J.D. MARKS)		Brenda Lee DECCA/MCA NASHVILLE/UME	2	36
4	3	4	POSITIONS LONDON ON DA TRACK, TBHITS, MR. FRANKS (A. GRANDE, T.L. BROWN, N.A. CHARLES, A. BARRETT, S. FRANKS, B.V. BATES, L.T. HOLMES, J. JARVIS)		Ariana Grande REPUBLIC	1	7
31	9	5	JINGLE BELL ROCK D. BRADLEY (J.C. BEAL, J.R. BOOTHE)		Bobby Helms DECCA/MCANASHVILLE/GEFFEN/UME	3	33
37	12	6	IT'S THE MOST WONDERFUL TIME OF THE YEAR R. MERSEY (G. WYLE, E. POLA)		Andy Williams COLUMBIA/LEGACY	6	18
9	11	7	BLINDING LIGHTS MAX MARTIN, D.T. HOLTER, THE WEEKND (A. TESFAYE, A. BALSHE, J. QUENNEVILLE, MAX MARTIN, D.T. HOLTER)	▲	The Weeknd XO/REPUBLIC	1	54
7	6	8	LAUGH NOW CRY LATER CARD ON THE BEAT, GRY, YUNG EXCLUSIVE, R. CHAHAYED (A. GRAHAM, R. LATOUR, R.A. MARTINEZ, D. JACKSON, R. CHAHAYED, D.D. BANKS)		Drake Feat. Lil Durk OVO SOUND/REPUBLIC	2	17
6	7	9	HOLY J. JOEGARD, J. BELLION, TBHITS, MR. FRANKS (J.D. BIEBER, J.D. BELLION, M.R. POLLACK, J. JOEGARD, T.L. BROWN, C.J. BENNETT, A.M. JONES, S. FRANKS)	●	Justin Bieber Feat. Chance The Rapper RAYMOND BRAUN/DEF JAM	3	12
45	16	10	FELIZ NAVIDAD R. JARRARD (J. FELICIANO)		Jose Feliciano RCA/LEGACY	10	12

51
CJ
"Whopty"



The 23-year-old Staten Island native's first Hot 100 entry also rises to the top 10 on the Rap Streaming Songs chart, at No. 8.

How did growing up in New York influence you musically?

My influences are artists like 50 Cent, JAY-Z, Nas — that whole New York early-2000s era. I started rapping at 16 years old, but I didn't take it seriously until last year. Then "Whopty" came about. I'm trying to bring New York back and keep that vibe going. The whole [Brooklyn] drill scene is definitely a thing. Rest in peace, Pop [Smoke] — we're trying to keep that legacy.

How did "Whopty" come together?

I got the beat on YouTube — I was just typing in "drill beats," and the sample [from Indian film *Sanam Re*] caught my attention. It was an uptempo beat and went crazy. I reached out immediately to [producer] Pxcoyo. As soon as I finished the song, my engineer played it back, and hearing it for the first time, I was like, "This might be something." I dropped the song a week after.

What's next for your career?

I want to do a six- or seven-song EP next year and just keep putting out singles for now [to] keep that momentum up — I think I have something with Scott Storch [coming]. I'm working on some merch. My uncle is James Cruz, a manager in the music industry [who] has worked with Nicki Minaj, Diddy, 50 Cent and Busta Rhymes. He's definitely a huge help in what I got going on.

—ANDREW UNTERBERGER



17
BAD BUNNY & JHAY CORTEZ
"Dákiti"

With 19.8 million U.S. streams, the track is the only nonholiday hit in the top 10 of the Streaming Songs chart (at No. 6). The nine seasonal songs in the tier mark a new high, surpassing the prior best of eight (Jan. 4).

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
42	21	11	LAST CHRISTMAS	2	Wham!	11	17
	5	8	I HOPE	3	Gabby Barrett Feat. Charlie Puth	3	50
	17	15	GO CRAZY		Chris Brown & Young Thug	9	31
	-	24	A HOLLY JOLLY CHRISTMAS		Burl Ives	4	17
	49	22	LET IT SNOW, LET IT SNOW, LET IT SNOW		Dean Martin	15	11
	48	18	THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU)		Nat King Cole	11	24
	15	5	DAKITI		Bad Bunny & Jhay Cortez	5	6
	12	14	AIR BODY		Megan Thee Stallion	12	3
	10	13	LEMONADE		Internet Money & Gunna Feat. Don Toliver & NAV	6	17
	-	23	SLEIGH RIDE		The Ronettes	20	9

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
16	17	21	FOR THE NIGHT		Pop Smoke Feat. Lil Baby & DaBaby	6	23
18	19	22	KINGS & QUEENS		Ava Max	13	18
11	20	23	THEREFORE I AM		Billie Eilish	2	5
3	10	24	DYNAMITE		BTS	1	16
-	30	25	UNDERNEATH THE TREE		Kelly Clarkson	25	7
30	25	26	34+35		Ariana Grande	8	6
24	26	27	LEVITATING		Dua Lipa Feat. DaBaby	20	10
29	27	28	BANG!		AJR	24	23
-	34	29	HAPPY HOLIDAY / THE HOLIDAY SEASON		Andy Williams	24	6
		30	ON ME		Lil Baby	30	1
-	41	31	CHRISTMAS (BABY PLEASE COME HOME)		Darlene Love	29	5
-	37	32	WHITE CHRISTMAS		Bing Crosby	12	18
-	39	33	IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS		Michael Buble	33	3
-	40	34	RUDOLPH THE RED-NOSED REINDEER		Gene Autry	16	10
-	45	35	IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS		Perry Como and The Fontane Sisters	28	6
-	36	36	HERE COMES SANTA CLAUS (RIGHT DOWN SANTA CLAUS LANE)		Gene Autry	28	8
-	47	37	(THERE'S NO PLACE LIKE) HOME FOR THE HOLIDAYS		Perry Como	32	5
8	38	38	MONSTER		Shawn Mendes & Justin Bieber	8	3
		39	SANTA TELL ME		Ariana Grande	39	6
		40	RUN RUDOLPH RUN		Chuck Berry	36	6
		41	ERRBODY		Lil Baby	41	1
26	35	42	ROCKSTAR		DaBaby Feat. Roddy Ricch	1	34
23	33	43	WAP		Cardi B Feat. Megan Thee Stallion	1	18
19	29	44	SAVAGE LOVE (LAXED - SIREN BEAT)		Jawsh 685 x Jason Derulo	1	26
		45	WONDERFUL CHRISTMASTIME		Paul McCartney	45	2
41	52	46	WHAT YOU KNOW BOUT LOVE		Pop Smoke	25	14
39	48	47	WHATS POPPIN		Jack Harlow Feat. DaBaby, Tory Lanez & Lil Wayne	2	44
55	51	48	HOLIDAY		Lil Nas X	37	4
20	32	49	MORE THAN MY HOMETOWN		Morgan Wallen	15	26
32	46	50	LONELY		Justin Bieber & benny blanco	14	8

SALES, AIRPLAY & STREAMING DATA: NIELSEN MUSIC/MRC DATA. STREAMING DATA: SPOTIFY, APPLE MUSIC, TIDAL, DEEZER, PANDORA, IHeartRadio, Amazon Music, YouTube Music. CHARTS: BILLBOARD.COM. PHOTOGRAPHS: GETTY IMAGES. THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC/MRC DATA. SALES DATA AS COMPILED BY NIELSEN MUSIC/MRC DATA. 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 FOR COMPLETE RULES AND EXPLANATIONS. © 2020. PROMOTED BY GLOBAL MEDIA, LLC AND NIELSEN MUSIC/MRC DATA, INC. ALL RIGHTS RESERVED.



Hollywood's Bleeding
#1 Billboard 200 Album of the Year

#1 Billboard 200 (5 Weeks)

8 Billion Streams

2020 Billboard Music Award
Top Streaming Songs Artist

"Circles" (4X Platinum)

3 Grammy® Nominations
Including Album of the Year

Artist of the Year

**Post
Malone**

republic
records

WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	CERTIFICATION	Artist	IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
66	69	51	WHOPTY PKDDYO (C.D.SORIANO,C.ANTONIOU,MITHOON)		CJ	CJ MUSIC GROUP/WARNER	51	5
51	56	52	BIG, BIG PLANS ● J.MOI (J.DURRETT,C.LANE,E.K.SMITH)		Chris Lane	BIG LOUD	42	10
56	58	53	SAL DIAMONDS SHELLBACK, O.GORRES (S.SMITH,SHELLBACK,O.GORRES)		Sam Smith	CAPITOL	40	12
47	55	54	BETTER TOGETHER S.MOFFATT (L.COMBS,D.ISBELL,R.MONTANA)		Luke Combs	RIVER HOUSE/COLUMBIA NASHVILLE	30	10
35	54	55	HAWAI THE RUDEBOYZ,JOHNNIE WONDER,KETIYU,J.L.LONDONO,ARIAS,B.SMAICER,LEZCHANO,CHARRAK,M.JIMENEZ LONDONO,GE.BARRERA,P.CANOMKY,LA.SENSA,JE.ESPINOSA,CUERVA,LU.BE.MARRIN,J.CIVARGAS,M.CRUZ		Maluma & The Weeknd	SONY MUSIC L ATIN/RCA	12	16
61	63	56	AIN'T ALWAYS THE COWBOY B.BUTLER,R.GORE,J.PARDI (B.KINNEY,J.THOMPSON)		Jon Pardi	CAPITOL NASHVILLE	55	15
44	49	57	HAPPY ANYWHERE S.HENDRICKS (R.COPPERMAN,J.OSBORNE,M.JENKINS)		Blake Shelton	Feat. Gwen Stefani WARNER MUSIC NASHVILLE/WMN	36	20
52	62	58	STARTING OVER D.COBBS,C.STAPLETON (C.STAPLETON,M.HENDERSON)		Chris Stapleton	MERCURY NASHVILLE	25	15
-	75	59	UNDER THE MISTLETOE J.SHATKIN,A.EUBANKS (K.CLARKSON,A.EUBANKS)		Kelly Clarkson & Brett Eldredge	WARNER MUSIC NASHVILLE/ ATLANTIC/WMN	59	2
58	66	60	I SHOULD PROBABLY GO TO BED D.SMYERS,(D.SMYERS, S.MOONEY,S.M.DOUGLAS,J.G.EVIGAN)		Dan + Shay	WARNER MUSIC NASHVILLE/WARNER/WAR	42	19
50	61	61	LOVE YOU LIKE I USED TO ● D.HUFF,C.BROWN,R.DICKERSON (R.DICKERSON,C.BROWN,P.WELLING)		Russell Dickerson	TRIPLE TIGERS	31	14
68	71	62	B.S. ▲ FISTICUFFS,(J.A.E.CHILOMBO, B.K.WARFIELD,M.ROBINSON,S.M.ANDERSON,H.E.R.)		Jhene Aiko	Feat. H.E.R. 2 FISH/ART CLUB/ ARTUM/DEF JAM	24	19
NEW	63	63	WITHOUT YOU D.FEDI,B.SLATKIN (C.HOWARD,B.WALSH,O.FEDI,B.SLATKIN)		The Kid LAROI	COLUMBIA	63	1
63	67	64	YOU BROKE ME FIRST. ● B.HARNAGE (T.MCRAE,B.HARNAGE,V.ZARD)		Tate McRae	RCA	50	16
65	70	65	MR. RIGHT NOW METRO BOOMIN,DAVID & ELI,(S.B.A.JOSEPH,L.T.WAYNE,A. GRAHAM,J.A.DONALD,T.KOBANG,D.RUOFF,E.K.LUGHAMMER)		21 Savage & Metro Boomin	Feat. Drake BOOMINATI/SLAUGHTER BOOMIN/REPUBLIC/EPIC	10	10
53	68	66	FOREVER AFTER ALL CHIP MATTHEWS,J.D.SINGLETON (L.COMBS,(L.COMBS,D.PARKER,R.WILLIFORD)		Luke Combs	RIVER HOUSE/ COLUMBIA NASHVILLE	2	7
67	73	67	MY EX'S BEST FRIEND T.L.BARKER (R.C.BAKER,T.L.BARKER,N.A.LONG,M.T.MUSTO)		Machine Gun Kelly X blackbear	EST19XX/BAD BOY/ INTERSCOPE	28	17
54	59	68	PRISONER ANDREW WAT,T.THE MONSTERS & STRANGERZ,(M.CYRUS,A.WOTMAN, J.K.JOHNSON,M.LOMAX,S.JOHNSON,A.TAMPOSI,J.D.BELLION,M.R.POLLACK,D.LIPA)		Miley Cyrus	Feat. Dua Lipa RCA	54	3
59	76	69	7 SUMMERS J.MOI (M.WALLEN,S.MCANALLY,J.OSBORNE)		Morgan Wallen	REPUBLIC/BIG LOUD	6	17
57	77	70	WONDER KID HARPOON,S.MENDES,N.MERCEREAU (S.MENDES,SCOTT HARRIS,T.HULL,N.MERCEREAU)		Shawn Mendes	ISLAND/ REPUBLIC	18	10
-	83	71	ROCKIN' AROUND THE CHRISTMAS TREE HARY (J.D.MARKS)		Justin Bieber	RAYMOND BRAUN/DEF JAM	71	2
NEW	72	72	REAL SHIT NOT LISTED (NOT LISTED)		Juice WRLD x benny blanco	GRADE A/INTERSCOPE	72	1
75	57	73	MIDNIGHT SKY ANDREW WAT,T.L.BELL,(M.CYRUS,A.WOTMAN, L.B.BELL,A.TAMPOSI,I.JUBER,J.D.BELLION,S.NICKS)		Miley Cyrus	RCA	14	17
-	53	74	LA NOCHE DE ANOCHE CHRIS JEDAY,GABY MUSIC,J.E.ORTIZ RIVERA,(B.A.MARTINEZ OCASIO, C.E.ORTIZ RIVERA,J.G.RIVERA VAZQUEZ,J.E.ORTIZ RIVERA,VILA TOBELLA)		Bad Bunny & ROSALIA	RIMAS	53	2
-	65	75	DICKED DOWN IN DALLAS A.MAXWELL,G.SAXMAN (B.M.GAFFORD,M.C.MCKINNEY,A.J.TROSCCLAIR)		Trey Lewis	TREY LEWIS	65	2
NEW	76	76	OH SANTA! M.CAREY,D.MOORE II,SIX7 (M.CAREY,J.DUPRI,B.M.COX)		Mariah Carey	Feat. Ariana Grande & Jennifer Hudson LEGACY/EPIC	76	1
77	91	77	TYLER HERRO BDI,IDA,S.STORCH,J.A.SWEET,NEENYO (J.HARLOW,M.J.SAMUELS,S.S.STORCH,J.A.SWEET,S.SEATON)		Jack Harlow	GENERATION NOW/ATLANTIC	34	7
76	82	78	CHAMPAGNE NIGHT S.MCANALLY,A.DEROBERTS,(D.HAYWOOD,C.KELLEY,H.SCOTT,P.CONROY, E.R.DEAN,A.DEROBERTS,T.A.GEMZA,S.MCANALLY,M.R.MERLO,R.B.TEODER,D.HOMSON)		Lady A	BIG LG	75	8
79	93	79	GOOD TIME ● N.MOON,J.MURTY (N.MOON,J.MINTON,A.MOON,J.MURTY,M.TRUSSELL)		Niko Moon	RCA NASHVILLE	71	10
-	95	80	FAVORITE TIME OF YEAR G.WELLS (C.UNDERWOOD,H.LINSEY,C.DESEFANO)		Carrie Underwood	CAPITOL NASHVILLE	80	2



10 | JOSÉ FELICIANO
"Feliz Navidad"

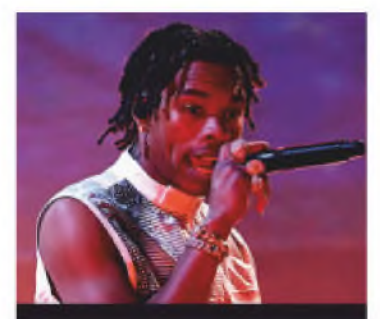
The holiday classic hits the Hot 100's top 10 for the first time, 50 years after its original release, with 23 million in airplay audience, 18.5 million U.S. streams and 3,000 sold, according to Nielsen Music/MRC Data. Feliciano — who performed on NBC's *The Tonight Show Starring Jimmy Fallon* and CBS *Sunday Morning* during the tracking week — adds his second top 10, after his version of The Doors' "Light My Fire" (No. 3, 1968). "I have everything," Feliciano recently told *Billboard*. "All I want is for my wife to give me another 40-something years together." —G.T.

WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	CERTIFICATION	Artist	IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
74	85	81	THROAT BABY (GO BABY) ADAMS LIDES, CHI CHI (K.DUNCAN)		BRS Kash	TEAM LITTY/LVRN/INTERSCOPE	69	8
84	90	82	HIT DIFFERENT THE NEPTUNES,(T.W.GRIFFIN JR., S.I.ROWE,P.L.WILLIAMS,C.HUGO,R.BISEL,A.CLEMONS JR.)		SZA	Feat. Ty Dolla Sign TOP DAWG/ RCA	29	14
81	92	83	GOLDEN ● T.JOHNSON,KID HARPOON (H.STYLES,T.HULL,M.ROWLAND,T.JOHNSON)		Harry Styles	ERSKINE/ COLUMBIA	74	8
73	88	84	TOOK HER TO THE O CHOPSSQUAD DJ (D.BENNETT)		King Von	ONLY THE FAMILY/EMPIRE	47	5
64	80	85	POV TBHITS,MR.FRANKS,D.FRID (A.GRANDE,T.L.BROWN,S.FRANKS,D.FRID,T.M.PARKS)		Ariana Grande	REPUBLIC	40	6
62	89	86	DON'T STOP BUDDAHBLESS (M.J.PETE,J.L.WILLIAMS,T.B.DOUGLAS, SR.)	1501 CERTIFIED/300	Megan Thee Stallion	Feat. Young Thug 1501 CERTIFIED/300	30	10
87	98	87	HOLE IN THE BOTTLE J.FRASURE,K.BALLERINI (K.BALLERINI,S.JONES,H.LINSEY,J.FRASURE,A.GORLEY)		Kelsea Ballerini	BLACK RIVER	72	9
NEW	88	88	TAKE ME HOME FOR CHRISTMAS D.SMYERS,(D.SMYERS,A.ALBERT, J.REYNOLDS,J.M.SCHMIDT,M.TENPENNY,S.MOONEY)		Dan + Shay	WARNER MUSIC NASHVILLE/WAR	88	1
97	100	89	BICHOTA O.VY ON THE DRUMS,(KAROL G,D.ECHAVARRIA OVIEDO, J.M.GONZALEZ TAVAREZ,C.A.SALAZAR,J.R.QUILESRIVERA)		Karol G	UNIVERSAL MUSIC LATINO/UMLE	89	3
100	99	90	SO DONE K.ROHAIM,O.FEDI (C.HOWARD,K.ROHAIM,O.FEDI)		The Kid LAROI	COLUMBIA	59	7
85	96	91	BACK TO THE STREETS M.K.ORTWIK,F.VINVERA,A. LOPEZ,TIMBALAND,(A.GIBSON,T.Z.MOSLEY,S.MITCHELLS,PLUMMER, M.SUSK,M.CRABTREE,J.VELAZQUEZ,J.A.E.CHILOMBO,G.BORRI,F.VINVERA,D.FLORES,D.HARPER)		Saweezie	Feat. Jhene Aiko CYA FISTY/ WORLDWIDE/WARNER	76	4
25	84	92	SOMEBODY'S PROBLEM J.MOI (M.WALLEN,R.CLAWSON,J.DURRETT,E.K.SMITH)		Morgan Wallen	REPUBLIC/BIG LOUD	25	3
1	28	93	LIFE GOES ON P.DOGG,(P.DOGG,RM,RUOTH, C.JAMES,A.ARMATO,SUGA,J.HOPE)		BTS	BIGHIT ENTERTAINMENT/ COLUMBIA	1	3
89	97	94	MARTIN & GINA ▲ TAJH MONEY,LIL KOUBB,HAGAN (T.T.BARTLETT,T.J.VAUGHN,K.TASK,H.LANGE)		Polo G	COLUMBIA	61	19
RE-ENTRY	95	95	HEATHER ▲ D.NIGRO (C.GRAY)		Conan Gray	REPUBLIC	46	15
NEW	96	96	HALLELUJAH G.WELLS (JOHN LEGEND,T.GAD)		Carrie Underwood & John Legend	CAPITOL NASHVILLE	96	1
RE-ENTRY	97	97	PRACTICE SEAN DA FIRZT (J.L.KIRK,A.L.MOSLEY)		DaBaby	SOUTHCOAST/INTERSCOPE	86	5
RE-ENTRY	98	98	PUT YOUR RECORDS ON J.RUTTER (C.B.RAE,J.BECK,S.CHRISANTHOU)		Ritt Momney	QUARTER ZIP/ DISRUPTOR/COLUMBIA	79	9
-	60	99	TE MUDASTE MAG.MR. NAIS GAI,CALEB CALLOWAY,(B.A.MARTINEZ OCASIO, G.M.QUINTERO,M.D.BORRERO,L.J.GONZALEZ,H.C. LOPEZ JIMENEZ)		Bad Bunny	RIMAS	60	2
NEW	100	100	SILENT NIGHT G.WELLS (PUBLIC DOMAIN)		Carrie Underwood	CAPITOL NASHVILLE	100	1



28 | AJR
"Bang!"

The trio earns its first top 10 on Radio Songs as the track jumps 12-9 (43.2 million, up 11%). The song hit No. 2 on Alternative Airplay in June and this issue climbs to a new No. 8 high on Mainstream Top 40.



30 | LIL BABY
"On Me"

The song debuts with 18.1 million streams, while fellow new single "Err-body" begins at No. 41 (15.5 million). The tracks arrive at Nos. 6 and 7 on Hot Rap Songs, respectively, where Lil Baby ups his top 10 count to 13.

THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC/MRC DATA. SALES DATA AS COMPILED BY NIELSEN MUSIC/MRC DATA. 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: GLOBAL MEDIA, LLC AND NIELSEN MUSIC/MRC DATA, LLC AND NIELSEN MUSIC/MRC DATA, INC. ALL RIGHTS RESERVED. SALES, AIRPLAY & STREAMING DATA COMPILED BY



After Hours

#1 Billboard 200 (4 Weeks)

8 Billion Streams

“Blinding Lights” (6X Platinum)

“Blinding Lights” Billboard Top 10
(All-Time Record 42 Weeks)

Certified Platinum (32 Territories)

#1 Hot 100
Song of the Year
“Blinding Lights”

**The
Weeknd**



LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	1	#1 SHAWN MENDES	ISLAND/REPUBLIC		Wonder	1	1
1	2	BAD BUNNY	RIMAS		El Ultimo Tour del Mundo	1	2
4	3	ARIANA GRANDE	REPUBLIC		Positions	1	6
6	4	MICHAEL BUBLE	143/REPRISE/WARNER		Christmas	1	88
9	5	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN		My Gift	5	11
5	6	POP SMOKE	VICTOR VICTOR WORLDWIDE/REPUBLIC		Shoot For The Stars Aim For The Moon	1	23
12	7	NAT KING COLE	CAPITOL/UME		The Christmas Song	7	54
15	8	PENTATONIX	RCA		The Best Of Pentatonix Christmas	7	16
7	9	MEGAN THEE STALLION	1501 CERTIFIED/300/AG		Good News	2	3
15	10	MARIAH CAREY	COLUMBIA/LEGACY		Merry Christmas	3	97
8	11	TAYLOR SWIFT	REPUBLIC		Folklore	1	20
2	12	MILEY CYRUS	RCA		Plastic Hearts	2	2
10	13	JUICE WRLD	GRADE A/INTERSCOPE/IGA		Legends Never Die	1	22
14	14	VINCE GUARALDI TRIO	FANTASY/CONCORD		A Charlie Brown Christmas (Soundtrack)	13	86
11	15	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN		What You See Is What You Get	1	57
19	16	THE KID LAROI	COLUMBIA		F*ck Love	3	20
18	17	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL		My Turn	1	41
3	18	BTS	BIGHIT ENTERTAINMENT		BE	1	3
13	19	HARRY STYLES	ERSKINE/COLUMBIA		Fine Line	1	52
22	20	VARIOUS ARTISTS	PHIL SPECTOR/EMI BLACKWOOD/LEGACY		A Christmas Gift For You From Phil Spector	12	13
20	21	DOLLY PARTON	BUTTERFLY RECORDS/12TONE		A Holly Dolly Christmas	16	10
54	22	GREATEST GAINER BING CROSBY	MCA/GEFFEN/CHRONICLES/UME		The Best Of Bing Crosby: 20th Century Masters: The Christmas Collection	14	44
32	23	PENTATONIX	RCA		We Need A Little Christmas	23	4
26	24	POST MALONE	REPUBLIC		Hollywood's Bleeding	1	66
25	25	THE WEEKND	XO/REPUBLIC		After Hours	1	38
21	26	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN		Starting Over	3	4
24	27	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA		When We All Fall Asleep, Where Do We Go?	1	89
28	28	FRANK SINATRA	FRANK SINATRA ENTERPRISES/CAPITOL/UME		Ultimate Christmas	12	23
27	29	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG		Hamilton: An American Musical	2	272
17	30	FUTURE & LIL UZI VERT	FREEBANDZ/EPIC/GENERATION NOW/ATLANTIC/AG		Pluto x Baby Pluto	2	4
31	31	JUICE WRLD	GRADE A/INTERSCOPE/IGA		Goodbye & Good Riddance	4	134
35	32	PERRY COMO	RCA/LEGACY		The Classic Christmas Album	18	17
NEW	33	THE WHITE STRIPES	THIRD MAN/COLUMBIA		The White Stripes Greatest Hits	33	1
30	34	QUEEN	HOLLYWOOD		Greatest Hits	8	416
39	35	GENE AUTRY	COLUMBIA/LEGACY		Rudolph The Red Nosed Reindeer And Other Christmas Classics	21	16
43	36	ELVIS PRESLEY	RCA/LEGACY		The Classic Christmas Album	36	40
33	37	DABABY	SOUTHCOST/INTERSCOPE/IGA		BLAME IT ON BABY	1	34
40	38	ANDY WILLIAMS	COLUMBIA/LEGACY		Classic Christmas Album	23	24
46	39	KELLY CLARKSON	19/RCA		Wrapped In Red	3	48
50	40	BRENDA LEE	DECCA/MCA NASHVILLE/UME		Rockin' Around The Christmas Tree: The Decca Christmas Recordings	17	10
29	41	AC/DC	COLUMBIA		Power Up	1	4
51	42	DEAN MARTIN	THE DEAN MARTIN FAMILY TRUST/SONY COMMERCIAL MUSIC GROUP/LEGACY		The Dean Martin Christmas Album	38	17
36	43	BAD BUNNY	RIMAS		YHLQMDLG	2	41
38	44	POLO G	COLUMBIA		The GOAT	2	30
34	45	MACHINE GUN KELLY	EST19XX/BAD BOY/INTERSCOPE/IGA		Tickets To My Downfall	1	11
47	46	JUICE WRLD	GRADE A/INTERSCOPE/IGA		Death Race For Love	1	92
44	47	ROD WAVE	ALAMO/IGA		Pray 4 Love	2	36
41	48	21 SAVAGE & METRO BOOMIN	BOOMINATI/SLAUGHTER BOOMIN/REPUBLIC/EPIC		Savage Mode II	1	10
NEW	49	YFN LUCCI	THINK IT'S A GAME/WARNER		Wish Me Well 3	49	1
23	50	BING CROSBY	CAPITOL/UME		Christmas Classics	19	32

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
49	51	DUA LIPA	WARNER		Future Nostalgia	4	36
42	52	FLEETWOOD MAC	WARNER/RHINO		Greatest Hits	14	172
48	53	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN		This One's For You	4	184
45	54	KING VON	ONLY THE FAMILY/EMPIRE		Welcome To O'Block	5	6
76	55	BURL IVES	MCA/CHRONICLES/GEFFEN/UME		The Best Of Burl Ives: 20th Century Masters The Christmas Collection	55	2
52	56	MORGAN WALLEN	BIG LOUD		If I Know Me	13	115
67	57	THE BEATLES	APPLE/CAPITOL/UME		Abbey Road	1	391
60	58	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG		Eternal Atake	1	40
69	59	BOBBY HELMS	GEFFEN/UME		The Best Of Bobby Helms	27	7
53	60	YOUNGBOY NEVER BROKE AGAIN	NEVER BROKE AGAIN/ARTIST PARTNER GROUP/ATLANTIC/AG		Top	1	13
63	61	TRAVIS SCOTT	CACTUS JACK/GRAND HUSTLE/EPIC		ASTROWORLD	1	123
56	62	ELTON JOHN	ROCKET/ISLAND/UME		Diamonds	7	161
61	63	SUMMER WALKER	LVRN/INTERSCOPE/IGA		Over It	2	62
55	64	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA		Dont Smile At Me	14	155
70	65	GEORGE MICHAEL & WHAM!	UNIVERSAL STUDIOS/LEGACY		Last Christmas (Soundtrack)	43	11
70	66	RODDY RICCH	BIRD VISION/ATLANTIC/AG		Please Excuse Me For Being Antisocial	1	53
62	67	LIL DURK	ALAMO/GEFFEN/IGA		Just Cause Y'all Waited 2	2	31
61	68	ANDY WILLIAMS	COLUMBIA/LEGACY		The Andy Williams Christmas Album	40	11
64	69	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND/UME		Legend: The Best Of...	5	656
71	70	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN		Traveller	1	274
57	71	LEWIS CAPALDI	VERTIGO/CAPITOL		Divinely Uninspired To A Hellish Extent	20	82
NEW	72	TWICE	JYP/REPUBLIC		Eyes Wide Open: The 2nd Full Album	72	1
73	73	POST MALONE	REPUBLIC		beerbongs & bentleys	1	137
66	74	INTERNET MONEY	INTERNET MONEY/TENTH THOUSAND PROJECTS		B4 The Storm	10	15
NEW	75	YUNGBLUD	LOCOMOTION/INTERSCOPE/IGA		Weird!	75	1
58	76	TAYLOR SWIFT	REPUBLIC		Lover	1	68
82	77	JHENE AIKO	2 FISH/ART CLUB/ARTIUM/DEF JAM		Chilombo	2	40
80	78	HALSEY	CAPITOL		Manic	2	47
92	79	PENTATONIX	RCA		A Pentatonix Christmas	1	38
85	80	CREEDENCE CLEARWATER REVIVAL	FANTASY/CONCORD		Chronicle The 20 Greatest Hits	18	501
84	81	MICHAEL JACKSON	EPIC/LEGACY		Thriller	1	448
103	82	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM		Under The Mistletoe	1	52
173	83	PACE SETTER SELENA	CAPITOL LATIN/UMLE		Ones	83	10
77	84	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA		Curtain Call: The Hits	1	506
57	85	JOSE FELICIANO	RCA/BMG HERITAGE/LEGACY		Feliz Navidad	54	9
93	86	FUTURE	FREEBANDZ/EPIC		High Off Life	1	30
109	87	JOSH GROBAN	143/REPRISE/WARNER		Noel	1	96
88	88	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC		Scorpion	1	128
72	89	YOUNGBOY NEVER BROKE AGAIN	NEVER BROKE AGAIN/ARTIST PARTNER GROUP/ATLANTIC/AG		Until I Return	10	4
78	90	SAM SMITH	CAPITOL		Love Goes	5	6
111	91	MEGHAN TRAINOR	HONEST OG/EPIC		A Very Trainor Christmas	91	3
91	92	POST MALONE	REPUBLIC		Stoney	4	209
75	93	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA		good kid, m.A.A.d city	2	424
59	94	JOSH GROBAN	REPRISE/WARNER		Harmony	17	3
89	95	GUNNA	YOUNG STONER LIFE/300/AG		Wunna	1	29
101	96	AC/DC	COLUMBIA/LEGACY		Back In Black	4	441
119	97	JOHN LEGEND	COLUMBIA		A Legendary Christmas	22	17
96	98	XXXTENTACION	BAD VIBES FOREVER		?	1	143
74	99	ARIANA GRANDE	REPUBLIC		Thank U, Next	1	96
NEW	100	MARIAH CAREY	LEGACY		Mariah Carey's Magical Christmas Special (Soundtrack)	100	1



Mendes Goes Four For Four

Shawn Mendes keeps up his perfect score atop the Billboard 200 as *Wonder* arrives at No. 1. It's his fourth leader, and all four of his full-length studio albums have debuted at the summit. The set earned 89,000 equivalent album units in the United States during the week ending Dec. 10, according to Nielsen Music/MRC Data.

Mendes began his chart career with *The Shawn Mendes EP*, which debuted and peaked at No. 5 on the Aug. 16, 2014-dated list. He followed it up with his debut full-length studio set, *Handwritten* (No. 1 on May 2, 2015), and his second full-length, *Illuminate* (No. 1, Oct. 15, 2016). He then charted two live albums outside the top 40 before his self-titled third studio set bowed atop the list dated June 9, 2018.

—KEITH CAULFIELD

*Shoot For The Stars
Aim For The Moon*

#1 Billboard 200 (2 Weeks)

Top 5 Billboard 200 (22 Weeks)

7 Billion Streams

Most Streamed Album (9 Weeks)

#1 Billboard R&B/Hip-Hop Album (13 Weeks)

Grammy® Nominated

#1 New Artist
Debut of the Year

Pop Smoke

VICTOR

VICTOR

republic
records


LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
102	101	NIRVANA 10 SUB POP/DGC/GEFFEN/UME		Nevermind	1	502
106	102	J. COLE 3 DREAMVILLE/ROC NATION/COLUMBIA/LEGACY		2014 Forest Hills Drive	1	314
95	103	FRANK SINATRA FRANK SINATRA ENTERPRISES/CAPITOL/UME		Ultimate Sinatra	32	133
100	104	FLEETWOOD MAC 20 WARNER/RHINO		Rumours	1	402
105	105	JOURNEY 15 COLUMBIA/LEGACY		Journey's Greatest Hits	10	646
110	106	DRAKE OVO SOUND/REPUBLIC		Dark Lane Demo Tapes	2	32
90	107	KHALID 3 RIGHT HAND/RCA		American Teen	4	197
117	108	SZA 2 TOP DAWG/RCA		Ctrl	3	183
37	109	RYLO RODRIGUEZ FOUR POCKETS FULL		G.I.H.F. (Goat In Human Form)	37	2
94	110	BLACKPINK YG/INTERSCOPE/JGA		The Album	2	10
196	111	FOR KING & COUNTRY CURB-WORD/CURB		A Drummer Boy Christmas	50	3
136	112	JACKSON 5 MOTOWN/UME		The Jackson 5 Christmas Album	53	4
108	113	SOUNDTRACK WALT DISNEY		Frozen II	1	56
126	114	MAC MILLER WARNER		Circles	3	45
NEW	115	DEATH CAB FOR CUTIE BARSUK/ATLANTIC/AG		The Georgia E.P.	115	1
127	116	MAC MILLER WARNER		Swimming	3	118
122	117	THE BEATLES 11 APPLE/CAPITOL/UME			1	450
140	118	KID CUDI DREAMON/GODD/REPUBLIC		Man On The Moon: The End Of Day	4	152
121	119	BRUCE SPRINGSTEEN COLUMBIA		Letter To You	2	7
139	120	TYLER, THE CREATOR COLUMBIA		IGOR	1	67
155	121	CARPENTERS A&M/UME		Christmas Portrait	56	57
144	122	ANDREA BOCELLI SUGAR/DECCA/VLG		Believe	26	4
99	123	TRIPPIE REDD 1400/TENTHOUSAND PROJECTS		Pegasus	2	6
147	124	BING CROSBY 4 MCA SPECIAL PRODUCTS/GEFFEN/UME		White Christmas	45	40
112	125	MONEYBAGG YO & BLAC YOUNGSTA HEAVY CAMP/CMG/EPIC/N-LESS/INTERSCOPE/JGA		Code Red	6	12
RE	126	GUNS N' ROSES 5 GEFFEN/UME		Greatest Hits	3	513
170	127	GWEN STEFANI INTERSCOPE/JGA		You Make It Feel Like Christmas	16	17
107	128	LEE BRICE CURB		Hey World	45	3
123	129	ED SHEERAN 4 ATLANTIC/AG		÷ (Divide)	1	197
129	130	DOJA CAT KEMOSABE/RCA		Hot Pink	9	58
87	131	SAINT JHN GODD COMPLEX/HITCO		While The World Was Burning	34	3
113	132	TOM PETTY AND THE HEARTBREAKERS 12 MCA/GEFFEN/UME		Greatest Hits	2	387
124	133	LIL UZI VERT GENERATION NOW/ATLANTIC/AG		Luv Is Rage 2	1	172
NEW	134	RUSSELL DICKERSON TRIPLE TIGERS		Southern Symphony	134	1
104	135	BTS BIG HIT ENTERTAINMENT		MAP OF THE SOUL : 7	1	42
114	136	KENDRICK LAMAR 3 TOP DAWG/AFTERMATH/INTERSCOPE/JGA		DAMN.	1	191
120	137	KING VON ONLY THE FAMILY/EMPIRE		Levon James	40	7
115	138	THE WEEKND 3 XO/REPUBLIC		Starboy	1	211
132	139	GABBY BARRETT WARNER MUSIC NASHVILLE/WMN		Goldmine	27	25
141	140	2PAC 10 AMARU/DEATH ROW/INTERSCOPE/UME		Greatest Hits	3	352
158	141	SOUNDTRACK MARVEL/HOLLYWOOD		Guardians Of The Galaxy: Awesome Mix Vol. I	1	142
RE	142	CHUCK BERRY CHESS/GEFFEN/UME		Berry Christmas (EP)	82	4
RE	143	BEYONCÉ PARKWOOD/COLUMBIA		HOMECOMING: THE LIVE ALBUM	4	21
128	144	POP SMOKE VICTOR VICTOR WORLDWIDE/REPUBLIC		Meet The Woo, V.2	7	44
125	145	SOUNDTRACK 3 FOX/20TH CENTURY FOX/ATLANTIC/AG		The Greatest Showman	1	157
135	146	DRAKE 6 YOUNG MONEY/CASH MONEY/REPUBLIC		Take Care	1	406
142	147	MONEYBAGG YO N-LESS/INTERSCOPE/JGA		Time Served	3	48
130	148	KHALID RIGHT HAND/RCA		Free Spirit	1	88
98	149	GARTH BROOKS PEARL		Fun	42	3
178	150	PENTATONIX 2 RCA		That's Christmas To Me	2	55



5

CARRIE UNDERWOOD
My Gift

With its 9-5 climb, the set becomes the highest-charting newly released holiday album since 2016. Plus, *My Gift* is one of five seasonal titles in the top 10, the most since five such releases dotted the region on the Dec. 21, 2013-dated chart.



21

DOLLY PARTON
A Holly Dolly Christmas

With 171,000 copies sold through the week ending Dec. 10, according to Nielsen Music/MRC Data, the album is Parton's biggest-selling non-greatest hits set since *Backwoods Barbie* (281,000) in 2008.



115

DEATH CAB FOR CUTIE
The Georgia E.P.

The set (10,000 equivalent album units, all from sales) was released for one day only (Dec. 4) on Bandcamp. The release's net proceeds benefit the national voting rights organization Fair Fight Action.

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART	
NEW	151	ARCTIC MONKEYS DOMINO		Royal Albert Hall	151	1	
157	152	ADELE 14 XL/COLUMBIA			21	1	495
181	153	LADY GAGA STREAMLINE/INTERSCOPE/JGA		Chromatica	1	28	
175	154	THE BEACH BOYS CAPITOL/UME		The Beach Boys' Christmas Album	107	3	
164	155	FRANK OCEAN ▲ BOYS DON'T CRY		Blonde	1	208	
137	156	JOJI 88RISING/12TONE		Nectar	3	11	
148	157	ROD WAVE ● ALAMO/JGA		Ghetto Gospel	10	58	
150	158	LIZZO ▲ NICE LIFE/ATLANTIC/AG		Cuz I Love You	4	86	
133	159	KANE BROWN RCA NASHVILLE/SMV		Mixtape, Vol. 1 (EP)	15	17	
131	160	MALUMA SONY MUSIC LATIN		Papi Juancho	34	16	
183	161	TYLER CHILDERS HICKMAN HOLLER/THIRTY TIGERS		Purgatory	106	30	
146	162	THE WEEKND 4 XO/REPUBLIC		Beauty Behind The Madness	1	275	
152	163	JACKBOYS CACTUS JACK/EPIC		JACKBOYS	1	50	
151	164	LANA DEL REY ▲ POLYDOR/INTERSCOPE/JGA		Born To Die	2	371	
172	165	JACK HARLOW GENERATION NOW/ATLANTIC/AG		Sweet Action	20	39	
160	166	TAYLOR SWIFT 9 BIG MACHINE/BMLG		1989	1	313	
167	167	DABABY SOUTHCOAST/INTERSCOPE/JGA		KIRK	1	63	
180	168	PAUL MCCARTNEY ● MPL/HEAR/CONCORD		McCartney II	3	27	
162	169	CARDI B 3 THE KSR GROUP/ATLANTIC/AG		Invasion Of Privacy	1	140	
149	170	IMAGINE DRAGONS 2 KIDINKORNER/INTERSCOPE/JGA		Evolve	2	181	
177	171	ARCTIC MONKEYS ▲ DOMINO		AM	6	125	
185	172	EAGLES 5 WARNER STRATEGIC MARKETING/RHINO		The Very Best Of The Eagles	3	215	
179	173	NF ● NF REAL MUSIC/CAROLINE		The Search	1	72	
169	174	THE NOTORIOUS B.I.G. ▲ BAD BOY/RHINO		Greatest Hits	1	252	
RE	175	PINK FLOYD 15 PINK FLOYD/LEGACY		The Dark Side Of The Moon	1	952	
168	176	POLO G ▲ COLUMBIA		Die A Legend	6	79	
RE	177	DONNY HATHAWAY ATLANTIC/RHINO		A Donny Hathaway Collection	177	2	
RE	178	TRANS-SIBERIAN ORCHESTRA 3 LAVA/ATLANTIC/RHINO		Christmas Eve And Other Stories	48	62	
176	179	CHRIS BROWN ▲ CBE/RCA		Indigo	1	76	
188	180	JUSTIN BIEBER ▲ SCHOOLBOY/RAYMOND BRAUN/DEF JAM		Changes	1	43	
RE	181	HARRY STYLES ▲ ERSKINE/COLUMBIA		Harry Styles	1	65	
200	182	EMINEM ● SHADY/AFTERMATH/INTERSCOPE/JGA		Music To Be Murdered By	1	46	
174	183	LIL TJAY ▲ COLUMBIA		True 2 Myself	5	61	
166	184	SOUNDTRACK 2 WALT DISNEY		Moana	2	211	
171	185	XXXTENTACION ▲ BAD VIBES FOREVER/EMPIRE			17	2	172
145	186	QUEEN NAIJA QUEEN NAIJA/CAPITOL		Missunderstood	9	6	
RE	187	TOM PETTY 3 TOM PETTY LEGACY/WARNER		Wildflowers	5	62	
65	188	LIL YACHTY QUALITY CONTROL/MOTOWN/CAPITOL		Lil Boat 3	14	7	
RE	189	JOHN LENNON CALDERSTONE/CAPITOL/UME		Gimme Some Truth. (2020)	40	3	
RE	190	DEAN MARTIN CAPITOL/UME		A Winter Romance	61	5	
RE	191	CHRIS BROWN & YOUNG THUG 300/CBE/RCA		Slime & B	24	30	
190	192	YOUNGBOY NEVER BROKE AGAIN ▲ NEVER BROKE AGAIN/ATLANTIC/AG		AI YoungBoy 2	1	61	
194	193	YOUNG THUG ▲ YOUNG STONER LIFE/300/ATLANTIC/AG		So Much Fun	1	69	
RE	194	STEVE WONDER MOTOWN/CHRONICLES/UME		The Best Of Stevie Wonder: 20th Century Masters The Christmas Collection	85	5	
192	195	TRIPPIE REDD ● TENTHOUSAND PROJECTS		A Love Letter To You 4	1	55	
159	196	BAD BUNNY RIMAS		X 100PRE	11	103	
153	197	CONAN GRAY REPUBLIC		Kid Krow	5	26	
197	198	A BOOGIE WIT DA HOODIE ● HIGHBRIDGE THE LABEL/ATLANTIC/AG		Artist 2.0	2	43	
195	199	DRAKE 6 YOUNG MONEY/CASH MONEY/REPUBLIC		Views	1	241	
RE	200	METALLICA 16 BLACKENED/RHINO		Metallica	1	585	



folklore

#1 Billboard 200 (8 Weeks)

#1 Hot 100 Single “cardigan”

Top Billboard 200 Debut of 2020

6 Grammy® Nominations
Including Album of the Year

Female Artist of the Year

**Taylor
Swift**

republic
records

CALIBRE 50



billboard

YEAR-END CHARTS

REGIONAL MEXICAN AIRPLAY ARTISTS

2020 ▾

1



Calibre 50



2



Banda MS de Sergio Lizarraga



3



Christian Nodal



4



Banda Los Sebastianes de Mazatlan, Sina...



5



Banda Carnaval



6



Alejandro Fernandez



7



La Adictiva Banda San Jose de Mesillas



8



Edwin Luna y La Trakalosa de Monterrey



9



Gerardo Ortiz



10



El Fantasma



NEO16

CELEBRATES A YEAR OF CULTURAL IMPACT,
INNOVATION AND BREAKING RECORDS



TAINY +

**2020 BILLBOARD LATIN
PRODUCER OF THE YEAR**



LEX BORRERO +

**2020 BILLBOARD
'40 UNDER 40' HONOREE**

LABEL RELEASES REACHED +2 BILLION STREAMS

"UN DÍA" - # 1 HOT LATIN SONGS, LATIN AIRPLAY, LATIN POP AIRPLAY CHARTS

"AGUA" - # 1 LATIN AIRPLAY, LATIN POP AIRPLAY CHARTS

#1 LATIN PRODUCER 58 WEEKS AND COUNTING

'FIRST TALENT TO TOP THE LATIN PRODUCERS & SONGWRITERS
CHARTS SIMULTANEOUSLY'

'GRAMMY® NOMINATED, "BEST POP DUO/GROUP PERFORMANCE" FOR
"UN DIA" (ONE DAY) ALONGSIDE J BALVIN DUA LIPA, BAD BUNNY'

'EXECUTIVE PRODUCERS OF "AGUA" & "THE SPONGEBOB MOVIE: ON THE RUN"
ANIMATED FILM SOUNDTRACK'

'LEADING HUMAN(X) PHILANTHROPIC INITIATIVE, RAISING OVER \$100,000 FOR
IMMIGRANT RIGHTS'

ALVARO DIAZ · DYLAN FUENTES · KRIS FLOYD · JODOSKY · AWGUST
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BILLBOARD GLOBAL 200

billboard

DEC. 19 2020

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
11	2	1	#1 ALL I WANT FOR CHRISTMAS IS YOU	Mariah Carey	1	6
						
			As it tops the U.S.-based Billboard Hot 100 (see page 1), the holiday track leads the Global 200, up 19% to 79.3 million streams, compared with the previous week, and up 18% to 17,000 downloads sold worldwide in the week ending Dec. 10, according to Nielsen Music/MRC Data.			
2	1	2	DAKITI	Bad Bunny & Jhay Cortez	1	6
25	5	3	LAST CHRISTMAS	Wham!	3	5
13	9	4	GG BLINDING LIGHTS	The Weeknd	4	14
3	3	5	DYNAMITE	BTS	1	14
5	4	6	MOOD	24kGoldn Feat. iann dior	2	14
36	10	7	ROCKIN' AROUND THE CHRISTMAS TREE	Brenda Lee	7	4
6	6	8	POSITIONS	Ariana Grande	1	7
43	15	9	JINGLE BELL ROCK	Bobby Helms	9	4
48	18	10	IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS	Michael Buble	10	4
50	21	11	SANTA TELL ME	Ariana Grande	11	4
14	13	12	BICHOTA	Karol G	12	7
51	22	13	IT'S THE MOST WONDERFUL TIME OF THE YEAR	Andy Williams	13	4
8	11	14	HAWAI	Maluma	3	14
7	8	15	THEREFORE I AM	Billie Eilish	2	4
20	17	16	34+35	Ariana Grande	5	6
4	12	17	MONSTER	Shawn Mendes & Justin Bieber	4	3
63	27	18	UNDERNEATH THE TREE	Kelly Clarkson	18	4
10	14	19	LEMONADE	Internet Money & Gunna Feat. Don Toliver & NAV	4	14
68	28	20	FELIZ NAVIDAD	Jose Feliciano	20	4
65	31	21	LET IT SNOW! LET IT SNOW! LET IT SNOW!	Dean Martin	21	4
-	7	22	LA NOCHE DE ANOCHE	Bad Bunny & ROSALIA	7	2
19	24	23	LEVITATING	Dua Lipa Feat. DaBaby	17	10
83	38	24	SLEIGH RIDE	The Ronettes	24	3
17	26	25	WAP	Cardi B Feat. Megan Thee Stallion	1	14
46	47	26	WHOOPTY	CJ	26	7
105	43	27	MISTLETOE	Justin Bieber	27	4
12	20	28	PRISONER	Miley Cyrus Feat. Dua Lipa	12	3
115	50	29	THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU)	Nat King Cole	29	3
27	38	30	BODY	Megan Thee Stallion	27	3
122	44	31	WONDERFUL CHRISTMASTIME	Paul McCartney	31	3
35	41	32	DANCE MONKEY	Tones And I	18	14
21	34	33	WHAT YOU KNOW BOUT LOVE	Pop Smoke	11	14
15	30	34	LONELY	Justin Bieber & benny blanco	5	8
29	23	35	MIDNIGHT SKY	Miley Cyrus	15	14
26	35	36	YOU BROKE ME FIRST.	Tate McRae	16	14
24	36	37	FOR THE NIGHT	Pop Smoke Feat. Lil Baby & DaBaby	7	14
175	57	38	DO THEY KNOW IT'S CHRISTMAS?	Band-Aid	38	3
23	37	39	SAVAGE LOVE (LAXED - SIREN BEAT)	Jawsh 685 x Jason Derulo	1	14
31	40	40	WATERMELON SUGAR	Harry Styles	9	14
1	16	41	LIFE GOES ON	BTS	1	3
47	46	42	HOLIDAY	Lil Nas X	40	4
127	56	43	WHITE CHRISTMAS	Bing Crosby	43	3
18	32	44	HOLY	Justin Bieber Feat. Chance The Rapper	3	12

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
37	58	45	WONDER	Shawn Mendes	13	10
39	49	46	ROCKSTAR	DaBaby Feat. Roddy Ricch	8	14
41	48	47	ROSES	SAINT JHN	14	14
-	196	48	WITHOUT YOU	The Kid LAROI	48	3
158	67	49	A HOLLY JOLLY CHRISTMAS	Burl Ives	49	3
32	42	50	HEAD & HEART	Joel Corry X MNEK	17	14
156	66	51	CHRISTMAS (BABY PLEASE COME HOME)	Darlene Love	51	3
183	64	52	HOLLY JOLLY CHRISTMAS	Michael Buble	52	3
HOT SHOT DEBUT		53	ON ME	Lil Baby	53	1
42	55	54	SOMEONE YOU LOVED	Lewis Capaldi	27	14
177	77	55	IT'S BEGINNING TO LOOK LIKE CHRISTMAS	Perry Como And The Fontane Sisters	55	3
34	52	56	RELACION	Sech, Daddy Yankee & J Balvin Feat. ROSALIA & Farruko	13	14
-	86	57	HAPPY X-MAS (WAR IS OVER)	John & Yoko/The Plastic Ono Band	57	2
NEW		58	ERRBODY	Lil Baby	58	1
-	78	59	DRIVING HOME FOR CHRISTMAS	Chris Rea	59	2
-	19	60	TE MUDASTE	Bad Bunny	19	2
33	51	61	HOMURA	LiSA	8	9
62	68	62	DON'T START NOW	Dua Lipa	37	14
44	61	63	LAUGH NOW CRY LATER	Drake Feat. Lil Durk	5	14
-	93	64	RUN RUDOLPH RUN	Chuck Berry	64	2
64	73	65	LIFE IS GOOD	Future Feat. Drake	39	14
NEW		66	OH SANTA!	Mariah Carey Feat. Ariana Grande & Jennifer Hudson	66	1
-	95	67	BLUE CHRISTMAS	Elvis Presley	67	2
45	63	68	LA TOXICA	Farruko	24	13
59	79	69	WHAT'S POPPIN	Jack Harlow Feat. DaBaby, Tory Lanez & Lil Wayne	17	14
-	112	70	MERRY CHRISTMAS EVERYONE	Shakin' Stevens	70	2
52	70	71	BEFORE YOU GO	Lewis Capaldi	32	14
55	74	72	SUNFLOWER	Post Malone & Swae Lee	47	14
49	69	73	VIDA DE RICO	Camilo	29	11
38	62	74	POV	Ariana Grande	22	6
56	81	75	PERFECT	Ed Sheeran	46	14
-	123	76	JINGLE BELLS	Frank Sinatra	76	2
-	118	77	HAVE YOURSELF A MERRY LITTLE CHRISTMAS	Michael Buble	77	2
61	82	78	DIAMONDS	Sam Smith	32	12
NEW		79	REAL SHIT	Juice WRLD x benny blanco	79	1
75	96	80	BAD GUY	Billie Eilish	54	14
-	125	81	RUDOLPH THE RED-NOSED REINDEER	Gene Autry	81	2
86	92	82	RELOJ	Rauw Alejandro & Anuel AA	82	6
-	127	83	LET IT SNOW, LET IT SNOW, LET IT SNOW	Frank Sinatra With The B. Swanson Quartet	83	2
82	100	84	CIRCLES	Post Malone	49	14
-	115	85	ROCKIN' AROUND THE CHRISTMAS TREE	Justin Bieber	85	2
-	102	86	HALLELUJAH	Pentatonix	86	2
-	137	87	(THERE'S NO PLACE LIKE) HOME FOR THE HOLIDAYS	Perry Como	87	2
58	85	88	CAMELO	Ozuna x Karol G x Myke Towers	16	14
-	110	89	HERE COMES SANTA CLAUS	Gene Autry	89	2
77	89	90	HEATHER	Conan Gray	20	14
53	80	91	TAKE YOU DANCING	Jason Derulo	32	14
-	135	92	DECK THE HALLS	Nat King Cole	92	2
66	88	93	MOOD SWINGS	Pop Smoke Feat. Lil Tjay	13	14
72	90	94	BREAKING ME	Topic & A7S	21	14
57	65	95	BABY SHARK	Pinkfong	38	14
-	29	96	HACIENDO QUE ME AMAS	Bad Bunny	29	2

MUSIC. MORE THAN EVER.

THANKS TO THE ASCAP FAMILY OF SONGWRITERS AND COMPOSERS FOR HELPING US THROUGH 2020 WITH SONGS THAT LIFTED OUR SPIRITS, HEALED OUR HEARTS AND GAVE US HOPE.

MARIAH CAREY



First holiday song to hit #1 on the Hot 100 in over 60 years

BAD BUNNY



World's most-streamed Spotify artist of 2020

CARDI B



Most Hot 100 #1 hits of any female rapper

OLD DOMINION



Group of the Year at CMAs and ACMs for 3 years running

LIL BABY



Captured spirit of the times with protest song "The Bigger Picture"

BILLIE EILISH



First woman to sweep all 4 major Grammy categories

MARVIN GAYE



#1 on *Rolling Stone's* 500 Greatest Albums of All Time - *What's Going On*

ARIANA GRANDE



First artist with 3 Hot 100 #1 debuts in a single year

DUA LIPA



World's most-streamed album by a woman on Spotify

BTS



First all-South Korean act to top the Hot 100

THE WEEKND



Longest-running #1 single ever on *Billboard's* Radio Songs chart

CARLY PEARCE



CMAs Musical Event of the Year - "I Hope You're Happy Now"

ASCAP MEMBERS WROTE:

CONGRATS ON ANOTHER INCREDIBLE YEAR ON THE BILLBOARD CHARTS.

10/10 TOP SONGS

Adult Contemporary
Adult R&B
Adult Top 40
Mainstream Top 40
Radio Songs

9/10 TOP SONGS

Hot 100
Hot Country Songs
Hot Latin Songs
Hot R&B Songs
Latin Airplay
Latin Rhythm Airplay
R&B/Hip-Hop Airplay

8/10 TOP SONGS

Dance Mix/Show Airplay
Latin Pop Airplay
Mainstream R&B/Hip-Hop
Mainstream Rock
Rap Airplay
Rhythmic
Streaming Songs
Triple A



SEE OUR 2020 RECAP AT WWW.ASCAP.COM/YEAREND2020

RIMAS

FELICIDADES POR TU GRAN ÉXITO DISCOGRÁFICO EN EL 2020

EL ÚLTIMO TOUR DEL MUNDO

DEBUT #1 BILLBOARD 200
FIRST ALL-SPANISH #1 ALBUM
#1 SPAIN #23 CANADA
#23 ITALY #25 SWITZERLAND
#58 NETHERLANDS

YHLQMDLG

DEBUT #2 BILLBOARD 200
GRAMMY® NOMINEE
BEST LATIN POP OR URBAN ALBUM
SPOTIFY MOST STREAMED
ALBUM GLOBALLY

DÁKITI

#1 ARGENTINA, CHILE, MEXICO, SPAIN
#1 APPLE MUSIC IN 20+ MARKETS
#1 SPOTIFY WEEKLY IN 20+ MARKETS
#1 DEBUT YOUTUBE GLOBAL CHART

BILLBOARD YEAR-END

TOP LATIN ARTIST
#1 HOT LATIN SONGS ARTIST
#1 TOP LATIN ALBUMS ARTIST

3 TOP 10
ALBUMS
IN 2020

SPOTIFY
TOP STREAMED
ARTIST OF 2020





CONGRATULATIONS ON A DYNAMITE YEAR IN MUSIC

BE

FIRST GROUP TO LAND TWO #1 ALBUMS IN 2020

#1 US, CANADA, IRELAND, NEW ZEALAND,
DENMARK, AND NORWAY

TOP 5 DEBUT IN OVER 20 COUNTRIES

ONE OF TWO ARTISTS TO DEBUT #1 ON BOTH
BILLBOARD 200 AND HOT 100

"LIFE GOES ON" FIRST NON-ENGLISH SONG #1
DEBUT IN HOT 100 HISTORY

7 SONGS SIMULTANEOUSLY ON THE HOT 100

LARGEST FIRST WEEK EQUIVALENT ALBUM UNITS
AND ALBUM SALES BY A GROUP SINCE BTS' #1
MAP OF THE SOUL : 7

5TH #1 ALBUM IN THE US

#2 ITALY, #2 UK ALBUMS CHART, #1 UK
INDEPENDENT CHART, #10 UK SINGLES CHART
"LIFE GOES ON"

DYNAMITE

GRAMMY® NOMINATED POP DUO / GROUP
PERFORMANCE

BROKE YOUTUBE RECORD FOR MOST VIEWS
IN FIRST 24 HRS OF RELEASE

BIGGEST YOUTUBE PREMIERE WITH OVER 3
MILLION PEAK CONCURRENT VIEWS

GOLD CERTIFIED IN MEXICO, ITALY, BELGIUM,
SPAIN, POLAND, NEW ZEALAND

SILVER CERTIFIED IN UK

PLATINUM CERTIFIED IN AUSTRALIA

Big Hit
Entertainment

The
Orchard



Contents

DEC. 19, 2020 • VOLUME 132 NO. 19

ON THE COVER

Photographed by Austin Hargrave
From left: Selena Gomez
photographed Dec. 4 at Industria
in Brooklyn. Billie Eilish,
John Janick and DaBaby
photographed Nov. 30 at Quixote
Studios in Los Angeles.

TO OUR READERS

Billboard will publish its next issue
on Jan. 16, 2021. For 24/7 music
coverage, go to billboard.com.

FEATURES

52

THE NO. 1s: WHAT MAKES A HIT NOW?

The mindset that drove Interscope's **John Janick** as a scrappy indie founder guided the label and its roster to the top in 2020 — even amid a pandemic. Plus: How **Gabby Barrett** made a historic country-pop crossover (page 60), the secrets to a viral TikTok dance challenge (page 64) and **Bad Bunny's** guide to charts success (page 68).

BILLBOARD HOT 100

1

Mariah Carey's "All I Want for Christmas Is You" jingles back to No. 1.

THE MARKET

25

U.S. music streaming has stopped growing. Should labels worry?

30

Christmas music makes a lot of money in a short time. Marketing it, however, is a year-round effort.

THE YEAR IN MUSIC

37

Uncertainty reigned in 2020 for the industry — and the world — as albums were postponed and tours were canceled.

But artists found their footing with unexpected releases, record-breaking livestreams and calls to action that made modern music all the more essential.

TRIBUTE

104

Since touring ground to a halt in March, these 88 clubs and music venues shut their doors forever.



THE YEAR
ACCORDING
TO

RIMAS

HOT LATIN SONGS IMPRINTS
HOT LATIN SONGS LABELS
TOP LATIN ALBUMS IMPRINTS
LATIN RHYTHM ALBUMS IMPRINTS
LATIN RHYTHM ALBUMS LABELS
INDEPENDENT ALBUMS IMPRINTS
INDEPENDENT ALBUMS LABELS

**ACHIEVED #1
7 TIMES**

**BAD
BUNNY**
**ACHIEVED #1
12 TIMES**

TOP LATIN ARTIST
TOP LATIN ARTIST - MALE
HOT LATIN SONGS ARTIST
HOT LATIN SONGS WRITER
TOP LATIN ALBUMS ARTIST
TOP LATIN ALBUM - YHLQMDLG
LATIN RHYTHM ALBUMS ARTIST
LATIN RHYTHM ALBUM - YHLQMDLG
LATIN STREAMING SONGS ARTIST
LATIN STREAMING SONG - "VETE"
INDEPENDENT ALBUMS ARTIST
INDEPENDENT ALBUM - YHLQMDLG

WE'RE PROUD OF THE ARTISTS, COMPOSERS,
PRODUCERS, CREATIVES AND THE ONES WHO
PUT THEIR EXTRA WORK TO MAKE IT HAPPEN.

AFTER ALL, 2020 WASN'T ALL THAT BAD.

billboard

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IN BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE/SONG

BILLBOARD TOP TEN ON:

- | | | |
|-------------------------------------------|---|-----------------------------------------------|
| Top Christian Artists | ★ | Christian Airplay Songs for "There Was Jesus" |
| Top Christian Artists - Male | ★ | Christian Digital Songs Artists |
| Hot Christian Songs Artists | ★ | Christian Digital Songs Sales |
| Hot Christian Songs for "There Was Jesus" | ★ | Christian AC Songs Artists |
| Christian Airplay Artists | ★ | Christian AC Songs for "There Was Jesus" |



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SPRINGSTEEN

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NEW AND NOWHERE ELSE.
((sxm))

db
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FEATURING **THE KILLERS**
09.15.2020
8PM PT / 8PM CT / 9PM ET
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BILLIE EILISH
BILLIE EILISH
ON **ALT** ((sxm))

LUDACRIS
pandora
10.07.2020

Spectrum
LUDACRIS
pandora
10.07.2020

sxm
OCTANE HOME INVASION
FESTIVAL CH. 37
SEPT 4-7
HARD ROCK HEADS HOME

((SiriusXM))
Cardi B on **SHADE 45**

bpm PRESENTS
AVICII
Birthday Tribute
For Mental Health Awareness
TIM BERGLING
TELEPRESENTER

CELEBRITY SESSION
SAM SMITH
SIRIUS XM **HITS 1** | **PULSE**



NO BEATS MISSED

2020 was a year unlike any other. But thanks to the creative strength of our industry, passion prevailed. Artists continued to inspire, create and perform. And we were able to keep them connected to their fans through virtual concerts, our Home DJ series, pop-up channels with artists, and Q&As from home. For all of this and more, we are incredibly grateful.



JIM, IT'S BEEN AN HONOR

**Thanks for all
you've done to
make us better**

For your 17 years of leadership.

For doing right by your
employees and the company.

For your steady hand in
these uncertain times.

And for always doing what
you said you were going to do.

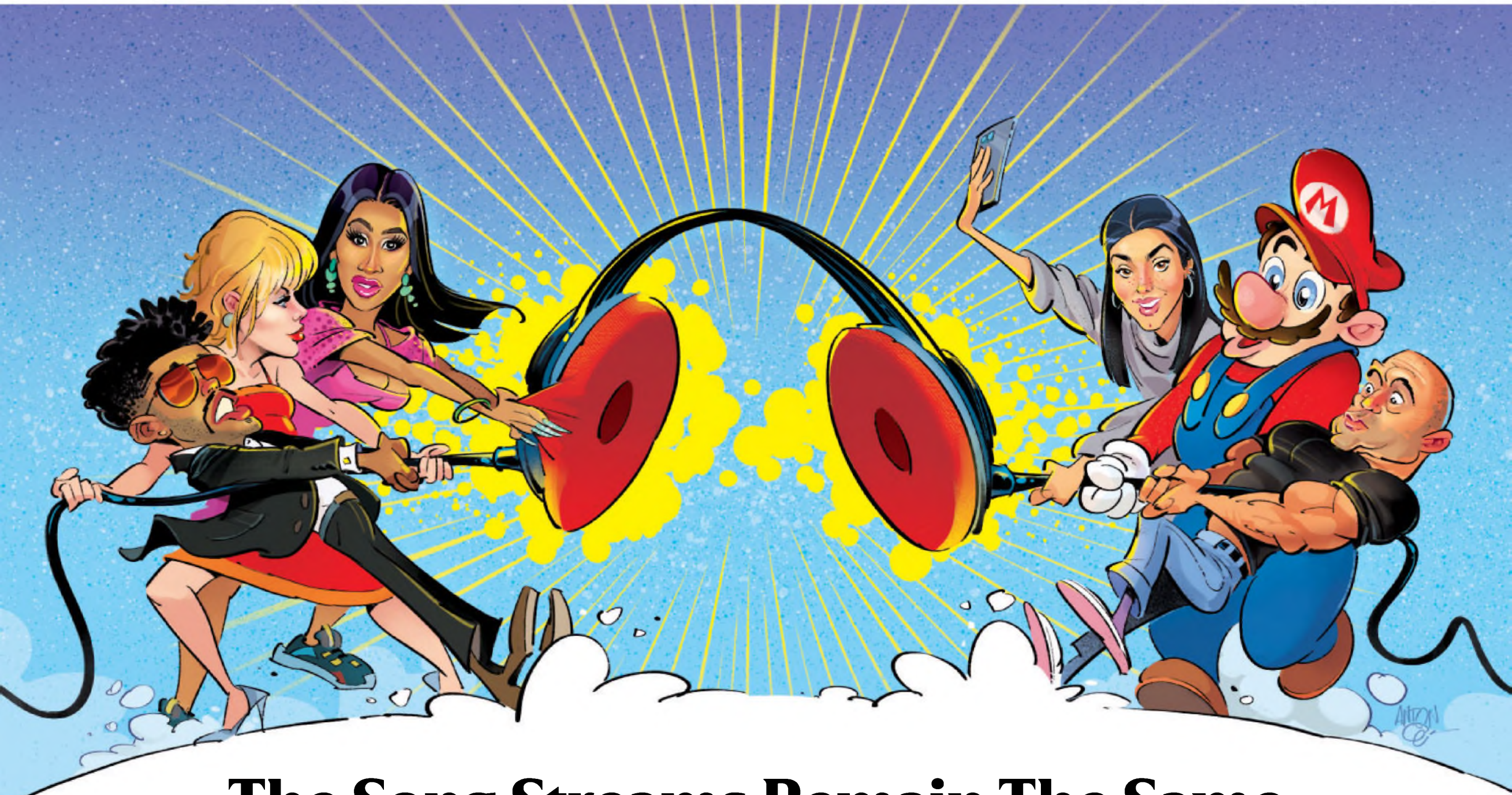
Best wishes to you as
you head into retirement.



*James E. Meyer
Director and CEO*

The Market

PG. 28 THE NEW LATIN LABELS ✦ PG. 30 TIS THE SEASON ✦ PG. 32 MUSIC'S BIG DEAL-MAKER



The Song Streams Remain The Same

Music streaming in the United States has stopped growing. Should labels worry?

BY WILL PAGE

MUSIC STREAMING services have continued to add subscribers in the United States this year, according to MIDiA Research, growing by 11 million paying users from January to September, to 117.9 million. But in a potentially troubling sign for the recorded-music business, the number of total streams has remained the same.

Since August, audio music streams have averaged 17.5 billion a week, according to Nielsen Music/MRC Data. That's up slightly from the early-March pre-pandemic peak, before the lockdown cut music listening by 13% to a year low of under 15 billion streams, as consumers stopped commuting and obsessed over the news. Streaming gradually rebounded, increasing 15% by the end of June — but has plateaued since then.

This could actually be good news for

streaming services, which for the past two years have been pouring money into podcasts, which cost them less. Streaming companies don't have to share as much revenue on podcasts — a growing number of which they own — as they do on streams of recorded music, most of which they don't. But for record labels, publishers, songwriters and artists, this may be the calm before the storm. In the short term, the lack of growth in streaming won't affect the music industry's aggregate streaming revenue — if subscribers are added and consumption stays flat, rights holders may make more per stream. A broader move toward podcasts, however, could cost rights holders leverage in licensing negotiations.

Perhaps more important, the 55,000 new tracks being uploaded onto streaming services every day — up from the 40,000 reported in April 2019 — create a dilemma: more songs,

and users, competing for a number of streams that isn't growing.

Has streaming volume really peaked in the United States, though, or is the current growth freeze just a blip?

A number of factors seem temporary. Label sources point to the previous year, when cyclical trends in the release schedule led to periods of flatness. The U.S. presidential election also appears to have cut into music listening, given the sharp dip in streaming during the week of the election. Thanksgiving has also historically seen a 2% to 3% dip in music streaming. (The United Kingdom, by comparison, where neither event occurred, saw streaming dip 5% when the pandemic hit but regained momentum within three weeks and has continued to edge upward since.) Another obvious

factor limiting music streaming for now is the lack of commuting, with most offices still closed.

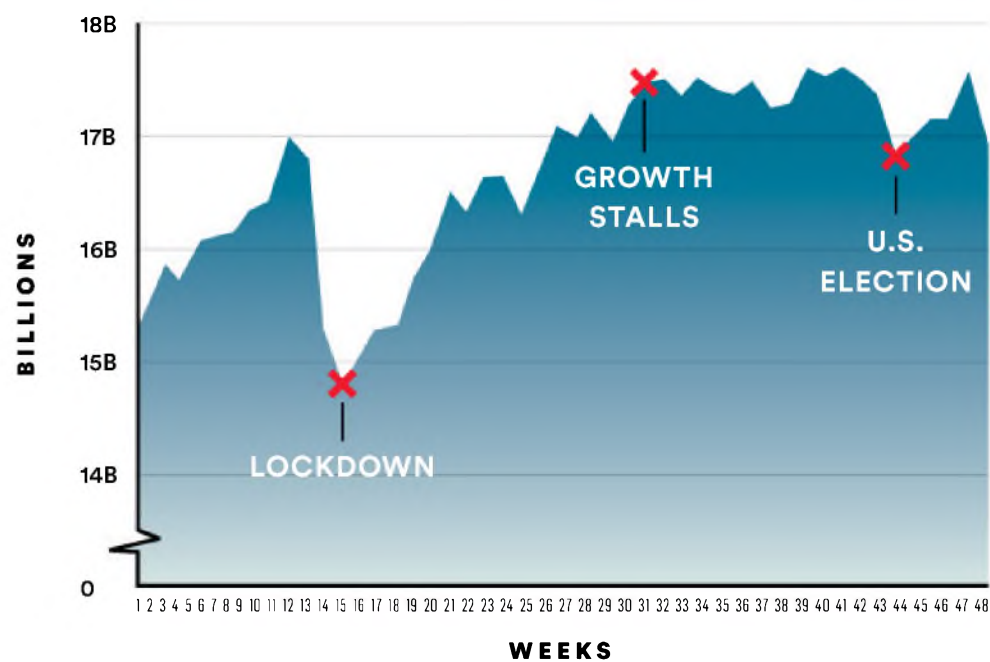
Other forces are putting permanent pressure on streaming volume, though. Gaming is competing for attention with music. Market research firm IDG Consulting reports increasing average gameplay hours per user across the board. *Counter-Strike: Global Offensive* play increased 40% since the pandemic started and *Defense of the Ancients* is up 38%. *Roblox*, which appeals to kids 9 and older, hit 120 million global monthly active users in June, and IDG now puts that figure at about 160 million — a fifth of which are likely in the United States. That's a 33% increase in just the past five months.

TikTok is also giving music streaming platforms a run for their money. The

40%
PERCENTAGE
OF TOTAL
TIKTOK U.S.
USER GROWTH
ACCUMULATED
IN 2020

● UNIVERSAL MUSIC PUBLISHING GROUP BOUGHT **BOB DYLAN'S** ENTIRE SONG CATALOG. ● **STEVIE NICKS** SOLD A MAJORITY STAKE IN HER PUBLISHING RIGHTS TO PRIMARY WAVE MUSIC.

U.S. WEEKLY AUDIO STREAMING VOLUME



SOURCE: Nielsen Music/MRC Data

company claimed 100 million U.S. daily active users in September. For context, the U.S. online population under the age of 29 is only 110 million, meaning TikTok may have already soaked up its addressable market. The app has been installed over 66 million times in 2020, according to app analytics company Sensor Tower, and 37% of that activity occurred between April and June. The company estimates that 40% of TikTok's U.S. user growth was accumulated in 2020. (From July to September,

installs dropped by 31%, indicating a possible saturation point.)

Tom Silverman, founder of Tommy Boy Records, views kids' obsession with swiping through 30-second clips on TikTok as a new era of the "sub-song." "If a single used to be an ad or trailer for an album," he asks, "is a sub-song a trailer or an ad for a single?"

If young kids are hooked on Roblox and older kids are TikToking, then their parents may increasingly be listening to podcasts. Between 2014

and 2019, time spent with music was down 5% and time spent with spoken word was up 20%, according to a report by NPR and Edison Research. The lack of authoritative data on podcast consumption, however, makes it difficult to gauge its impact on music streaming. Measurement is difficult: A download of a podcast on the Apple app does not constitute a listen, while Spotify claims 22% of its users engaged with podcast content in the third quarter, up from 21% in the prior quarter, but does not define what that means.

When artists resume touring and re-releasing albums to drive ticket sales, music streaming could still return to growth, but the new "attention economy," in which attention is the scarce commodity, will discourage complacency. With these three "attention merchants" — gaming, TikTok, podcasts — competing for consumers' increasingly scarce time, music streaming could struggle to grow even when things return to normal. We know that songs are getting shorter — and without more songs being consumed, music is already losing the battle for attention. **b**

Will Page is a visiting fellow at the London School of Economics who previously was the chief economist at both Spotify and PRS for Music. His book, Tarzan Economics, will be published by Little Brown and Company in the United States in early 2021.

MARKET WATCH

20.68B

↑ 5.8%

TOTAL ON-DEMAND STREAMS WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending Dec. 10.

16.56M

↑ 6.0%

ALBUM CONSUMPTION UNITS WEEK OVER WEEK

Album sales plus track-equivalent albums plus streaming-equivalent albums for the week ending Dec. 10.

961.8B

↓ 10.6%

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.

Setting The Stage

THE NATIONAL INDEPENDENT VENUE ASSOCIATION IS HOPING FOR FEDERAL SUPPORT, WHILE PLANNING AHEAD FOR THE RETURN OF LIVE MUSIC NEXT YEAR

BY DAVE BROOKS



WNERS OF INDEPENDENT

music venues across the United States have been waiting since July to see if long-delayed federal coronavirus relief funding might include support for their struggling businesses. After Congress' attempts to pass a second round of COVID-19 stimulus have repeatedly stalled, leaders at the National Independent Venue Association are exploring how to leverage its 3,000 members for an advantage once concerts resume.

NIVA has already taught some small promoters the value of collaboration with organized campaigns to raise awareness for the Save Our Stages Act, which would establish a \$10 billion federal grant program to support indie venues, promoters and booking agencies. A May survey found nine

out of 10 indie venues faced permanent closure by year's end without federal support, but so far, the worst hasn't happened: Fewer than 90 venues have shut down, according to *Billboard* figures (see story, page 104). How others have managed to stay afloat could set a framework for NIVA's future initiatives.

While some owners have kept their businesses operating by cutting costs — renegotiating leases, deferring mortgage payments or furloughing/laying off employees — others have tapped new revenue streams. New York's Bowery Electric created a livestream series with the platform VEEPS where artists perform professionally mixed and engineered sets from the venue, splitting profits evenly. ("Every band that has performed has walked out with money," says talent buyer Stephanie Boriskin.) Chain

Reaction in Anaheim, Calif., licensed its name for limited-edition merchandise deals with bands like Stick to Your Guns and local brands like Violent Gentlemen to cover its monthly \$7,000 rent. Other venues are striking deals with third parties interested in buying the exclusive rights to branding, sponsorship and livestreaming, says Steve Sternschein, owner of Heard Presents in Austin and NIVA treasurer, who negotiated NIVA's agreement with YouTube to host the three-day Save Our Stages virtual festival in October. Theoretically, NIVA could handle these arrangements, leveraging its membership to help smaller venues find partners and others get better deals.

While NIVA's main focus is still lobbying for a federal relief bill, Sternschein is leading an effort to explore whether a for-profit collective approach to licensing, livestreaming and booking — modeled after indie-label rights management group Merlin, a nonprofit that negotiates licensing deals on behalf of its members — would help NIVA members secure more revenue.

There are legal restrictions on what NIVA can do collectively — member companies can't collude to set prices or limit competition — but it can negotiate with



Brittany Howard performed during the Save Our Stages Fest livestream in October.

brands like YouTube and share information internally. If they don't work together, venues risk losing ground to new competitors like SaveLive, former WME co-head of music Marc Geiger's initiative to buy up controlling interests of distressed venues to create a new dominant player in indie music, or companies like Big Neon, which wants to bundle venues' advertising rights with proprietary ticketing technology.

"We have an opportunity to direct the evolution of our streaming and licensing rights in a way that prioritizes venues first," says Sternschein. "We can create a network of independent venues rather than having one person or company take control." **b**

FORMER REPUBLIC RECORDS EXECUTIVE VP **ROB STEVENSON** JOINED 300 ENTERTAINMENT AS PARTNER. REDDIT ACQUIRED SHORT-FORM SOCIAL VIDEO APP DUBSMASH.

billboard

YEAR IN MUSIC ISSUE 2020

#1

REGIONAL MEXICAN ALBUMS-IMPRINT



TOP LATIN
DUO/GROUP

ESLABON ARMADO

8
Millones YouTube
DE SUSCRIPTORES



[Youtube.com/DELrecords](https://www.facebook.com/DELrecords)

[Youtube.com/DELrecords](https://www.youtube.com/DELrecords)

[TikTok.com/DELrecordsOficial](https://www.tiktok.com/DELrecordsOficial)

[Instagram.com/DELrecords](https://www.instagram.com/DELrecords)



Clockwise from left: Uchis, Anitta, de Oro, Silvana Estrada and Khea.

Johnny-Come-Latin

Latin music went mainstream. Now mainstream labels are trying to get in on the genre's boom

BY LEILA COBO

WHEN YOU SEE BAD BUNNY IS the most streamed artist on Spotify, people wake up and see dollar signs," says Interscope Geffen A&M executive vp Nir Seroussi. "But it's a very unique space."

Seroussi, the former president of Sony Music U.S. Latin, joined Interscope in 2019 to launch what he calls "the first full-fledged Latin operation within a major label," as opposed to the Latin divisions that operate independently of their major-label parent and generally dominate the business.

Interscope is only one of the mainstream labels that now want in on Latin music. Over the past year and a half, Caroline, the independent distribution/label services division of Capitol Music Group, has signed deals with Puerto Rican trap/reggaetón artists Brytiago and Omy de Oro and Bronx-based Dominican rap crew Sie7eTr3. Also this year, Cash Money and Glassnote Records signed their first Spanish-language Latin acts; Steve Aoki's Dim Mak label launched En Fuego, a new Latinx-focused imprint; and Warner Music Group's Alternative Distribution Alliance (ADA) opened a Latin division.

"Welcome to the party," says Warner Records co-chairman/COO Tom Corson, who worked with Ricky Martin at Columbia in the late 1990s. "Some of us have been here for a while." That's even more true of the Latin divisions of the major labels.

Latin music has been mainstream in some ways since the 1950s, when mambo king Dámaso Pérez Prado's cover of "Cherry Pink and Apple Blossom White" topped the *Billboard* pop charts. But it has always stood apart from the rest of the music business in some ways: Mostly based in Miami, it has a global reach, as well as its own recording academy and Grammy Awards.

Now that's changing. "Before, we were a small part of the business and it was difficult to get the attention of the 'big brothers,'" Jesús López, chairman/CEO of Universal Music Latin America/Iberian Peninsula, told *Billboard* in September. Now "we are really players. We are completely integrated."

As mainstream labels get into the game though, there are questions about whether, and how, they'll compete with the majors' Latin divisions. Traditionally, Latin artists who have gone mainstream — from Ricky Martin and Shakira to Bad Bunny — have launched their careers in their home countries. Even home-grown U.S. stars, like Selena and Romeo Santos, were first signed to Latin labels.

Mainstream labels will still collaborate with their Latin divisions, of course. "We have a strong Latin company," says Corson. "We're not going to rush into the market" without them.

But the dynamic is changing. "We used to have to beg our English counterparts for collaborations," says one former major-label marketing executive. "Now that we have the metrics, everybody wants to jump on that train."

Companies are trying to hire executives who understand the nuances of Latin music and its audience — for example, the vast differences between U.S. reggaetón listeners and Latin American fans of Spanish-language singer-songwriters. When Caroline began to expand, it hired as its director of marketing Patricio Sánchez, the former director of digital marketing at Universal Music Latin Entertainment. ADA launched with Juan Paz as its managing director; he previously led digital marketing for Sony U.S. Latin.

"It's like saying, 'I'm going to Nashville to do country,'" says Seroussi, whose roster includes acts with crossover appeal like bilingual Colombian American Kali Uchis and Argentine trap singer Khea. "It's another code." **B**

FOR WHAT IT'S WORTH

Amid a bull market, vaccine news and optimism about streaming, music stocks are skyrocketing — in some cases right past analyst expectations

MUSIC STOCKS ARE RISING AGAIN: Spotify has tripled in value since mid-March, iHeartMedia is on the rebound, and even Live Nation is close to its 2020 peak. Some equity analysts think it's time to stop the music though.

As compared with an average of analyst price targets, four out of seven key music stocks — Spotify, Live Nation, iHeart and Tencent Music Entertainment — have more downside than upside. (The graph below lists the closing price of a stock on Dec. 14 and an average of its analyst price targets, along with the distance between them — the "upside" or "downside.") In the case of Spotify, which is up 26.2% since June to \$325.83 on Dec. 14, investors have been buying based on any news that suggests the company has a competitive advantage or improved margins. But 30 analysts who cover the stock gave it a combined average target of \$232.63.

Live Nation shares closed at \$70.35 on Dec. 14, almost where they traded on Feb. 24, when news of the coronavirus first seriously affected the U.S. stock market. Since a 2020 low of \$21.70 on March 18, the stock is up more than 224%, driven by the expectation that vaccinations will save the 2021 concert season. Analysts have an average price target of \$66.10 though.

Analysts don't, however, think all music stocks are overvalued: Their average price targets for Warner Music Group, Madison Square Garden Entertainment and SiriusXM suggest significant upsides.

—GLENN PEOPLES

HOW MUCH UPSIDE OR DOWNSIDE DO MUSIC STOCKS HAVE?

MUSIC STOCKS	AVERAGE PRICE TARGET (\$)	DEC. 14 CLOSING PRICE (\$)	DOWNSIDE/UPSIDE
Madison Square Garden Entertainment	100.38	77.70	23.3%
SiriusXM	7.10	6.33	12.2%
Warner Music Group	34.00	33.09	2.8%
Tencent Music Entertainment	18.33	18.88	-2.9%
iHeartMedia	11.25	12.40	-9.3%
Live Nation	66.10	70.35	-6.0%
Spotify	232.63	325.83	-29.3%

SOURCES: THE WALL STREET JOURNAL, YAHOO! FINANCE

● THE ROLLING STONES TAPPED BMG FOR GLOBAL NEIGHBORING RIGHTS REPRESENTATION. ● K-POP ACT SUPER JUNIOR SIGNED WITH ICM PARTNERS FOR REPRESENTATION OUTSIDE OF ASIA.

CELEBRATING A YEAR LIKE NEVER BEFORE



MATT JENKINS
"HAPPY ANYWHERE"
ZACH CROWELL
"RIDIN' ROADS"
"KINFOLKS"
BEN JOHNSON
"ONE OF THEM GIRLS"
WILL WEATHERLY
"I LOVE MY COUNTRY"
HUNTER PHELPS
"I DON'T KNOW ABOUT YOU"

#1 HITS

24
TOTAL
NO. 1s

WELCOMES TAYLOR PHILLIPS

BRAD CLAWSON
"HAPPY DOES" (TOP 10 & CLIMBING)
CONNER SMITH
NEW MUSIC COMING IN 2021
JORDAN ROWE
"GOOD FOR NOTHIN'" OUT NOW

NEW SINGLES



"COLD BEER CALLING MY NAME"
JAMESON RODGERS FT. LUKE COMBS

TOP 25 AT
POP RADIO

AVENUE BEAT
"F 2020"

150M+
STREAMS

HUNTER
PHELPS

"BREAKING UP WAS EASY IN THE 90'S"
SAM HUNT

"GONE"
DIERKS BENTLEY

"DRINKIN' BEER. TALKIN' GOD. AMEN."
CHASE RICE FT. FLORIDA GEORGIA LINE



ASHLEY GORLEY 2020 SONGWRITER OF THE YEAR



NEW SINGLES AT RADIO:
WHAT'S YOUR COUNTRY SONG?
HOLE IN THE BOTTLE
WE WERE RICH
SINGLE SATURDAY NIGHT
SALTWATER GOSPEL
**7 NO. 1 SONGS
BY 7 DIFFERENT
ARTISTS**



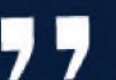
Ashley Gorley's Publishing Venture Enters New Territory With Avenue Beat Debut



After Writing 51 No. 1 Hits, Ashley Gorley Is Guiding The Careers Of Nashville's Songwriters With Tape Room Music



Ashley Gorley Makes History With 50th No. 1 Milestone



CHECK OUT MORE @TAPEROOMMUSIC

THE 12 MONTHS OF CHRISTMAS

Holiday music generates a lot of money in just a few weeks. Marketing it, however, is a year-round effort

BY GLENN PEOPLES

DRIVERS ON THE NORTHBOUND 405 in Los Angeles can't miss a deep-red billboard that stands out amid the gray of Culver City. Against a forest-green wreath with gold and silver ornaments, it shows a figure dressed in red — not Santa, but Mariah Carey, promoting her *Magical Christmas Special*, available exclusively on the Apple TV+ subscription service.

The Queen of Christmas is defending her realm because streaming has turned the holiday season into the most lucrative time of the year — but just for a relatively small number of recordings. Last year, between Halloween and Christmas, Carey's "All I Want for Christmas Is You" was streamed 148.6 million times in the United States, making it the most popular track during that time. But unlike most hit singles from late 2019, Carey's could be every bit as popular, and profitable, this year — it returns to No. 1 on the Billboard Hot 100 dated Dec. 19 — as well as for the foreseeable future.

Hits like that don't just happen though. "The doubling down starts very early," says Vince Szydlowski, executive vp commercial sales at Universal Music Enterprises, Universal's catalog division. (Sony Music controls most of Carey's recordings, including "All I Want for Christmas Is You," but Universal owns plenty of other holiday hits, including classic versions of Nat "King" Cole's "The Christmas Song" and Louis Armstrong's "What a Wonderful World.") This year, Universal is licensing live performances of holiday hits from the *Ed Sullivan Show* archives and commissioning dance producers to remix recordings such as "Jesus Christ the Baby" and "Silent Night." "I don't mean to tell our competitors too much," says Szydlowski, "but we already have our targets picked for next year."

Holiday music has always been lucrative: Bing

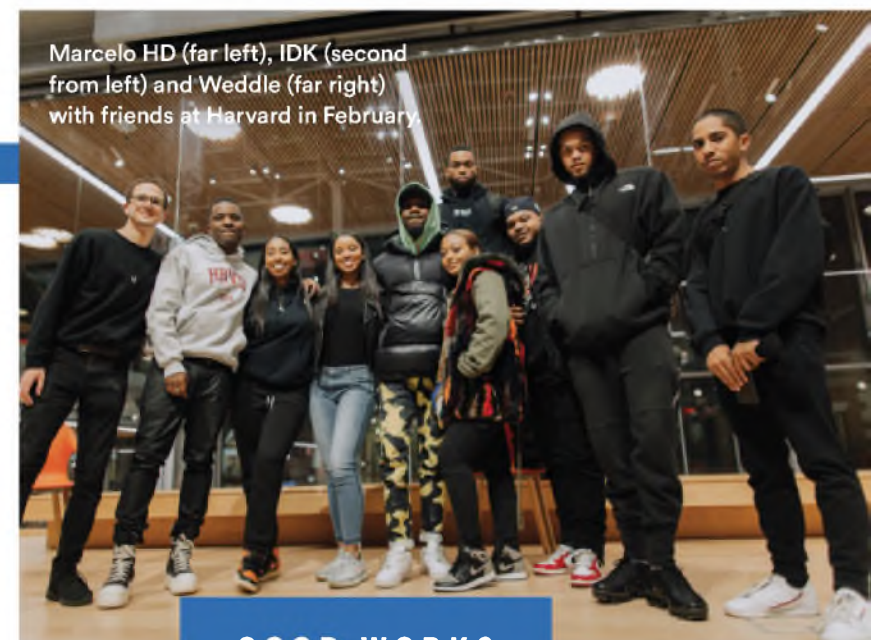
Crosby's recording of "White Christmas" is said to have sold over 50 million copies worldwide. The rise of streaming made it even more valuable, but it has also heightened the competition for a finite number of listening hours, says Rich Robinson, Warner Chappell Music's global head of sync: "How do you make sure that one cut gets through?" It's especially brutal in a streaming environment where familiar recordings of big songs get all the attention — think Bobby Helms' "Jingle Bell Rock" or Brenda Lee's "Rockin' Around the Christmas Tree." "You want to celebrate," says Robinson, "and you want to feel a certain way."

In some cases, promoting older recordings requires getting creative. In 2019, Universal created animated videos for classic songs, which worked so well they're doing twice as many this year. Sony made videos for some songs and "short cinematic music films" for others, including Darlene Love's "Christmas (Baby Please Come Home)." "We decided at the beginning of this year, 'Let's just do more with video for the nostalgia part of that catalog,'" says Lyn Koppe, executive vp global catalog at Sony Legacy.

All of this promotion is intended to help the most popular holiday songs remain dominant. Through Dec. 10, the top 20 tracks' share of total holiday streams slipped from 19.9% to 19.6% in 2020, according to Nielsen Music/MRC Data. And other artists still want in. Kelly Clarkson's "Underneath the Tree," from 2010, has become a new staple, and a cappella group Pentatonix (which Clarkson hosted on her talk show on Dec. 9) is now best known for holiday music and has 13 recordings in the top 200 streamed holiday songs. "It definitely feels like it has been proven you can be successful as a Christmas performer," says Jonathan Kalter, the group's manager. "A lot of people are going for it." **Q**



Clockwise from top left: Lee, Clarkson, Cole, Carey and Pentatonix.



Marcelo HD (far left), IDK (second from left) and Weddle (far right) with friends at Harvard in February

GOOD WORKS

Class Act

ARTIST IDK AND NONPROFIT NO LABEL GET DOWN TO BUSINESS WITH A NEW EDUCATIONAL ACADEMY FOR UNDERSERVED STUDENTS

JASON MILLS LEARNED TO RAP WHILE in prison on a robbery charge he picked up as a teenager. "I'm a middle-class person who went to prison partially because I went to a bad school in a bad area," he says. "Then I go back four times on the same exact charge ... because I didn't take home detention or violated this or that. Knowledge and education are important, especially in the Black community."

Mills, now 28, went on to establish a name for himself as IDK (it stands for "Ignorantly Delivering Knowledge"), as an independent artist and entrepreneur, before his own Clue Records signed a joint venture with Warner Records in 2019 to release his debut album, *Is He Real?* His next act: professor.

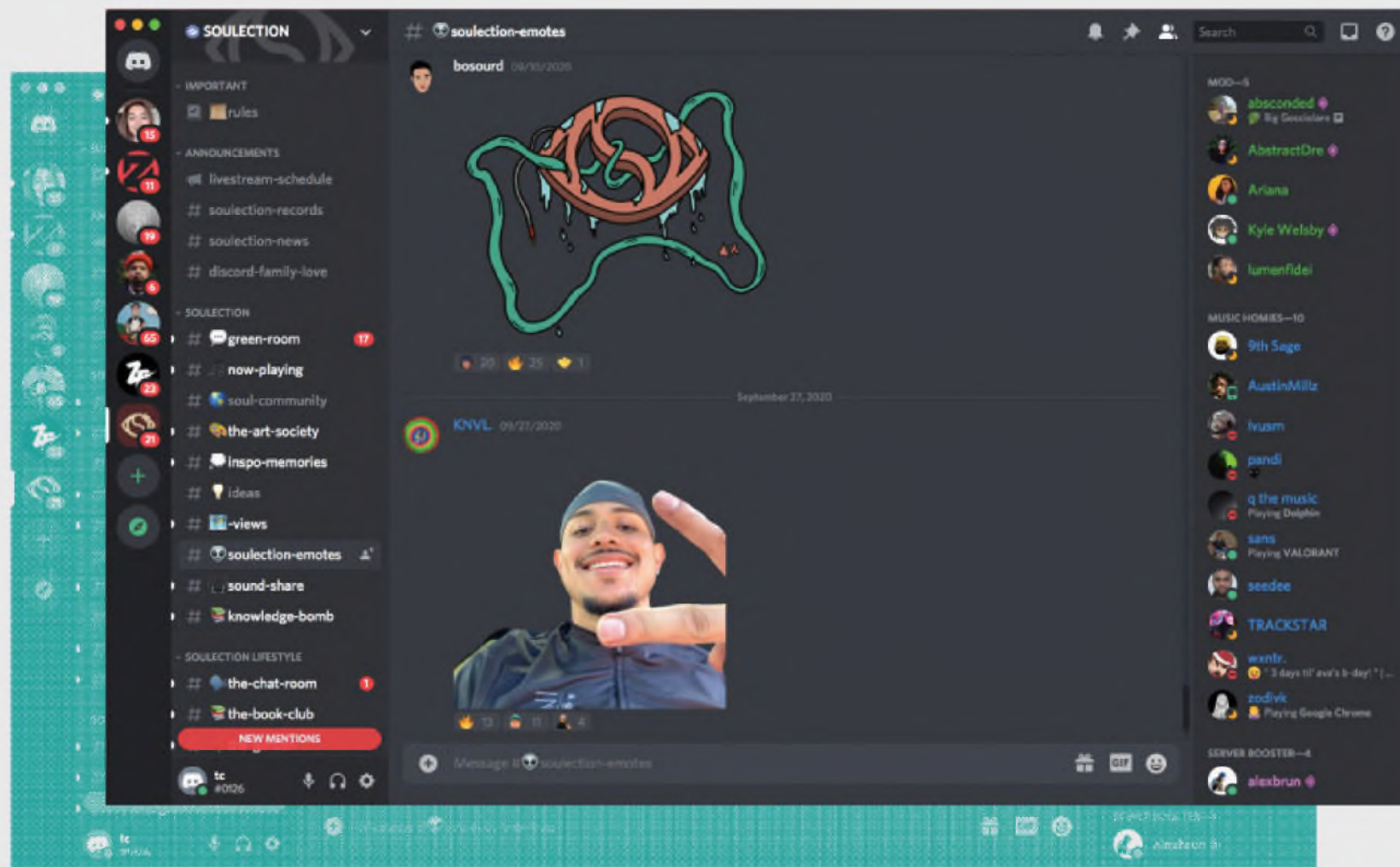
In partnership with the Boston-based nonprofit No Label, the rapper-producer plans to educate and empower the next generation of artists and executives who are Black, Indigenous or members of other historically marginalized groups with lessons on finance, innovation, mental health and other topics. No Label Academy will launch in 2021 with a 10-day course at the Harvard University campus, advised by Harvard law professor Brian Price and LaShyra Nolen, the first Black woman to be named Harvard Medical School's student president. Details about the academy's application process are forthcoming.

"What we're trying to do is to not only create a comprehensive course, but a course that students and the industry will look to as a model to make knowledge more accessible," says Miles Weddle, who co-founded No Label with Marcelo HD in 2018 to engage students in new narratives and broaden their perspectives. The nonprofit's Uncut speaker series hosts experts, academics and artists like Travis Scott, Bad Bunny and Saweetie to discuss subjects like activism and entrepreneurship.

The academy's start date remains a moving target due to the pandemic. But it's already planning to expand into other universities — and, eventually, high schools and prisons. "I was asked recently how long I plan to do this," says IDK with a laugh, "and I said, 'Until the day I die.'"

—GAIL MITCHELL

SUMMER WALKER ANNOUNCED HER NEW INTERSCOPE RECORDS JOINT VENTURE, GHETTO EARTH RECORDS. **HOWARD STERN** SIGNED A NEW MULTIYEAR DEAL WITH SIRIUSXM.



◀ A screenshot of the Soulection Discord server, where members share emote fan art in the chat.

From Discord, Fan Harmony

The online chat platform is growing beyond gaming as acts like Soulection and mxmtoon used it to connect with, and expand, their audiences

BY TATIANA CIRISANO

DROP INTO RECORD LABEL and music collective Soulection's 3,400-member server on the chat platform Discord, and you'll find members debating the best home recording equipment, collaborating on a song or suggesting ideas for Soulection merchandise, their usernames endlessly populating the platform's gray chat with flickers of emojis and GIFs. They may even be coupling up, says Soulection co-founder Joe Kay.

"It's literally a matchmaker," he says, "a new community connector with people."

Kay launched Soulection's invite-only Discord server — which acts as a digital conversation hub — in April to give the label's fans a place to gather online during the pandemic. But it turned into something bigger, where Kay gets fan feedback on unreleased music, offers first looks at merch and hosts listening parties for Apple Music's weekly Soulection Radio broadcast. Even though Discord doesn't actually host music itself, Kay calls it "SoundCloud 2.0" because of the way it fosters community. "It's one thing to have a social media following of a million-plus people, but we're getting a direct communication line," he says. "This is what we've been searching for."

Discord was founded in 2015 and is free to use, with about 70 million active weekly users and 6.7 million total servers. Many are technically "invite-only," but links to join are generally shared openly online. On each server, users chat within "channels" focused on different topics that are designated by the server owner and can be text-, voice-, photo- or video-based: Soulection's range from "sound-share," where producers can get feedback on their beats, to "the-garden," where users share photos of their houseplants.

While Discord has traditionally served as a forum for video game players to chat while gaming, it's now attracting people with all kinds of interests who are seeking new ways to stay in touch amid the coronavirus pandemic — in the same way that Twitch, TikTok and the new audio-only chat app Clubhouse have seen usage surge. "Many of our users just want a place to hang out and talk in the comfort of their own communities, whether that be catching up or sharing what you're listening to," says Discord manager of community and social marketing Mallory Loar, which is why the company rebranded itself

with a new slogan in June: "Your place to talk."

There are now more people in the music industry using Discord than ever, either to build fan communities or collaborate on music. During one week in August, for example, about 300,000 users joined a Discord server tagged under the "music" category, a 200% jump from the weekly average pre-pandemic, according to the company, and about 900,000 users actively participated in music-related communities that week, a 100% increase from pre-pandemic.



Kay

In July, Wiz Khalifa shared a yet-to-be-released song exclusively to his 7,600-member Discord server, and asked users to suggest a song title (they chose "Slim Peter") and album art. The 59,000-member "Hip-Hop" server run by journalist Jeff Kim often hosts celebrity guests like Pusha T, whose "Ask Me Anything" in March drew 125,500 messages. Producer Kenny Beats' 82,000-member server has become an education and support resource for aspiring acts where users recently pooled money to replace someone's stolen DJ equipment. And

the platform has led to at least one recent hit: Singer osquinn's song "Bad Idea" was created during a February Discord session with producer blackwinterwells and now has 1.7 million streams on Spotify.

What sets Discord apart from other platforms is its ratio of exclusivity and inclusivity. "There's an invisible barrier to entry because it's not exactly intuitive to everyone, but that's kind of a good thing," says Geffen Records digital marketing director Kelly Duroncellet, who launched ZEDD's now 13,000-member server last summer when she was working at Paradigm Talent Agency. "That guardrail gets rid of a lot of troll-type behavior. You'll see artists migrating to their servers to do live chatting with people [because] it's more comfortable with that sort of fan."

That direct connection to fans is why artists like indie act mxmtoon see their Discord servers as essential, even though the platform currently doesn't have monetization capabilities. "There are very few ways to directly address fans, and Twitter and Instagram put you on a pedestal of unattainability," says mxmtoon, who hosts listening parties for new releases on her 10,000-member server. "Discord breaks down all those walls."

Many artists use Discord to draw fans to platforms that are monetized, like Twitch or online merch stores. On mxmtoon's Discord, her paid Twitch subscribers are set apart by pink text usernames (bestowing them with what's known on Discord as a new "role"), while pop-rock band Anamanaguchi offers access to a private Discord server as a perk to paying Patreon subscribers.

Loar says monetization features may be forthcoming. She and her team now work directly with artists and managers to help them benefit from the platform and have supported labels including Monstercat (25,800 members) and Anjunabeats (4,700) in launching servers of their own for fans.

On Soulection's server, Kay plans to soon preview the collective's upcoming, long-delayed membership product, Soulection Plus; host workshops with producers; and set up monthly video catch-ups with fans. "It's very important [for artists] to be at the forefront of technology and what's next," he says. "I don't see us ever looking back." **B**



Dunn photographed Dec. 7 in Lutherville-Timonium, Md.

FROM THE DESK OF

DAVID DUNN

Co-Founder/Managing Partner, Shot Tower Capital

BY ED CHRISTMAN PHOTOGRAPHED BY JARED SOARES

I DON'T THINK A LOT OF PEOPLE expected us to get the Jackson deals done," says Shot Tower Capital managing director David Dunn. He's talking about his team's 2007 maneuvers to extricate Michael Jackson from the onerous debt that threatened the superstar's stake in Sony/ATV and his ownership of his own Mijac publishing company and the Neverland estate. "We were able to get his debt away from Fortress Investment Group, which wanted to wind up owning those assets, to lenders who just wanted to be paid. That was a huge win."

Dunn is speaking from the barn outside his home in the suburbs of Baltimore — a combination open-loft office and garage where he has spent the pandemic shepherding deals, with the occasional break to tinker with classic cars (a 1972 Audi 100LS is on the lift now). A few years after the Jackson deal, in 2011, Dunn and his colleague Robert Law left Signal Hill Capital Group to start Shot Tower Capital, which has grown into a force in the market for music assets — mostly publishing, but sometimes masters, too. In addition to its role as the Jackson

estate's financial adviser, Shot Tower — which employs seven bankers and an assistant — has been involved in some of the decade's biggest publishing deals, including the 2012 acquisition of EMI Music Publishing, its 2018 sale, the 2017 sale of Imagem to Concord and Big Deal's sale to Hipgnosis earlier this year. The company also advises the estates of Prince and Aretha Franklin.

Dunn, who graduated from Bucknell University with a master's in economics and has a law degree from American University, started his career as an economist with the U.S. government and then became a mergers-and-acquisitions lawyer before going into banking — and forging relationships with music business players like Jackson estate executor John Branca and former Sony/ATV chairman/CEO Martin Bandier. (Before he began his investment banking career, he worked as a bartender, including at one of Bill Clinton's 1993 inaugural balls. "I got to serve Johnny Cash a Coke," he says.)

After a decade and a half in music, "the things that stand out are the relationships," says Dunn. "I enjoyed watching and working with John Branca,

[Jackson estate co-executor] John McClain, [Jackson estate executive] Karen Langford and with Marty Bandier. You can learn a lot working with executives like them. It provided me with a phenomenal opportunity — that helps you take some shortcuts on the learning curve."

After your first music industry deal with Crosstown Songs, you became involved with Michael Jackson. How did that happen?

It was through Raymone Bain, a Washington, D.C., publicist, who worked with Michael. I flew out to Las Vegas to meet with him and was hired in 2007 to restructure all the debt, which had been acquired by Fortress from Bank of America. We did a bond deal that was secured by his interest in Sony/ATV, with Sony offering a guarantee that Barclays bought. We also did two loans against Mijac, his publishing catalog. We closed the three by the end of the year and then the world started melting down. I spent a fair amount of time with Michael then. When he passed, I began working again with John Branca, John McClain and Karen Langford to once again restructure and refinance the debt.

What steps do you take when someone brings you a catalog they want you to sell?

First we do a preliminary valuation to make sure it's aligned with the seller's expectations, or it's a nightmare. If everyone is aligned, then you do full due diligence, which means being prepared to tell potential suitors upfront about any issues, rather than waiting for a later stage to show all the warts.

Then we identify potential buyers, make presentations and look for the buyer that has the ability to get a deal done. Rarely does the buyer you think will be the lead buyer end up there when the deal closes.

What do you assess to come up with a valuation?

We tend to look at what's driving revenue, and then we look at the decay rates. So far we don't have that many years of data from streaming in order to fully understand. Also, decay rates may still be offset from streaming adoption. If streaming adoption plateaus, then we can get a better handle on decay rates.

Five years ago, did you ever think multiples [of annual revenue, by which catalogs are valued] would ever get this high? And could they go higher still?

Multiples are directly related to what a buyer thinks about future growth. To the extent that there has been a music industry recovery driven by streaming, it's no surprise multiples have gone up. There's a correlation between multiples and where streaming goes, so if streaming matures we could see multiples slow. Still, if you look at Wall Street's expectations for streaming, they expect growth over the next five years to be consistent with the past five years.

How do different genres of music affect multiples?

It makes a huge difference. If you're looking at a catalog with iconic songs, I would say 18 times NPS [net publisher's share] is an average fair value for a larger diversified catalog, with all rights owned, consisting of higher-quality rock and pop songs. Genres like country, Christian and electronic dance trade at lower multiples because there's a perception that they have a narrower market and less duration to long-term cash flow. Country is dependent on radio, and when radio stops playing a country song, its royalty streams decay rapidly. Also, country doesn't synch as well as rock and pop. It just doesn't have the broad reach of rock and pop on a worldwide basis. Same for Christian and dance.

What types of multiples do you see for those genres?

A country catalog might carry a 10- to 12-times multiple. Christian, I would place the multiple in a range of single digit to low double digits, while electronic dance probably gets a single digit. Rap and hip-hop tend to trade in the same range as country. Hip-hop gets a lot of streams, but there isn't much room for synch. I'm generalizing: Within each genre certain songs command higher multiples. Someone like Willie Nelson or Dolly Parton's music would have multiples in the high teens or the low 20s.

What about the age of songs?

Sure, that has an impact. Newer songs trade at lower multiples because they're still decaying from their initial release. You generally have to wait until they're past the decay curve so you can see what a song will settle at.

What kinds of investors are looking at publishing assets now as opposed to, say, five years ago?

The folks buying music five or 10 years ago were largely strategic players or investors backing industry players like Spirit or Crosstown, which were building out platforms to exploit the copyrights they



1



2

“RARELY DOES THE BUYER YOU THINK WILL BE THE LEAD BUYER END UP THERE WHEN THE DEAL CLOSES.”

—DUNN

acquired. Today, investors like Tempo or Shamrock Capital are perfectly happy to acquire copyrights and outsource administration for publishing assets or distribution for master recordings.

And how would you compare the catalogs coming up for sale now?

There are more catalogs up for sale and more deals being done — but smaller ones. Maybe that's driven by songwriters who can't tour due to COVID-19, or maybe there's a perception that the high multiples won't last. Also, thanks to Hipgnosis and Round Hill going public with the London Stock Exchange, you might see others trying to do an income trust or become public. So while there are a lot more assets for sale, there are a lot more paths to liquidity.

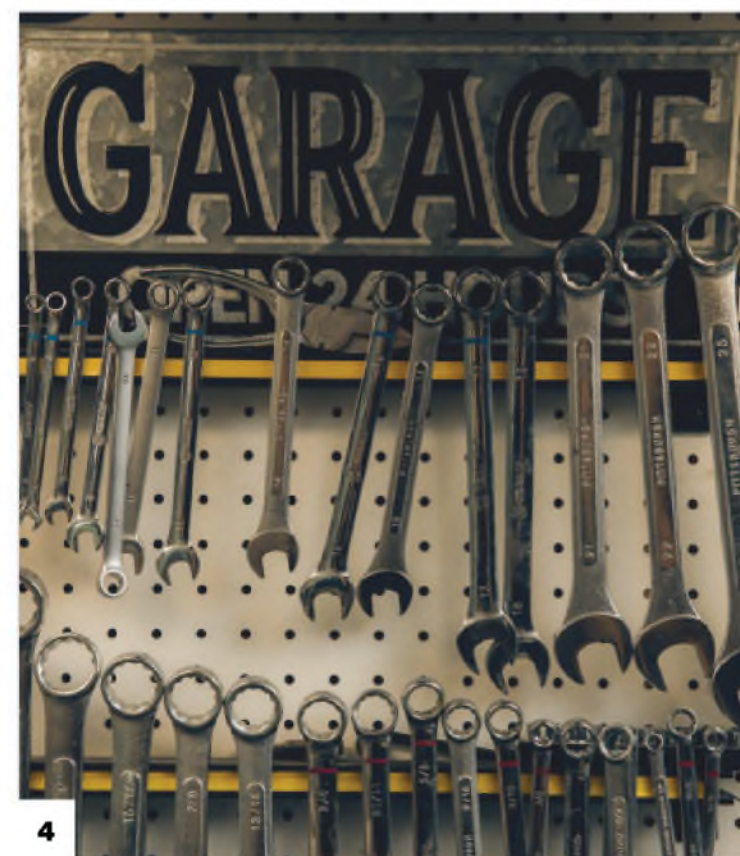
Your firm is also involved in artist estate planning.

What issues come into play there?

The issues depend on the estate. We have helped establish values to deal with taxes, we have negotiated rights agreements for record deals and publishing administration and helped analyze the economics of film licensing. We have helped, where necessary, to figure out liquidity when an estate is in debt. The issues that come up are interesting: Think about things like name and likeness, which an artist may never have exploited. But the IRS comes along and says it has huge value, which means big tax implications. At the end of the day, the math you have to do to figure out the worth of these assets isn't that dissimilar to the math you have to do when thinking about selling an asset. **B**



3



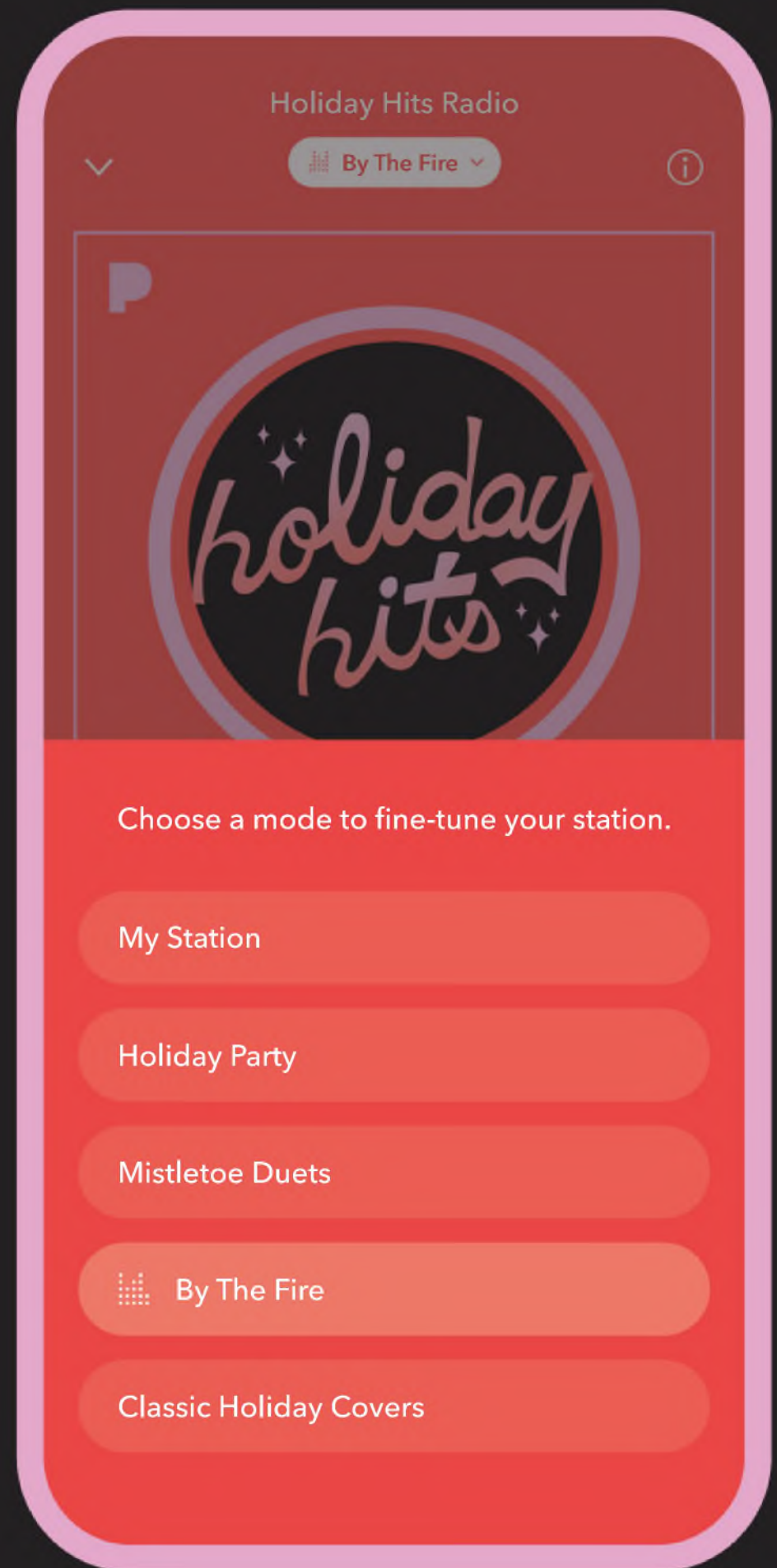
4

1. Deal plaques and mementos for music asset sales, a tradition in the investment banking industry. The Grammy-looking award in the center celebrates the Michael Jackson estate's sale of half of Sony/ATV to Sony, with plaques commemorating Hipgnosis, Pulse and Imagem deals around it. 2. Dunn's vinyl collection: "I love mellow music, soft rock," he says. "I never heard of the band Bread until I met Michael Jackson, who really liked them and turned me on to them." 3. A miniature boat Dunn bought to fix up as one of his hobbies. 4. "When I need to take a break from working on deals, I go downstairs and work on a car," he says. "And if I get a call or need to have a video chat, I have a computer down there so I can walk over and do that."

HOT ENOUGH TO MELT A SNOWMAN

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LIFE'S GOOD MUSIC PROJECT GIVES THREE ASPIRING MUSICIANS THE OPPORTUNITY OF A LIFETIME



BY BLAKE RYAN

Back in August, LG launched the Life's Good Music Project, created to convey the positive and hopeful message of "Life's Good," during difficult times. As part of the initiative, aspiring creatives were given the chance to expand on music written by Grammy-winning R&B sensation H.E.R. and produce original songs tied to the theme. LG and H.E.R. were joined in the desire to give an opportunity to young musicians who wanted to be heard.

H.E.R. kicked things off by posting 16 bars of music—45 seconds of sweet melody paired with inspirational lyrics—to get everyone started. She and LG then invited musicians around the world to help finish the song. More than a thousand answered the call.

Contestants built on the guitar-driven sketch by adding lyrics, melody, instrumentation, and production. They uploaded videos showcasing both their musical skills and unique personalities. There were many worthy entries, but in the end, only three musicians could be chosen to work together on the song with H.E.R.'s guidance and then record it in a professional L.A. studio.

The winners were Claire Ernst, a fresh-faced singer-songwriter from Nashville; Andrew Music Williams, a singer, songwriter, producer, and former NFL hopeful from Long Beach, CA, and Jake Chapman, an L.A.-based multi-instrumentalist who's written musical theater and performed at venues like Lincoln Center and Carnegie Hall. Each contestant brought a singular approach to the writing prompt, but all three shared an understanding of what the song should communicate to listeners.

Ernst started out by asking her dad to help her figure out H.E.R.'s chords—then she made a beat and started singing over the top. "The first thing that came out of my mouth was 'living with the door wide open,' so I ran with it," she says. "Then I threw a bunch of harmonies on it and finished it up just in time for my 20th birthday, so it just felt right."

Williams similarly wrote of overcoming obstacles in his lyrics and tried to keep that vibe going with the track he produced. "Musically, as I was producing the record, I wanted the listeners to experience motivation and elevation," he said.

For Chapman, the song was an opportunity to highlight some instrumental chops. He grabbed his mallets and added vibraphone, marimba, and glockenspiel. "I think my arrangement was successful at supporting H.E.R. with a unique, gentle, and playful vibe," he says. "I'm so glad she liked what I did with her song!"

With the three winners selected, it was time to move forward with the arranging and recording of the track. The three musicians hopped on a video call with H.E.R., who provided guidance and coaching.

"In a year of many Zoom calls, the ones with H.E.R. would be my highlight," says Chapman. "I'm glad she gave us praise on our individual entries and feedback when we were making the final song. It was fun to work with Claire and Andrew. We figured out a way to combine their respective verses and H.E.R.'s chorus into one song."

H.E.R. liked the production and structure proposed by Williams, so that became the basis for the song. "I recreated the music and chord progressions to sit well with me and Claire's vocal arrangements,

and Jake played the vibes over the top to add a unique element to the song," says Williams.

The finished song represents a true collaboration between the three winners. The bright melody, bubbly production, and sunny vibraphone accents work like aural mood-enhancers, while the lyrics encourage listeners to celebrate the positive aspects of life—something that's not always easy amid the COVID-19 pandemic.

"The message 'Life's Good' really resonated with me while creating this project," says Ernst. "Through all the insanity that's been going on in the world, it allowed me to step back and really take in the joy that is making music. The way music makes me feel and makes other people feel is powerful, and sometimes I forget that."

Asked how the message "Life's Good" resonates with him, Chapman says it's all about taking a second to reflect on your place in the universe. "There's so much to be thankful for, from family and friends to food and music," he says. "Often, life doesn't feel that great, but if we can remember that it is ultimately a blessing, we can focus on the good things and live positively, peacefully, and happily."

It's impossible to say where the three winners will go from here. If 2020 has taught us anything, it's that trying to predict the future is a total waste of time. But it's safe to say that whatever happens next, Ernst, Williams, and Chapman will continue creating the kind of heartfelt, honest music born of this project.

In recent months, Ernst has been collaborating with other artists and utilizing new recording equipment to begin work on her second EP. She recently released a brand-new song called "Stay Up Just to Get Down." "Through quarantine I found myself writing a lot, so now I'm just figuring out what to do with it all," she says.

Chapman hopes to continue honing his skills while playing with other musicians. After touring China in early 2020 with his family band, Von Chaps, he fell into a community of L.A. musicians that has struggled during the pandemic. "Right now, my biggest goal as an artist is to just keep going," Chapman says. "It's been an unsettling year in many ways, and I'm hoping that someday soon, I'll find stronger footing as an artist and in general."

Williams has a new song called "Let It Go." As he looks forward, he hopes to provide "love, faith, hope, and joy" through his music. All of which ties back to the spirit of the Life's Good Music Project.

"The message of 'Life's Good' resonates with me in a very positive and sustainable way," Williams says. "To be alive is a blessing in itself. Reminding yourself that 'Life's Good' will help you find the good in situations that are meant to be tough. As an artist and producer I have always wanted an opportunity like this. It took a while—doubt was present at times—but I reminded myself 'Life's Good' regardless. My message to all artists and producers around the world: Your time will come."

As of November 30, LG's music project has drawn over 150 million views. To learn more about this campaign, visit @lg_global Instagram or the LG Global YouTube channel.

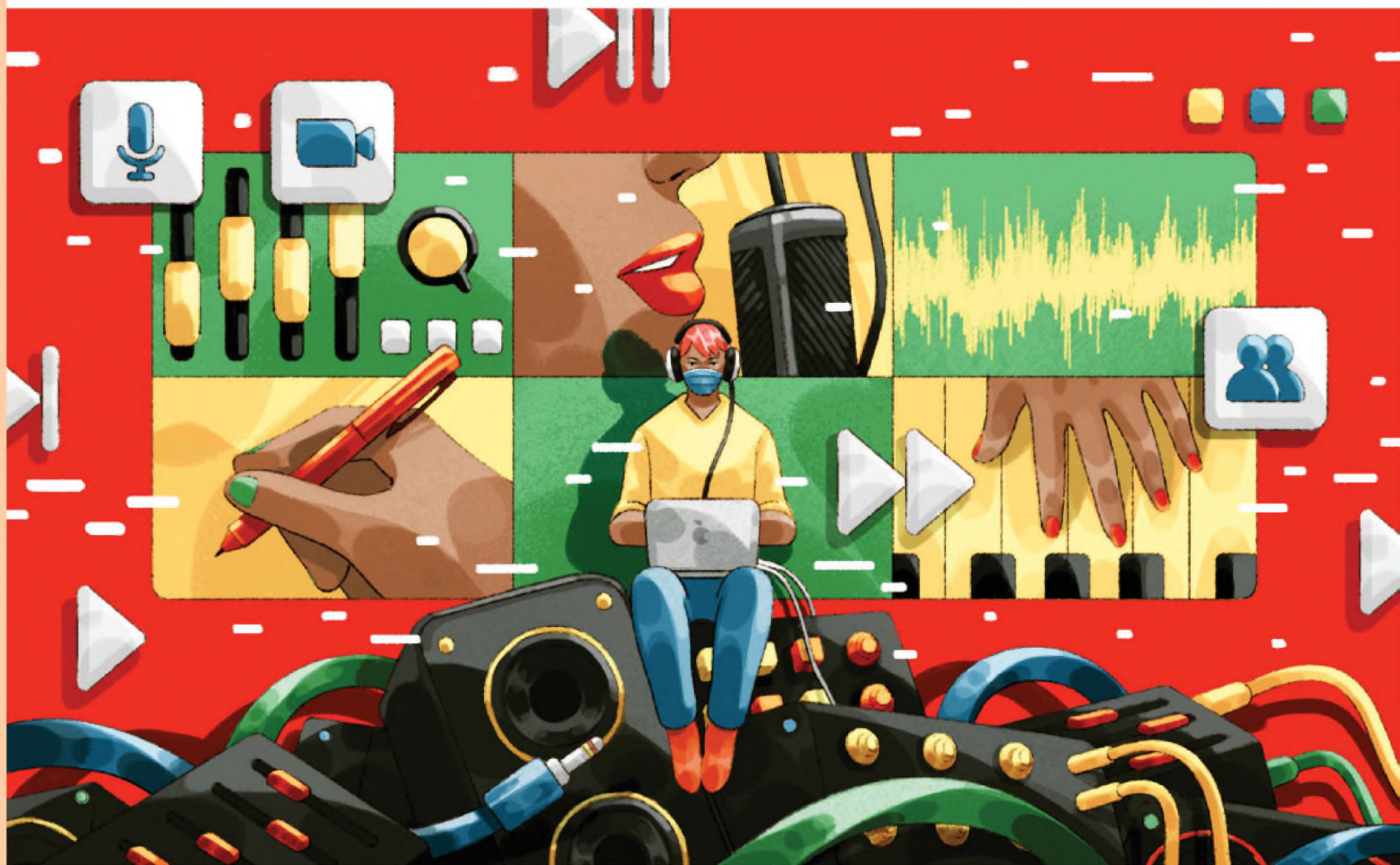
The Year In Music

2020



To say the year 2020 was unlike any other for the music industry — and the world — would be an understatement. Due to the coronavirus pandemic, albums were postponed, tours were canceled and uncertainty reigned. But one by one, artists found their footing and sustained us all with unexpected releases (Taylor Swift's *folklore* and *evermore*) and record-breaking livestreams (Dua Lipa's *Studio 2054*), TikTok dance challenges that powered hits old (Fleetwood Mac's "Dreams") and new (Megan Thee Stallion's "Savage") and calls to action (Lil Baby's "The Bigger Picture") that made modern music all the more essential.

ILLUSTRATION BY RYAN INZANA



The New Normal

The ongoing coronavirus pandemic forced major creative shifts, from how an album is made to how it's promoted and performed — but what will stick beyond 2020?

BY LYNDSEY HAVENS



“CHEERS,” SAYS Taylor Swift during the opening scene from her *Folklore*: *The Long Pond Studio*

Sessions Disney+ special, clinking her wine glass against Jack Antonoff's mug and Aaron Dessner's cup while huddled around a cozy fire. Though the trio made one of the year's most acclaimed albums — Swift's stripped-down *folklore*, which she surprise-released in July — they had never all been physically together while creating it.

Due to the pandemic, Swift had set up a home studio for the first time, sending files back-and-forth while working remotely over FaceTime with longtime collaborator Antonoff and Dessner, a member of The National whose work she had long admired. For *folklore*'s first and so far only performance, Swift and Antonoff met Dessner where much of the album was created — at the lattermost's upstate New York studio, Long Pond — to film the November special.

Everything about *folklore*'s creation and promotion was unconventional for Swift, yet it scored the year's biggest debut on the Billboard 200 — becoming her only album to spend its first six weeks at No. 1 — as well as a Grammy nomination for album of the year. And while *folklore*, which Swift calls a “product of isolation” — along with its surprise “sister album,” *evermore*, released Dec. 11 — are perhaps the most notable examples of how the pandemic forced a creative shift that resulted in massive success, nearly every major 2020 release had to pivot in some way.

When Dua Lipa's second album, *Future Nostalgia*, arrived in March, she became the first pop star to release an album amid global lockdowns, forcing her team to “rethink everything” promowise, as Wendy Ong, president of TaP Management (Lipa's management team) and TaP Records, U.S., told *Billboard* at the time. Instead of embarking on her headlining tour — now rescheduled for 2021 — Lipa delivered a record-shattering global livestream, *Studio*

✘ At 18, **Billie Eilish** swept the Big Four awards at the 62nd Grammys in January, becoming only the second artist in history to do so.

THE VERZUZ WINNERS' CIRCLE

As the pandemic forced lockdowns around the world in the spring, Timbaland and Swizz Beatz swooped in to entertain fans at home with a virtual DJ battle on Instagram Live in March. They've since grown the concept into *Verzuz* — a show that pits the catalogs of two legacy artists, producers or songwriters against each other in an unscored competition — which has evolved into a cultural phenomenon. As *Billboard* reported earlier this year, *Verzuz* did more than provide a distraction — it renewed interest in Black legacy acts in what became known as “the *Verzuz* effect.” As shown by the gains in stream totals of over 100% from the day before to the day after their appearance on the series, according to Nielsen Music/MRC Data, these pairs earned the biggest catalog gains. (With Gucci Mane and Jeezy also benefiting from new project bumps.)

2054, in November to over 5 million viewers and rave reviews. The month prior, she released *Club Future Nostalgia*, a remix album with The Blessed Madonna that features Missy Elliott, Gwen Stefani and others. It was planned, executed and delivered (and likely in part made possible by everyone having extra time at home) amid pandemic restrictions.

Songwriters and producers have had to adjust too, moving from the studio to Zoom. (According to Zoom's second-quarter results for fiscal year 2021, its total revenue was up 355% year over year as a result of work-from-home mandates.) “In the beginning, some clients were game and some were not at all,” Kobalt Music GM of creative Sue Drew told *Billboard* earlier this year. She says while it has been much easier for writers and producers to work remotely with collaborators with whom they already had relationships, as opposed to forging new ones, there have been some exceptions: Songwriter-producer Jennifer Decilveo “has absolutely nailed it on Zoom” this year, says Drew, scoring first-time work with Marina (co-producing “Man’s World”) and Miley Cyrus (co-writing the *Plastic Hearts* track “High”).

Similarly, Sony/ATV Music Publishing president/global chief marketing officer Brian Monaco notes that in 2020, those who once had a harder time traveling were suddenly able — and even encouraged — to hop on a session without so much as moving off their couch. Monaco says he has called Def Leppard guitarist Phil Collen in particular with requests for anything from a virtual co-write with someone in Nashville to a quick guitar solo. “Normally that would be a lot of scheduling,” says Monaco, “and all of a sudden these people were able to connect on Zoom and kind of become friends.”

Monaco has also had to shift his highly successful “synch camps,” which he has led in various music hubs for nearly a decade (when hosting in Los Angeles, he'd often rent out the Foo Fighters' Van Nuys rehearsal space), to a virtual environment for the first time. “I had rooms going and everyone was working together and it was very collaborative,” he says. “Then when COVID happened, we brought it down to smaller Zoom co-writes, three or four people. It gets too difficult if you add more than that — you're trying to throw ideas back-and-forth, and there's always a delay, or someone's technology isn't as good.”

As Lee Foster, partner/GM of New York's iconic Electric Lady Studios, says, “There is no replacement for real human interaction and connectiveness in music making.” Which is why the studio — which celebrated its 50th anniversary this year — quickly established safety protocols that included advance COVID-19 testing, on-site screening, mask mandates and socially distanced sessions. “We began booking unattended mix sessions, then cautiously graduated into overdub sessions and finally larger, more typical sessions from there,” he says, adding that regular clients like Antonoff, Mark Ronson, Andrew Wyatt and others (as well as the studio's dedicated 15-person staff) helped prop up the space this year. Without that core community, he says, “we could have been in real trouble.”

Foster believes Zoom sessions will continue on an as-needed basis in the future, saying, “I found it inspiring that music found a way forward, as well as how quickly we pivoted to an alternative path.” Antonoff — a Grammy nominee for producer of the year, non-classical, for his work with Swift this year — is less certain. As he says at the beginning of *Folklore: The Long Pond Studio Sessions*: “I've never worked on an album like this — I don't know if I ever will again.”

MAY 9



ERYKAH BADU

255.7% GAIN IN STREAMING



JILL SCOTT

396.4%

MAY 23



BOUNTY KILLER

460.3%



BEENIE MAN

294.1%

MAY 25



112

128.1%



JAGGED EDGE

121.5%

AUG. 31



BRANDY

444.6%



MONICA

466.5%

SEPT. 13



GLADYS KNIGHT

135.5%



PATTI LABELLE

198.5%

NOV. 19



GUCCI MANE

148.4%



JEEZY

381%

✦ 103 million viewers watched **Jennifer Lopez** and **Shakira** deliver an electrifying performance in February for the Super Bowl halftime show in Miami.

Bad Bunny

'A Cultural Movement'

After U.S. breakthroughs in recent years, superstars like Bad Bunny and J Balvin helped Latin music experience its biggest year of growth to date

LATIN MUSIC'S BIG year started in February with Shakira and Jennifer Lopez delivering the Super Bowl halftime show in Miami. It ended with Bad Bunny as Spotify's most-streamed artist of 2020, while his November album, *El Último Tour del Mundo*, became the first all-Spanish No. 1 on the Billboard 200. In between, Maluma's "Hawái" became the first Spanish-language track to top the Billboard Global Excl. U.S. list (*Billboard* launched its global charts in September), and stateside, over 40 tracks sung predominantly in Spanish entered the Billboard Hot 100, up from 19 in 2019.

All of which indicates that in 2020, three years after "Despacito" broke through at American top 40 radio, Latin music (defined as music performed predominantly in Spanish, regardless of genre or provenance) experienced the biggest boost in its global expansion. It's all part of what Universal Music Latin America/Iberian Peninsula chairman/CEO Jesús López calls a "cultural movement."

This consumption of Latin music in the United States grew faster than that of any other genre. According to Nielsen Music/MRC Data, Latin music registered 39.75 billion on-demand audio streams through Nov. 19, a 26.4% gain compared with the previous year that exceeds gains registered for country (21.8%), R&B/hip-hop (15.3%), pop (11.6%) and rock (10.7%). And according to the RIAA, consumption of Latin music had

grown faster than that of the overall market at midyear: 18.6% compared with 5.6%.

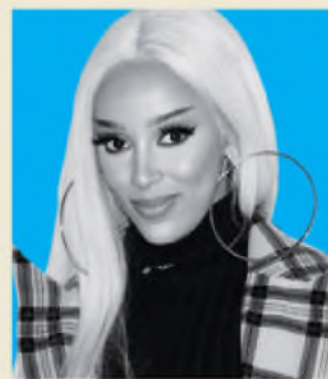
During any given week in 2020, 30% of all tracks on YouTube's Global Top Songs chart featured Latin artists, and on Spotify, Latin America is the fastest-growing user base in the world. Plus, as Spotify managing director for Latin America Mia Nygren says, "Latin content is also growing in terms of our global footprint." Nygren says the genre is rapidly expanding in markets like the United Kingdom, France and the Philippines — largely because it has "raised the bar in terms of its creative and promotional aspect" this year, scoring high-profile ventures outside of music. Maluma is starring in *Marry Me* alongside Jennifer Lopez and Owen Wilson, J Balvin joined Travis Scott as only the second celebrity in 30 years to get a namesake McDonald's meal, and Rosalía became a global ambassador for MAC cosmetics.

Meanwhile, newcomers like Camilo and Rauw Alejandro — who signed to Sony Latin in 2019 and 2020, respectively — made inroads toward global success. Camilo is up for best Latin pop or urban album at the upcoming Grammy Awards (against Bad Bunny, Ricky Martin and others), while Alejandro hit No. 13 on *Billboard*'s Emerging Artists chart in July.

As Sony Music U.S. Latin president Alex Gallardo says, "When you look at *Billboard*'s global charts and see Latin music's clout, it's clout it never had before." —LEILA COBO

FOUR (AND MORE) TO THE FLOOR

Four decades after disco enjoyed massive mainstream popularity, the sound returned as one of the most pervasive in pop music. "Disco is coming back in full force," XHTZ (Z90) San Diego director of programming R Dub told *Billboard* in March. "It's Studio 54 all over again."



Doja Cat, "Say So"

DANCE/MIX SHOW AIRPLAY PEAK NO. 1

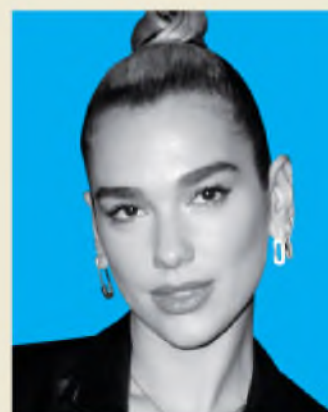
After a viral breakthrough in 2018 with "MOOO!," Doja Cat became an unlikely top 40 mainstay with the retro-leaning "Say So." Released as a single at the start of 2020, it topped the Dance/Mix Show Airplay chart for 12 weeks and hit No. 1 on the Billboard Hot 100 when Nicki Minaj hopped on a remix.



Justin Timberlake and SZA, "The Other Side"

DANCE/MIX SHOW AIRPLAY PEAK NO. 35

The pairing of Justin Timberlake and SZA on the funky throwback from the *Trolls: World Tour* soundtrack, released in March, charted on the Hot 100 and R&B and pop charts. The track's music video, which features SZA decked out like a disco ball, has over 24 million YouTube views.



Dua Lipa, "Don't Start Now"

DANCE/MIX SHOW AIRPLAY PEAK NO. 1

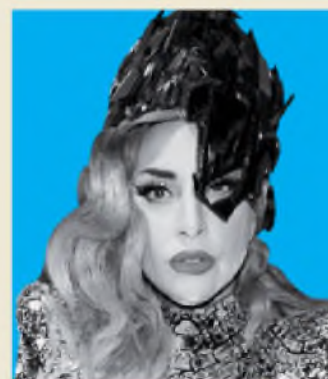
Dua Lipa's *Future Nostalgia* lead single, released in October 2019, became her highest-charting Hot 100 hit yet, peaking at No. 2 — and ruled Dance/Mix Show Airplay for 16 weeks. It also earned her record and song of the year Grammy nominations. She even titled her November livestream concert *Studio 2054*, a not-so-subtle nod to the era that inspired the project.



Kylie Minogue, "Say Something"

DANCE/MIX SHOW AIRPLAY PEAK NO. 35

The Australian pop veteran returned with the aptly titled *Disco*, led by the shimmering lead single "Say Something," which arrived in July and has since garnered 4 million U.S. on-demand streams, according to Nielsen Music/MRC Data.



Lady Gaga, "Stupid Love"

DANCE/MIX SHOW AIRPLAY PEAK NO. 8

The pop superstar continued this year's disco revolution with her frenzied *Chromatica* lead single, which arrived in February and peaked at No. 5 on the Hot 100 in mid-March. Her disco-house follow-up, the Ariana Grande collaboration "Rain on Me," did even better, reaching the global charts. —STEPHEN DAW

✘ After a 14-year hiatus, **The Chicks** (formerly *The Dixie Chicks*) released *Gaslighter*, their eighth studio album (co-produced by Jack Antonoff), in July.

Gone But Not Forgotten

These posthumous releases extended the legacies of three hip-hop stars while also finding notable chart success



Mac Miller, *Circles*

After Miller released his Grammy-nominated album *Swimming* one month before his death in September 2018 at 26, the Pittsburgh rapper's family, along with veteran producer Jon Brion (Fiona Apple, Kanye West), announced Miller's posthumous project, *Circles*, this January. His sixth studio album followed its predecessor's blueprint, as Miller hopped through hip-hop, funk and soft rock. *Circles* debuted at No. 3 on the Billboard 200; lead single "Good News" reached No. 17 on the Billboard Hot 100, becoming Miller's highest-charting solo hit. The song's music video, which has over 58 million views on YouTube, opens with behind-the-scenes footage of the artist in the studio.



Pop Smoke, *Shoot for the Stars, Aim for the Moon*

Following the New York rapper's death at age 20 in February — days after his mixtape, *Meet the Woo 2*, became his first Billboard 200 top 10 — 50 Cent and music executive Steven Victor took it upon themselves to finish Pop Smoke's debut album. The pair reeled in features from Roddy Ricch, Lil Baby, DaBaby and Future for *Shoot for the Stars, Aim for the Moon*, which boasted club-ready anthems ("The Woo," "For the Night") and nods to R&B ("Mood Swings," "What You Know Bout Love"). The album debuted atop the Billboard 200 in July and has spent the most weeks at No. 1 on Top R&B/Hip-Hop Albums since Eminem's *Recovery* ruled for 16 weeks in 2010.



Juice WRLD, *Legends Never Die*

As Pop Smoke's posthumous debut crowned the albums chart, Juice WRLD's *Legends Never Die* arrived — and replaced it at No. 1 the following week. The "Lucid Dreams" star, who died last December at age 21, had been working on a project that was anchored by emo-leaning singles "Tell Me You Love Me" (featuring Trippie Redd) and "Life's a Mess" (with Halsey). The set earned 497,000 equivalent album units in its first week of release, according to Nielsen Music/MRC Data, and charted 17 songs on the Hot 100. Pop Smoke and Juice WRLD became the first artists with back-to-back posthumous No. 1 debuts in the history of the Billboard 200. — CARL LAMARRE



WHO RUNS THE CHARTS?

Multiple all-female collaborations dominated the Hot 100 this year — a rare feat



From left: Grande, Beyoncé, Cardi B and Megan Thee Stallion.

THROUGHOUT THE BILLBOARD Hot 100's 62-year history, only five all-female collaborations have hit No. 1. But this year, in the span of just one month, three superstar female alliances hit the chart's peak: Doja Cat and Nicki Minaj's throwback-sounding "Say So" remix (May 16 chart), Megan Thee Stallion and Beyoncé's swaggering "Savage" remix (May 30) and Lady Gaga and Ariana Grande's empowering anthem "Rain on Me" (June 6).

Later in the summer, Megan Thee Stallion revisited the Hot 100 summit, alongside Cardi B, on the industry-shaking sex jam "WAP" that spent four weeks at No. 1 in August. Then Grande — who tends to work with a brain trust of fellow young women — recruited Angelina "Sherie" Barrett and Nija Charles to co-write the R&B single "Positions" (the lead track off her sixth album of the same name), which spent two weeks in the penthouse in October.

"Not only is it great for the industry, it's great for everyone — especially young girls — to see women supporting women," says 300 Entertainment senior

vp promotion Aimie Vaughan-Fruehe. She asserts that radio is embracing women as hitmakers more than ever, no matter what they're singing or rapping about. As Cardi B recently told *Billboard*, "WAP" was "such a big victory for me and Megan ... to me, it was just a regular raunchy female rap song, but it caused so much controversy."

Grande, too, is more sexually explicit than ever on the *Positions* album (which includes a Doja Cat collaboration), particularly the not-so-subtle second single, "34+35," on which she croons: "Can you stay up all night?/Fuck me 'til the daylight." Its fembot-themed video garnered almost 13 million views in its first 24 hours. And Megan Thee Stallion closed out the year with new collaborations alongside City Girls and SZA on her debut album, *Good News*.

Expect all-women singles to top the charts more frequently in 2021 and beyond. "There is going to be a trickle-down effect, or a domino effect, of a bunch more females sticking together," says Charles, who also co-wrote "Rain on Me." "I love this new shift we're in." — GAB GINSBERG

✘ **Bob Dylan** released the 17-minute "Murder Most Foul" in March about President John F. Kennedy's assassination, earning him his first No. 1 on a Billboard chart (Rock Digital Song Sales).



How TikTok Became Gen Z's MTV

The short-form video app cemented its status as a discovery tool for fresh talent and slept-on hits this year — all of which are being handpicked by fans

BY ANDREW UNTERBERGER

IF YOU'RE A MUSIC fan of a certain age browsing through a list of Billboard Hot 100 No. 1 singles from the early 1980s (Men at Work's "Down Under," The Police's "Every Breath You Take," Michael Jackson's "Billie Jean"), you'll almost certainly recall images of each song's music video, made unavoidable through heavy airplay on MTV. If you're a teenage music fan doing the same with 2020 No. 1s (Megan Thee Stallion and Beyoncé's "Savage," Doja Cat and Nicki Minaj's "Say So," 24kGoldn and iann dior's "Mood"), you'd probably remember similar images. But rather than the artists' own videos, they'd be of viral dance challenges born on TikTok.

In 2019, TikTok became a household name among both teens and adults, in large part thanks to artists who used their popularity on the video-sharing service to springboard to mainstream success. One of the app's earliest and biggest success stories is Lil Nas X,

whose "Old Town Road" first went viral as the soundtrack to a TikTok meme before eventually becoming the longest-running No. 1 in the Hot 100's 62-year history. But in 2020, with a global pandemic forcing everyone into their homes and onto their phones, TikTok's influence became impossible to ignore.

As a result, TikTok has become an audiovisual force that hasn't existed outside of radio and streaming in popular music since MTV first landed on the moon in 1981. "MTV could make artists famous without there being a radio format for them to succeed on, or without their success at radio being a foregone conclusion," says Craig Marks, co-author of the MTV oral history *I Want My MTV* and former *Billboard* editor. "I think TikTok is a much more clear example of [that gatekeeper-bypassing influence]. TikTok is, in some ways, its own little biosphere."

Like MTV, whose early days were dominated by new wave weirdos from

✘ Everyone from Ringo Starr to Chance the Rapper paid tribute to the legendary **Little Richard**, who died at 87 on May 9. ✘ Amid worldwide protests

overseas with big hair and dream-logic visuals (Duran Duran, Culture Club, Adam Ant), TikTok has also become a breeding ground for unexpected hits from chart newcomers, from oddball pop songs like BENEË's "Supalonely" to nontraditional rap tracks like Sada Baby's electro-fied "Whole Lotta Choppas." "It's mostly left-of-center," says Corey Sheridan, TikTok's head of music partnerships and content operations. "When I think about the success that we've driven for the new generation, that's what [we] get really excited about."

And just as MTV forced labels in the '80s to respond to its success by creating music video divisions out of their promotions departments, labels have now shifted their focus to TikTok. "In 2019, [TikTok] was definitely a part of our marketing rollouts, but in 2020, it's increased tenfold," says Harrison Golding, director of marketing at EMPIRE's label division, responsible for 2020 viral TikTok hits like Money Man's "24" and Cookie Kawai's "Vibe." "A lot of times we're talking to our reps at TikTok ... but then also to creatives or influencers in the space, just to let us know what's doing well on the platform. I can't say what a 13-year-old is always going to do, so [it's helpful to have] some young people to keep me informed."

That need to consult the data and the youth to respond to TikTok's forever-evolving trends — Golding compares it to chasing thunderstorms, hoping to get struck by lightning — points to a few of the biggest differences between MTV and TikTok. Instead of major artists getting guaranteed airplay, the stars on TikTok aren't the artists themselves — who are largely absent from the clips that make their songs successful — but rather influencers like Addison Rae and Charli D'Amelio, who are "more [VJ] Martha Quinn than Madonna," says Marks, and spark the songs' virality with their popular dance videos.

"Fans are more or less now affecting how we market," says Golding. "They're choosing what songs they like, and then we have to react to that."

The result of that reactive marketing is that album promotional cycles are less premeditated than ever, since there's often no telling what song from an album will catch fire, or when. "The majority of the music that's trending on TikTok is outside of its promotional cycle, whether that's six months, two years, six years," says Sheridan. Making things even more challenging: These moments of viral success also happen exponentially faster than ever. "With the way the internet works, you can create a video and be famous within two hours if it pops off," adds Sheridan. Take TikTok user doggface208, whose September video of him longboarding and singing along to Fleetwood Mac's "Dreams" made him a mainstream star and caused the hit to reenter the Hot 100 and eventually climb to No. 12.

Of course, MTV remained at pop culture's center for well over a decade. Can TikTok achieve the same longevity in terms of hitmaking influence? Marks is skeptical that any 2020 phenomenon can replicate MTV's impact. "MTV had the whole world to themselves for a dozen years, and essentially, MTV's the one who decided to change what they were airing — it's not like there was any competition," he says. "TikTok has competition, will have competition, and its competition doesn't just come from its competitors, but from whatever we can't forecast that will be the new TikTok."

Sheridan is more optimistic about his company. "We've been so good at covering so much ground the last two years," he says. "I hope a few years from now we can look back and say, 'This is the TikTok generation.'"



For as many new songs as TikTok helped make popular in 2020, the clearest illustration of its influence this year might have been the chart resurgence of Fleetwood Mac's "Dreams" — a rock perennial that first ruled the Billboard Hot 100 in 1977 and made it all the way back to the top 20 this October. Here's how an unassuming TikTok clip turned the Me Decade classic into a Generation Z smash. — A.U.

► SEPT. 25

TIKTOK USER @DOGGFACE208 POSTS A VIDEO OF HIMSELF SKATEBOARDING TO "DREAMS"

A 15-second clip of 37-year-old Nathan Apodaca cruising on his longboard while singing along to "Dreams" and swigging from a bottle of Ocean Spray Cran-Raspberry juice quickly captured the public's imagination — and sent sales and streams of the song skyrocketing. "You started seeing the video translate into streaming numbers virtually overnight," says Jeannette Perez, chief experience officer of Kobalt, Fleetwood Mac's publisher.

► OCT. 5

MICK FLEETWOOD JOINS TIKTOK, POSTS HIS OWN "DREAMS" VIDEO

Fleetwood Mac's management group, Shelter Music, seized the opportunity to get the band engaged with Apodaca's viral moment, as CEO Carl Stubner enlisted group co-founder Mick Fleetwood to film his own no-frills response video (skateboard and Ocean Spray bottle included), keeping the "Dreams" momentum rolling. "He called me and said, 'It's pissing down rain. ... Do you want me to do it again?'" recalls Stubner. "'No! One take, that's all we want!'"

► OCT. 8

"IT STARTS ON TIKTOK" COMMERCIAL DEBUTS

Within two weeks, the "Dreams" moment had grown large enough that TikTok debuted a TV commercial combining Apodaca's initial video with 10 other response clips, including Fleetwood's, in a simultaneous split screen. The spot, which aired heavily during the NBA Finals and the Billboard Music Awards, served to introduce the moment (and TikTok in general) to a wider, generation-spanning audience — including Shelter head of strategy Brian Frank's mother. "She saw the TV spot on the NBA Finals," he recalls, "and was like, 'Oh, now I get it!'"

► OCT. 13

STEVIE NICKS JOINS IN THE FUN

"Dreams" had been a viral phenomenon for weeks by the time the song's principal singer and songwriter blessed the moment with her own gothic-tinged video. Nicks laced up roller skates at her piano while belting out lyrics as the song played on a nearby turntable. "It's kind of like this game of improv, where people want to add their twist as it keeps going," says TikTok head of music content and partnership Corey Sheridan, who worked with Nicks' team to get her on TikTok. "By the time Stevie got into it, she did her own very Stevie thing."

► OCT. 17

"DREAMS" REENTERS THE HOT 100

With sales and streams of "Dreams" still spiking three weeks after Apodaca first uploaded his video to TikTok, the song returned Fleetwood Mac to the Hot 100's top 40 for the first time in 30 years with its reentry at No. 21. It climbed to No. 12 a week later. Streams of the band's overall discography doubled as well, an unprecedented (and possibly unrepeatably) boost that snapped the entire catalog industry to attention. "Managing other bands, everyone's coming to us like, 'We want this — how come I don't have this?'" says Stubner. "And it's like: 'You can't script this.' This is something that just happened."

Bundle Bonanza

While bundling albums with concert tickets and merchandise no longer counts toward a chart victory (as of Oct. 9) — and as of Aug. 7 neither will a digital album sold with a physical bundle count as a separate sale — these five titles became 2020 bestsellers in part thanks to the practices



From left: Juice WRLD, Chesney, Swift, The Weeknd and Gaga.

Kenny Chesney's *Here and Now*

Here and Now's debut-week sales of 220,000 (according to Nielsen Music/MRC Data) were powered by a concert ticket/album sale redemption offer for Chesney's upcoming tour. His 2019 trek neared \$10 million in sales (according to Billboard Boxscore), but it was his 2018 Trip Around the Sun Tour that became his highest-grossing outing ever, earning \$114.3 million (and the Billboard Music Award for top country tour). Chesney was forced to push his Chillaxification Tour to 2021 due to the pandemic, with new dates set to start in May.

Lady Gaga's *Chromatica*

Lady Gaga's dancefloor-ready No. 1 album earned 274,000 equivalent album units in its first week. *Chromatica's* sales were bolstered by a concert ticket/album sale bundle (for Gaga's three since-postponed U.S. stadium shows) plus dozens of merchandise/album bundles sold through the artist's web store — which included expectedly left-field items like rain boots, a jockstrap and briefs.



Juice WRLD's *Legends Never Die*

The first release following Juice WRLD's December 2019 death debuted at No. 1 with 209,000 in debut-week album sales. The posthumous set's first-week sales, which featured Trippie Redd, Marshmello and Halsey, among others — was supported by over 100 bundle offers, with merch like an iPhone case, drawstring bag, hoodies and shorts, available on the late Chicago rapper's website.



The Weeknd's *After Hours*

The 275,000 in first-week sales for *After Hours* were largely driven by a concert ticket/album sale redemption offer for The Weeknd's world tour — which is now scheduled to launch in June 2021 after postponing its initial summer/fall 2020 dates due to COVID-19 — as well as 80-plus different merchandise/album bundles, from a work jacket to a *Fear and Loathing in Las Vegas*-inspired long-sleeve, sold through the singer-songwriter's website.



Taylor Swift's *Folklore*

In the first week of release for Swift's surprise indie-folk project, a dozen different bundles of the digital and physical album — CD, vinyl LP or cassette — were sold through Swift's web store, a first

for the artist who has long distributed physical copies of new product through a Target partnership. Swift also offered an array of merch/digital album bundles, such as a cable-knit cardigan to keep Swifties cozy while listening to the lead single of the same name. It all led to the biggest sales week of the year: 615,000 copies sold. —KATIE ATKINSON

VIDEO HELPED THE RADIO STAR

How a string of must-see music videos helped Harry Styles' second solo album, last December's *Fine Line*, propel hits well into 2020



STREAM TOTAL WEEK ENDING FEB. 27 **3.3M**

STREAM TOTAL WEEK ENDING MARCH 5 **5.9M**

After releasing a video for his top 10 hit "Adore You," Styles delivered an equally emotive visual for the ballad "Falling," which hit No. 62 on the Billboard Hot 100. The clip shows the singer sitting at a piano filled with water in a shadowy room, wearing a Gucci chiffon gown with a train long enough to float far above him as the piano eventually overflows.



STREAM TOTAL WEEK ENDING MAY 14 **3.3M**

STREAM TOTAL WEEK ENDING MAY 21 **8.4M**

Styles dedicated this clip to "touching" upon its May release, relishing a time pre-social distancing when sharing a watermelon with friends on a beach wasn't high-risk behavior. Originally issued in November 2019, the song surged in popularity following its video, earning Styles his first Hot 100 No. 1 in August.



STREAM TOTAL WEEK ENDING OCT. 22 **1.3M**

STREAM TOTAL WEEK ENDING OCT. 29 **6.3M**

"Golden" had only briefly entered the Hot 100 upon the release of *Fine Line*, but when Styles unveiled the gorgeous video for the album's opening track — in which he sprints around the Amalfi Coast in a billowy white button-down — the track reentered the chart, peaking at No. 74. —STEPHEN DAW

✘ **Beyoncé** celebrated Black excellence with her visual project *Black Is King*, which debuted on Disney+ in July.



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A&Rs' At-Home Secret Weapons

This year more than ever, executives leaned on their kids for music discovery and confirmation of soon-to-be hits

AMID THE ONGOING pandemic, 300 Entertainment senior vp A&R Selim Bouab recalls, he played music by a new signee, Lil XXEL, while working

from home soon after his team had closed the deal. To Bouab's surprise, his oldest son came into the room and said, "That's my favorite song. How do you know this?"

The 9-year-old had already heard the hip-hop artist's song "LMK" on TikTok, where he often discovers new music through dance challenges. ("LMK" is tagged to 1.6 million TikTok videos, and an upload from Charli D'Amelio of its viral dance has 4.8 million likes.) Bouab says a similar situation recently unfolded with Jeris Johnson, a genre-hopping 300 signee whose song "damn!" recently hit No. 2 on *Billboard's* Rock Digital Song Sales chart.

That kind of discovery has become more apparent — and frequent — out of necessity this year, as A&Rs are spending much less time spotting talent at concerts and festivals, and more time at home learning about fresh TikTok challenges and meeting new talent over Zoom. And for Bouab, whose youngest son is 6, it couldn't have happened at a better time.

"They're getting to the age where I'm able to talk about music with my kids and hear that



they're into some of the same stuff that I'm looking at or working with," he says. "Normally, I'm gone 12 hours of the day, so to really be able to connect with them and know what's going on [is amazing]."

It's a sentiment echoed across the music industry, from Travis Barker — whose 17-year-old son introduced the Blink-182 drummer to jxdn on TikTok, leading to the alt-rocker becoming Barker's first signee on his label, DTA — to Billy Mann, who manages Dixie D'Amelio (Charli's sister) and credits his 13-year-old daughter with helping him keep his finger on the pulse. "Any executive who has kids and has reached this altitude in their career would be lying if they didn't say their kids were, in many respects, their greatest A&R source," he recently told *Billboard*.

And while Bouab says he's mostly discreet in polling his kids on their musical tastes — "There have been certain records where they will come to me and say, 'Hey, I know that,' or 'I like that record, play it again,' and I think I'll be able to use that more as they grow older,"

he says — Big Machine Label Group executive vp A&R Allison Brown Jones questions her teenage son and his friends all the time. "I'm like, 'What do you like? What are you listening to?' It was hard when he was younger, and now he's actually my secret weapon," she says. "I am 500 times more relevant because of my son. He plays every instrument, he's on every music platform, and all he cares about is music."

Looking ahead, Bouab doesn't plan to stop conferring with his kids, even if and when he returns to an office environment. After all, some of the biggest hits of 2020, from Jason Derulo and Jawsh 685's "Savage Love" to Doja Cat's "Say So," started out as kid-friendly dance challenges — and 2021 will surely contain more. But he says even greater than having his kids confirm a hit in the making is the unexpected time they've spent together this year. "This whole quarantine, being so close, you realize what you're doing it for," he says. "It's like, 'This is what it's about. This is why we're all busting our asses.'" —LYNDESEY HAVENS



WORKIN' OVERTIME

Country music enjoyed a record-breaking year, with Luke Combs leading the way

23

Nonholiday country songs that hit the Streaming Songs chart, up from 13 in 2019

No. 2

Combs' "Forever After All" became the first nonholiday country song to reach this rank on the Streaming Songs chart

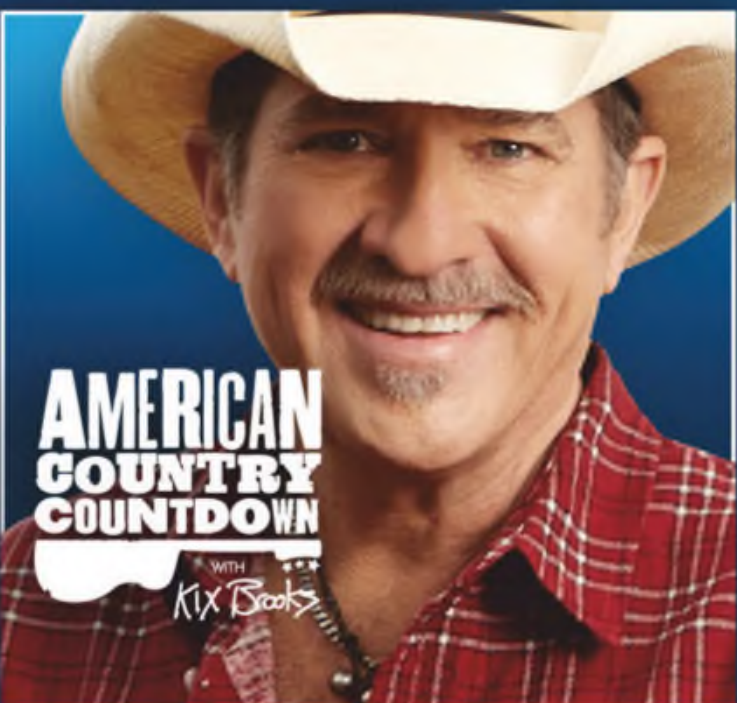
102M

The most weekly streams for a country album (Nov. 8-14), earned by Combs' deluxe *What You See Is What You Get*

399%

Gain in consumption units for the album's October deluxe reissue, which returned it to the *Billboard* 200's peak

✘ **Cardi B and Megan Thee Stallion's** NSFW single "WAP" topped the *Billboard* Hot 100 in August with 93 million U.S. streams, the highest first-week total for any track.

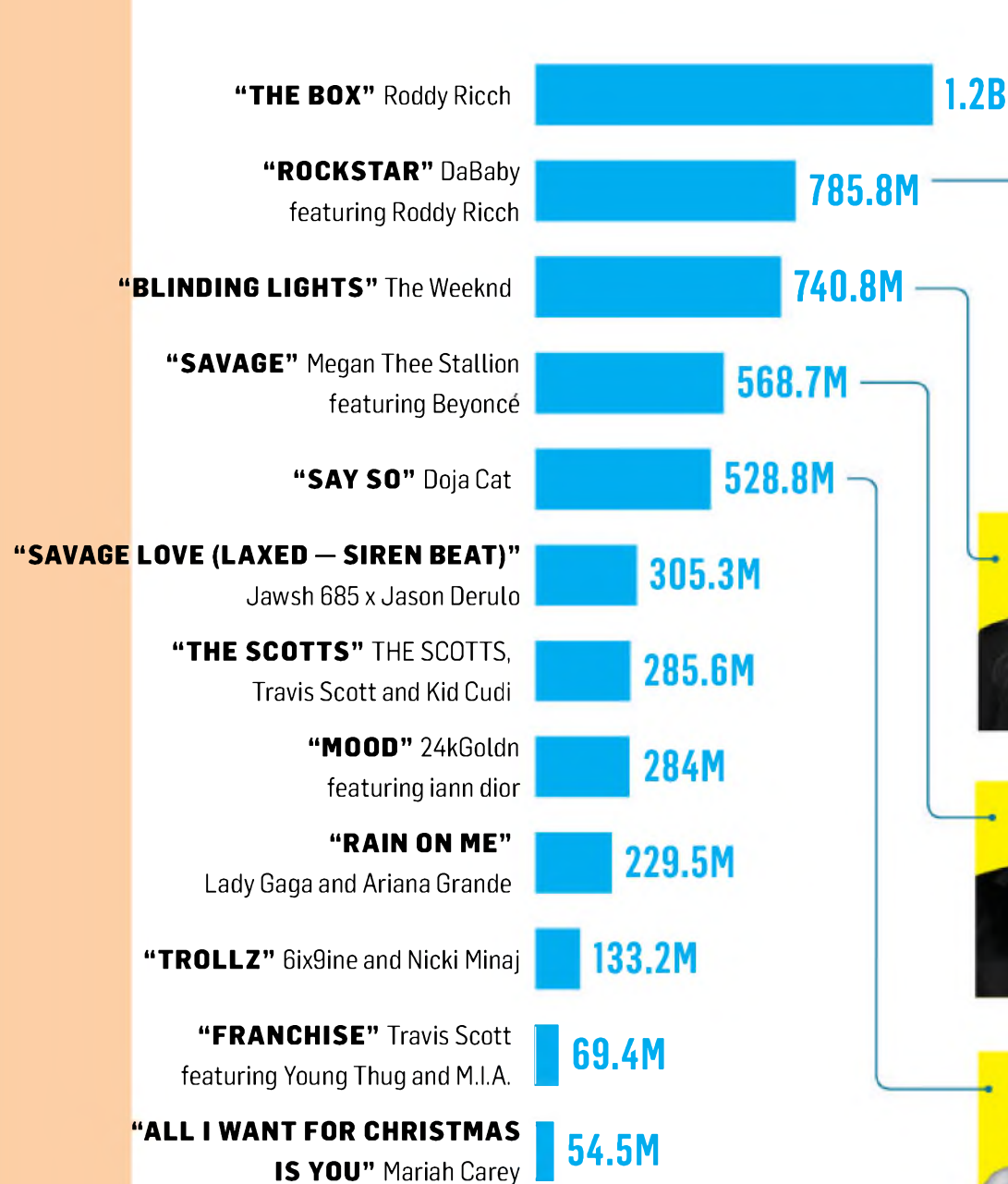


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Kobalt's Heavy Hitters

At the end of 2019, Kobalt Music Group's publishing division claimed a 15.09% share of the songs on the Billboard Hot 100, a percentage only bested by giants like Universal Music Publishing Group and Sony/ATV. That share rose even higher in *Billboard's* Publishers Quarterly reports throughout 2020, with the independent company peaking at 17.94% and maintaining a top four ranking for the year so far. Kobalt — which ASCAP named publisher of the year in June — credits its global “one team, one roster” strategy with helping it attract hit-makers like The Weeknd, Max Martin, Roddy Ricch and FINNEAS, Billie Eilish's brother and collaborator; the lattermost brought home six of the 20 wins for Kobalt songwriters at the 62nd Grammy Awards in January. With its publishing roster scoring 12 Hot 100 No. 1s in 2020 (listed below with total year-to-date streams), for Kobalt, the hits keep on coming. —CHRISTINE WERTHMAN



"The Box" Roddy Ricch (right) released his debut album, *Please Excuse Me for Being Antisocial*, in December 2019. By January, he was in a showdown with Justin Bieber as "Yummy" and "The Box," written by Ricch and producer Samuel "30 Roc" Gloade, competed for the Hot 100's top spot. While Bieber urged fans to stream his own song, Ricch tweeted "stream yummy by justin bieber" on Jan. 11. In the end, "The Box" claimed the top spot for 11 weeks.



"Rockstar" After hitting No. 1 with "The Box" — and winning his first Grammy Award for best rap performance as a featured artist on Nipsey Hussle's "Racks in the Middle" — Roddy Ricch jumped on DaBaby's "Rockstar." The song, produced by SethInTheKitchen, went to No. 1 on the Hot 100 in June, where it remained for seven nonconsecutive weeks. The track also crowned *Billboard's* Songs of the Summer chart, following its Black Lives Matter remix that arrived in June.



"Blinding Lights" The *After Hours* singles "Heartless" and "Blinding Lights" both topped the Hot 100, with the latter becoming the fifth No. 1 for The Weeknd (right) — and the first time an artist simultaneously held the top spot on the Hot 100, Billboard 200, Artist 100, Hot 100 Songwriters and Hot 100 Producers charts. The hit was also a win for fellow Kobalt songwriter Martin (left), who celebrated his 23rd Hot 100 chart-topper as a writer and his 21st as a producer.



"Savage" Following an initial chart bump thanks to TikTok user Keara Wilson creating the viral #SavageChallenge dance, Beyoncé sent the Megan Thee Stallion song to No. 1 on the Hot 100 when she hopped on its remix in late April. The all-star team behind the scenes included Anthony J. White, aka J. White Did It (left), and Derrick Gray, aka Derrick Milano (right), who also contributed to Megan Thee Stallion's "Hot Girl Summer." The artist tweeted in May: "I still can't believe that Beyoncé rapped my lyrics ... lol it just hit me."



"Say So" The fifth single from 2019's *Hot Pink* gained traction due to a viral TikTok dance by Haley Sharpe (who later appeared in its disco-era music video), earning Doja Cat (left) her first Hot 100 top 10. After Nicki Minaj jumped on the remix, it became the first No. 1 by two women since Iggy Azalea's "Fancy" (featuring Charli XCX) in 2014. It was also the first chart-topper for Lukasz Gottwald, aka Dr. Luke (right), since Kesha had made sexual assault and abuse allegations against him that same year.

NO SHOWS? VINYL ME, PLEASE

How the pandemic helped record-club subscriptions skyrocket



Bright Eyes' *Down in the Weeds, Where the World Once Was*

SHORTLY AFTER THE CORONAVIRUS forced widespread lockdowns in March, Secretly Group's monthly record club, Secretly Society, noticed an uptick in direct-to-consumer sales.

"As we got deeper into the spring, it became clear this was A: growing faster than I anticipated and B: growing more durably than I anticipated," says Hannah Carlen, Secretly Society's U.S. marketing director. By the fall, subscriptions had more than doubled.

Longtime record-of-the-month club Vinyl Me, Please has had a similar spike, reporting a 108% increase averaged between subscriptions and e-commerce since April, while Discogs recently reported its best six-month period to date. Overall, according to the RIAA's 2020 midyear report, vinyl sales outpaced CD revenue for the first time in

nearly 40 years; plus, despite the pandemic's impact on physical retail, vinyl accounted for 62% of physical sales, up 46% from the midpoint of 2019.

Carlen believes the increase in subscriptions is a result of global lockdowns, perhaps replacing what fans would have spent on concerts. "This is another way of articulating that fandom and that enthusiasm," she says. "I think for some people, this is a holdover in the absence of live music — and hopefully, those people become lifelong vinyl buyers." To help encourage new vinyl enthusiasts, Secretly Society upgraded its model earlier in 2020 to offer a yearlong subscription (at \$200 annually for U.S. customers and \$300 annually for international subscribers), in addition to subscriptions for three and six months.

When the club announced its exclusive

Bright Eyes pressing — the only multicolor version of the band's August release, *Down in the Weeds, Where the World Once Was* — Carlen says its club numbers "went way up." Secretly Society also offered a midtier bundle that included merchandise and a "super-deluxe bundle" with multiple formats and a registered celestial star for each buyer. Even after the three-month window of subscriptions that title would have generated, she has found retention rates to be holding steady — a positive indicator of what may come post-pandemic.

And though Carlen can't help but wonder how the vinyl market will react to live music's return, she's confident growth will continue. "It has felt more a part of [an album] campaign than ever before," she says, "and I don't think that's going anywhere." —LYNDSEY HAVENS

✘ **Bad Bunny** performed YHLQMDLG hits during his first virtual concert, delivered Sept. 20 from atop a moving bus traveling through New York.



iann dior (left) and 24kGoldn

Alternative's Evolving Airwaves

By championing genre-blurring artists this year, the format encouraged a rap-rock wave



HEN BARRY WEISS SIGNED

24kGoldn to his RECORDS label in late 2018, he thought he had found a rap star in the making. That changed when Weiss heard the 20-year-old's "City of Angels," a single off the artist's 2019 debut EP, *Dropped Outta College*. Weiss recalls the reaction he shared with his colleagues at Columbia Records, senior vp rock and alternative promotion Brady Bedard and senior vp rock formats and public radio promotion Lisa Sonkin: "We were like, 'This is a fucking alternative record.'"

Indeed, the guitar-laden track became a top 10 hit on *Billboard's* Hot Rock & Alternative Songs chart in June, as part of an ongoing trend of alternative radio powering crossover rap-rock hits. Sonkin believes it's a direct response to the influence of younger listeners, noting that the desire for genre-blurring music is apparent in "everything from streaming data to radio research. Most programmers realize it's in their best interest to be open-minded as the demographics of their listenership shift. Alternative was always meant to be cutting edge."

As a result, in 2020, the format embraced artists it previously wouldn't have recognized. Machine Gun Kelly's rollicking "Bloody Valentine" has been a staple on alternative rock stations since the summer; the late Juice WRLD made his Alternative Airplay chart debut in October with a posthumous top 10 hit, thanks to the Marshmello-assisted "Come & Go"; and in July, 24kGoldn not only returned to Hot Rock & Alternative Songs but topped it with "Mood" (featuring iann dior), which also reached No. 1 on the *Billboard* Hot 100. (As 10K Projects founder/CEO

Elliot Grainge told *Billboard* earlier this year, 21-year-old Puerto Rican rapper-singer iann dior is "one of the founding fathers" of the emerging rap-rock lane.)

Mike Kaplan, Entercom senior vp programming and alternative format captain/brand manager for WNYL New York and KROQ Los Angeles — the first station to give "City of Angels" airplay — says the format has always been at its best when it represents the culture of the moment, particularly for younger, left-of-center listeners. And, as 2020 brought global protests against racial injustice, alternative program directors say they've had to address the representation of the artists getting played on their stations and recognize a need for change.

"We're giving a voice to traditionally marginalized people and diversifying perspectives to amplify non-Caucasian, non-gender-specific voices," says Kaplan. (To his second point, on the Alternative Airplay chart dated Dec. 5, Clairo, the female-fronted Cannons, Royal & The Serpent and Billie Eilish all sat within its top 10.) "The forefront of the audience is more ethnically diverse than ever before." Yet Kaplan and Sonkin say that some stations are hesitant to evolve. "There are alternative programmers that question our game plan and think that genre-blurring music is a mistake for the format," says Sonkin. "We see the success and are fully committed to keep trying."

Adds Kaplan: "We have to keep one foot grounded in our history, but not get stuck in the trenches of that point in time. We're growing and infiltrating other aspects of music — this niche format is driving popular culture." —JOSH GLICKSMAN

K-POP'S 'DYNAMITE' YEAR

02.08

In February, **BTS** surpassed Justin Bieber for most weeks at No. 1 in the 10-year history of *Billboard's* Social 50 chart. The mark was set when BTS spent a 164th week at the top. The group currently sits at 209 weeks (and counting).



09.05

BTS became the first all-South Korean group to rule the *Billboard* Hot 100 when "Dynamite" debuted at No. 1 on the Sept. 5 chart.

10.10

K-pop group **SuperM** debuted at No. 2 on the *Billboard* 200 dated Oct. 10 with its first full-length, *Super One: The First Album*.



10.17

In October, **Blackpink** became the first girl group and third K-pop act to reach the summit of the *Billboard* Artist 100, after BTS and SuperM.



10.31

NCT's all-team release, *Resonance Pt. 1*, debuted at No. 2 on the Top Album Sales chart, behind only Taylor Swift's *folklore*.

12.05

With "Life Goes On," BTS became the first duo/group in Hot 100 history to have two songs debut at No. 1. It's also the first No. 1 in the chart's 62-year history sung predominantly in Korean.

✘ **Post Malone** won top artist and eight other awards — out of 16 nominations, the most for any artist — at the *Billboard* Music Awards on Oct. 14.



Clockwise from top left: Lil Baby, Rapsody, Bridges, Guyton and Bryant.

Seeing The Bigger Picture

Black artists released a slew of protest songs to coincide with worldwide demonstrations against racial injustice — but the industry shouldn't view this year as a momentary trend

BY JASON LIPSHUTZ



RAPSODY SPENT 2020 RELEASING MUSIC that was by turns sad, soulful and cautiously hopeful. But when she wrote “12 Problems,” she was furious. Asked to contribute a song to *Reprise*, Roc Nation’s social justice compilation released in October, the North Carolina rapper collected

a booming beat from CuBeatz and Don Cannon and let her anger over police brutality and racial violence flow through the mic. “All we see is murder, murder, murder, murder,” she seethes on the track, “and you wonder why we gotta disorder?”

For Rapsody, police brutality against Black Americans was such an emotional issue in 2020 that it couldn’t help but dominate her songwriting. One day she would be filled with rage; the next, supreme sadness over historic discrimination, or deep emotion for the families of the victims of violence. “There’s so much to talk about with it,” she says, “and it’s all heavy, but it’s all real.”

The May 25 murder of George Floyd by Minneapolis police resulted in the eruption of worldwide protests against racial injustice, as well as an influx of new protest anthems across demographics in the weeks that

followed. As superstars like Billie Eilish, The Weeknd, Taylor Swift and Harry Styles vocalized support for the Black Lives Matter movement, artists ranging from country singer-songwriter Mickey Guyton to trap veteran Juicy J to soul-R&B star Leon Bridges rapidly released new songs commenting on systemic discrimination. Protest music soared on the charts, too: “Rockstar,” the DaBaby and Roddy Ricch smash that crowned *Billboard*’s 2020 Songs of the Summer chart, received an official “BLM remix” in the weeks after Floyd’s death, while “The Bigger Picture,” Lil Baby’s poignant demand for change, became the biggest hit of his career, reaching No. 3 on the *Billboard* Hot 100.

Part of the reason why protest songs resonated so strongly in 2020, argues Warner Records executive vp urban music and marketing Chris

✘ The 2014 **Coldplay** hit “A Sky Full of Stars” earned a 1,335% sales bump after being included in a light show following President-elect Joe Biden’s acceptance speech.

Atlas, is because the movement against police brutality coincided with the ongoing coronavirus pandemic. “There were no distractions — everyone was home,” says Atlas, who helped sign 13-year-old Keedron Bryant to Warner in June after his moving protest song “I Just Wanna Live” went viral. “It made everyone take a hard look across the country at what was happening and speak out in the form of music and in the form of protest.”

As more artists spoke out and recorded protest anthems, the music business responded in kind, with June 2 becoming an industrywide call to action known as #TheShowMustBePaused (Blackout Tuesday) and Spotify featuring all Black artists on its June 19 New Music Friday playlist to commemorate the Juneteenth holiday. According to Spotify head of R&B programming Mjeema Pickett, the streaming platform’s Black Lives Matter playlist had around 50,000 followers at the start of June; after Juneteenth, it had nearly 10 times that number, and now carries close to 800,000 followers.

Yet Pickett also points out that, although the events of 2020 have created more awareness around Black issues and voices, they existed long before this year — after all, Spotify’s Black Lives Matter playlist launched in 2015 following the death of Sandra Bland. “We’re thinking about this playlist as more reflective of the Black experience,” she says. “There’s protest music in there, but there’s also songs about love and pride. There’s Lil Baby’s ‘The Bigger Picture,’ but also Billie Holiday and Gil Scott-Heron and Kendrick Lamar.”

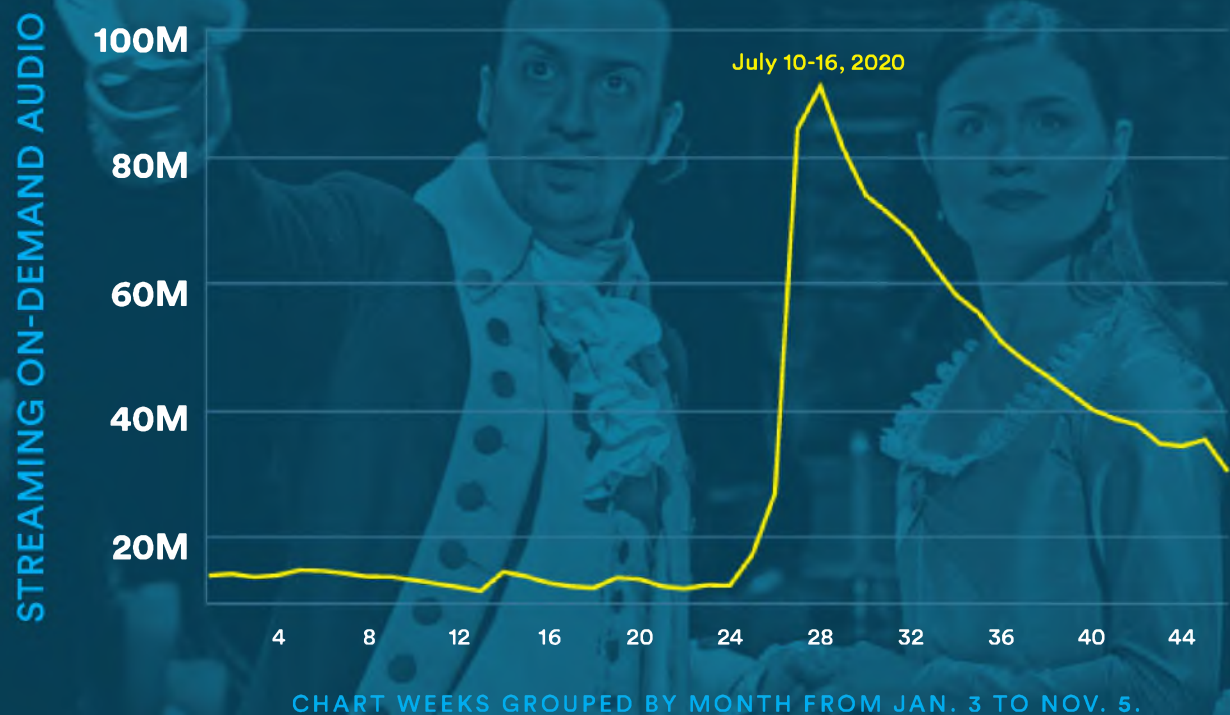
The summer apex of the Black Lives Matter protests led into an autumn of activism surrounding the presidential election; now, with the Biden-Harris administration set to take office in January 2021, Atlas believes the real change must begin. “We’re still in transition, and there’s a lot of other things that are continuing to plague the country and the industry,” he says. “There has to be some action in terms of what we’re all expecting out of the new president and vice president, and what we as an industry need to continue to do in terms of commitments to diversity and inclusion that have been called upon in 2020. I feel like I’m obligated to do more.”

More songs addressing racial injustice will be released in 2021 — Atlas says that Bryant is “committed to continuing the message” of “I Just Wanna Live” on his upcoming debut album — but a more lasting effect of this year’s protest music may be a subtle shift in how Black artists are portrayed in the mainstream. Rapsody points out that Lil Baby wasn’t known for releasing socially conscious music prior to “The Bigger Picture” and that every Black musician should be afforded such artistic complexity.

“We can make music that speaks about what we go through in the streets, but we can also talk about mental health,” she says. “Get away from these boxes of ‘You’re a conscious rapper’ or ‘You’re a street rapper.’ No matter what you do, we’re all in this together.”

HAMILTON: ACT II

With a live-stage filming of the Broadway smash debuting on Disney+ in July, consumption of the *Hamilton* cast album skyrocketed, resulting in a No. 2 peak on the Billboard 200 and a streaming spike that, as of November, had yet to return to its previous level in January



MEETING THE MOMENT

Since *Hamilton*’s resurgence this summer, Leslie Odom Jr. — who won a Tony Award for his portrayal of Aaron Burr — reflects on the extended phenomenon and finally getting to see the original Broadway cast as a spectator

WITH THE SHOW STREAMING on Disney+, I got to see what all the fuss was about. It’s a snapshot, a glimpse of a different time in my life, where I was a useful member of a championship team. I hope it’s not *the* peak, but it was a peak of my life, for sure. And with the cast album, it’s why you strive for as close to perfection as you can in the moment because you just don’t know how long something is going to hang on. We certainly hoped that it would be relevant for years to come.

“Even after a great show at the Richard Rodgers Theatre [on Broadway], only 1,300 people would have seen that performance. On any given night, I’d come home and get 25, 30 [congratulatory] messages — and that’s a good night. Never were 30,000 people reaching out to me at the same time! [The production’s director] Tommy [Kail] said to me the Thursday before it premiered, ‘Leslie, do you realize that this weekend, more people are going to see you in the show than saw your entire run

on Broadway?’ I did something like 500 shows, and in one weekend, the power of a streaming platform meant that more people would see it on Fourth of July weekend than all 500 shows combined.



Odom

“*Hamilton* was not supposed to come out until next fall, but we have a global pandemic, everybody’s home, and we were still reeling from the public lynching of George Floyd, from the audacity of the murder of Ahmaud Arbery. ... With the release of this film, we were also trying to rise to the moment. How can this release be of service? We were separated, we were trying to

wrap our minds around quarantine, but there’s a movement happening in the streets. Some of the same people that we’re representing onstage, they’re tearing down their statues in the streets. We came together to raise money for several organizations that we identified as doing the work in the community and country that needs to be done for healing and change.”

—AS TOLD TO J.L.

✘ In December, **Shawn Mendes** released his fourth studio album, *Wonder*, which was preceded by the Netflix concert documentary *Shawn Mendes: In Wonder*.

The No. 1s

What Makes A Hit Now?

A Label That Thinks Like A Startup

The mindset that drove John Janick as a scrappy indie founder still guides him at Interscope, where his beyond-diverse roster and all-hands-on-deck team have pivoted amid a pandemic to dominate 2020

BY JASON LIPSHUTZ

PHOTOGRAPHED BY AUSTIN HARGRAVE

IT HAS BEEN LESS THAN A YEAR since one of the biggest nights in the 29-year history of Interscope Geffen A&M (IGA). But for chairman/CEO John Janick, it may as well be a lifetime.

At the 2020 Grammy Awards held at the Staples Center in Los Angeles on Jan. 26 — before awards ceremonies became virtual and “social distancing” entered the cultural lexicon — 18-year-old Darkroom/Interscope superstar Billie Eilish became the first artist in 39 years to sweep the Big Four general categories (album, record and song of the year, and best new artist).

The typically reserved Janick has never been one for late nights at industry events, but that night he made an exception, first stopping by the Universal Music Group (UMG) afterparty at Rolling Greens Nursery, then repairing to a private gathering for Eilish, her family (including her older brother and producer, Finneas O’Connell), Interscope staff and label partners. The atmosphere was electric, Eilish and her team still on cloud nine; hugs were exchanged at a time before physical contact was considered hazardous. “Take a moment and really take this in,” said Steve Berman, Interscope’s longtime vice chairman, to the rest of the label team. “How can you beat this feeling?”

Six weeks later, the Grammy high had fully worn off: By mid-March, the coronavirus pandemic had torn through the music industry, leading to shutdowns across the United States, tour postponements (including Eilish’s first as an arena headliner) and album delays (like for flagship

Interscope artist Lady Gaga’s highly anticipated *Chromatica*). The Interscope staff dove into reworking rollout plans and promotional strategies — all before the police killing of George Floyd sparked a nation- and industrywide reckoning with racial injustice, leading into the caustic U.S. presidential election that kept anxiety high through the fall.

“It’s hard not to look at this year as a really difficult one,” says Janick today. A 42-year-old father of two, he has like so many adjusted to working from home and Zoom meetings. “Supporting each other as a company through all of it, and learning and growing, I think that’s probably the positive for us,” he continues. “Whenever you face difficult things, you kind of see who people really are. Sometimes people freak out — and sometimes people are the calm in the storm.”

Since his college days building maverick independent Fueled by Ramen from the ground up, through to joining IGA in 2012, Janick has relied on his entrepreneurial spirit to turn his labels into vibrant, authoritative presences in the industry. At Interscope, his investment in long-term artist development and cultural-disruptor signings helped pave the way for next-generation superstars like Eilish (whom he signed amid heavy competition when she was just 14) and Selena Gomez.

“What drew me to Interscope is not only the talent they have, but really just John,” says Gomez, who scored her third Billboard 200 No. 1 with *Rare* this past year. “In my hard times, or if I couldn’t figure something out,

he was always on my side. And we’re like best friends — I can call and ask him about anything. He’s got a heart in this crazy industry.”

It’s that empathic approach and gentle touch that have helped Janick not only navigate a tumultuous 2020, but also finish on top. IGA is the No. 1 label on *Billboard*’s year-end charts for the first time since 2013, while Interscope rules as the top Hot 100 label (with 118 tracks hitting the chart in the tracking period) and IGA as the top Billboard 200 label (with 68 albums, 25 of which hit the top 10) — the first time a label group has swept the three lists since 2007. Interscope also leads in U.S. current market share (for equivalent album units, with on-demand audio), with 11.74% year to date as of Nov. 19, according to Nielsen Music/MRC Data, more than double its market share for the whole of 2016, when it had 5.15%.

“We have all been working toward this goal since I arrived at Interscope almost eight years ago,” says executive vp Joie Manda. “Building our internal team, identifying great joint ventures led by some of the most talented young entrepreneurs in the business and, of course, signing and developing artists over many years. To attain this goal is an accomplishment that the entire IGA family shares.”

In the middle of it all is Janick, whom one colleague likens to a chess master from *The Queen’s Gambit* — a shrewd but disarming executive who’s often rocking a hoodie and always thinking five steps ahead. Lyor Cohen, YouTube’s global head of music and a longtime supporter who brought Janick to Warner Music

Group (WMG) in 2004, compares him to a more classic TV character: “I know I’m dating myself when I bring up Columbo, but that’s John Janick,” says Cohen. “Curious, but has done all the work necessary to know what’s going on.”

That means challenging his team to meet his long-term vision, but also laughing with them when, say, they turn an unwitting appearance during the Grammys telecast — Janick was caught on camera grooving to a Diana Ross performance — into an internal email meme. He knows his corporate speak (he has, after all, spent over a decade cycling through the major-label ecosystem), but he’s still enough of a music nerd at heart to gush about the size of the mosh pit at a Machine Gun Kelly show.

“What’s that old saying — ‘True leaders look at crisis through the lens of opportunity?’” says UMG chairman/CEO Lucian Grainge. “That’s exactly what John and his team have done — keeping Interscope focused, aggressive and united even when they could not be working together physically.”

When Janick sat down with Grainge in 2018 to discuss long-term strategy for IGA, his idea of success looked a lot like the label’s 2020 output. “It’s like compounding interest,” says Janick. “You have to super-serve the big artists, keep breaking new ones and keep developing other artists that become your breaking ones, and then they become your big artists.”

This year, top-tier vets like Gaga, Gomez and Eminem scored No. 1 albums; newer stars like DaBaby, Summer Walker, Machine Gun Kelly



Janick photographed
Nov. 30 at Quixote
Studios in Los Angeles.

and Blackpink reached wider audiences after long-term development; and reliable hit-makers like Eilish, J. Cole and Maroon 5 put out singles while readying their next full-lengths. Just as Janick imagined, Interscope has transformed into a pipeline of burgeoning talent and big projects — with one of the most diverse rosters among major labels. So even though the pandemic necessitated rearranging strategies surrounding those releases, the label's leaders didn't scramble, pivoting once it became clear that touring and live appearances would not resume in 2020.

"I start the fire, they throw the fuel on it," says DaBaby of the Interscope brass that has helped the Charlotte, N.C., rapper become one of the biggest names in hip-hop. After touring relentlessly last year behind his 2019

album, *Kirk*, DaBaby released follow-up *Blame It on Baby* in April, when the concert business had already shut down. Yet his single "Rockstar" received an assist from white-hot rapper Roddy Ricch, a flashy music video and a timely "Black Lives Matter remix" — all of which made up for the lack of live promotion and led to the track ruling the Hot 100 for seven weeks. "Everybody just had to adapt, find new ways to market themselves and their music," says DaBaby, "and I feel like we came out on top at the height of the pandemic."

Meanwhile, with *Chromatica* pushed from April to May, Gaga had to ditch the planned promotional blitz — but with the help of an enormous online push for her Ariana Grande collaboration, "Rain on Me," (complete with an Amazon Music com-

mercial and branded ponchos), she scored a Hot 100 chart-topper that gave the project momentum when it arrived. K-pop girl group Blackpink couldn't travel from South Korea to the United States to promote its debut album, but no matter: "Ice Cream," its cheeky single with Gomez, launched with a splashy music video filmed safely on separate continents, plus a new ice cream flavor from Serendipity, a brand in which Gomez recently became an investor.

"Something that John has always instilled in everybody is: It's OK to have to cut bait, and it's important to find the right time to do it," says CFO Annie Lee, a 14-year Interscope veteran. "There was a shift in focus of where we would spend our marketing dollars. You can't do the promo tours anymore, but now we're funneling that

Trusting The Brand

TAME IMPALA

In February, Australian artist Kevin Parker released *The Slow Rush*, the first album from his psych-rock project Tame Impala since 2015's critically adored *Currents*. While Janick knew fan anticipation alone would translate into strong album streams and sales, he also knew getting the rollout strategy right would be tricky: The famously reclusive Parker shies away from most self-promotion, which has earned him plenty of devoted fans — but also poses a marketing challenge.

"That's the beauty of him: He won't do anything that doesn't feel organic and natural," says Janick, who signed Tame Impala in 2013. To preserve that authenticity on *The Slow Rush*, Interscope focused its efforts on pleasing Parker's core fans by creating products and digital content that would lead to what Janick fittingly calls the "slow burn" of success — and still earn Parker a career-high No. 3 debut on the Billboard 200.

The crucial first step was preparing vinyl, a time-consuming and expensive process that Janick believed would pay

off. "There is that fan base that wants to own Tame Impala music," he says. Indeed: Of the 110,000 equivalent album units that *The Slow Rush* earned in its first week — the biggest sales week for any rock album in 2020 — 80,000 were pure sales, and 26,000 of those were vinyl. That led Parker to a No. 1 debut on the Vinyl Albums chart and the seventh-biggest sales week in the chart's nearly 30-year history.

Thanks to Parker's reputation as a blistering live act, another 33,000 of those pure first-week sales came from a concert ticket/album sale redemption offer for a planned summer tour. But when the pandemic forced him to postpone, Janick says Parker "opened himself up" to more opportunities than ever, from remote late-night TV performances to a partnership with EA Sports in which he played to an empty soccer stadium for the Oct. 1 release of the *FIFA 21* video game. Parker also reimagined the album through projects like *The Slow Rush in an Imaginary Place*, a mix of the project meant to simulate a live concert that he posted to YouTube, and remixes from artists like Blood Orange and Four Tet.

Interscope's long-game streaming strategy also set up Parker for success. The label aimed for placement on niche playlists that editors cherry-pick from to populate mainstream playlists rather

than targeting the marquee ones first — an approach that favors sustained engagement with an album over bigger, short-term wins. Parker also took advantage of Spotify's Enhanced Album feature to create a special listening experience, including exclusive unreleased audio and video content captured in the studio. That attention on streaming laid the groundwork for even more success at alternative radio, where Tame Impala has been a staple since breakout hit "Elephant" in 2012, says Janick. In May, Tame Impala hit No. 1 on Adult Alternative Songs for the first time with "Lost in Yesterday," then topped the chart again in October with "Is It True."

"We want artists that are very opinionated — it's their career, and we want to back them and give them the right opportunities," adds Janick. "That's our job." —TATIANA CIRISANO



Parker

HAIR BY REMIJO CAMPORA AT THE WALL GROUP; MAKEUP BY HUNG VANGUO AT THE WALL GROUP; PARKER: NEIL KRUE; PREVIOUS SPREAD: CROOPING BY JOHNNY STUNTZ AT CROSSBY CARTER MANAGEMENT.



Gomez photographed
Dec. 4 at Industria
in Brooklyn.

Styling by Kate Young
Celine top and skirt,
Tod's shoes.

Multitasking For A Multihyphenate

SELENA GOMEZ

In pandemic-stricken 2020, Selena Gomez had one of her most successful years yet. After scoring her first Hot 100 No. 1 at the end of 2019 with the vulnerable post-breakup ballad “Lose You To Love Me,” *Rare* became her third No. 1 title in early 2020, earning 703,000 equivalent album units to date, according to Nielsen Music/MRC Data. “There’s this bittersweet feeling, of course,” says Gomez. “I would much rather the world be in a better place. Yet at the same time, it was so beautiful to see that my music could hopefully bring some people some sort of joy in the midst of it.”

Her first album since 2015, *Rare* offered midtempo dance-pop from the perspective of an unguarded superstar — and Interscope’s marketing strategy was tailored to follow suit. “We had to make sure the promotion of the album felt as personal as the music was to her,” says senior vp marketing Matt LaMotte, pointing to intimate listening sessions and online fan Q&As held upon *Rare*’s January release, as well as album artwork and merchandise that Gomez herself helped curate. When the pandemic hit the United States in March, she launched a new set of merch for the empowering single “Dance Again,” with proceeds going to the MusiCares COVID-19 Relief Fund.

As is often the case, Gomez spent her latest album campaign concurrently balancing several nonmusic projects, from debuting her HBO Max cooking show, *Selena + Chef*, in August to launching her Rare Beauty line in September to filming her starring role in the upcoming Hulu series *Only Murders in the Building*. But Interscope was onboard to support all of them. “If Rare Beauty is rolling out a product launch, we plug in our entire digital marketing team to make sure her fans rally around that launch with the same enthusiasm as they would around a music project,” says LaMotte.

The same kind of coordination happened when Gomez teamed up with Blackpink for “Ice Cream,” which debuted at No. 13 on the Hot 100 and became the K-pop group’s highest-charting U.S. hit to date. “The idea of doing something with a dominant girl group, bringing their culture here — and obviously they did equal for me over there — it just seemed so perfect,” says Gomez. The single’s August release included a multipronged marketing rollout, with a custom ice cream flavor from Serendipity — a brand in which Gomez announced an ownership stake this year — as well as social giveaways and an ice cream truck safely delivering treats around Los Angeles.

As Gomez plots future releases (she says she has “a whole little vessel of good things coming,” which could include a Spanish-language project), Interscope will abide by that synergistic approach to support whatever comes next for her — album or not. “She’s a businesswoman and a pop star,” says LaMotte, “and all the people who work on Team Selena take that really seriously.” —J.L.



A Power Partnership

DABABY

DaBaby admits that he slow-played the biggest hit of his career, the same way a poker ace might linger before betting big on a winning hand. “When I made ‘Rockstar,’ I knew it was a monster record,” the Charlotte, N.C., rapper says of his collaboration with Roddy Ricch that was featured on this year’s *Blame It on Baby*. DaBaby previewed the April LP with lead single “Find My Way,” which introduced a more melodic approach following his 2019 album, *Kirk*; the track peaked

at No. 22 on the Hot 100, but primed fans for his warbled hook on “Rockstar” — his first No. 1 single. “What I tend to do when I drop a project, the first song I throw out is not the one that I want to stick,” says DaBaby. “That’s just to get the fans ready.”

“Rockstar” (which reigned atop the Hot 100 for seven weeks) is the result of over a year of nonstop planning and recording, arriving two years after DaBaby finalized a joint deal with Interscope and longtime label home South Coast Music Group. “He doesn’t sleep,” says Interscope executive vp Joie Manda of the quick-witted MC’s work ethic. “It was obvious that DaBaby was an absolute star and personally driven to be successful.”

DaBaby, 28, had spent years developing locally as the flagship artist of Charlotte-based South Coast, which released over a dozen of his mixtapes beginning in 2015. Those years of preparation

under the tutelage of South Coast founder Arnold Taylor prepared him for a much bigger stage and allowed for his quick takeoff in 2019, says Nicole Wyskoarko, Interscope’s executive vp/co-head of A&R. “Arnold recognized that we could come in and do what we do, which is add the rocket fuel to what he had started,” she says.

So far, that has added up to three top 10 entries on the Billboard 200 that have earned a combined 3.7 million equivalent album units (according to Nielsen Music/MRC Data); dozens of guest verses, including on rap hits by Jack Harlow and Pop Smoke, as well as pop remixes with Camila Cabello and Dua Lipa; and a North American headlining tour. As Taylor puts it, the partnership has taken DaBaby to a global audience: “Interscope is built for that — they’re a machine. If we have something that has legs on it, I feel like they can take it from 50 to 100.” —J.L.



DaBaby photographed
Nov. 30 at Quixote
Studios in Los Angeles.

Sheeran. (Today, Fueled by Ramen is part of Elektra Music Group.) Grainge brought him over to UMG in 2012 as Interscope president/COO, as well as the eventual successor to label founder and chairman Jimmy Iovine, who departed for Apple Music in 2014.

“John works very differently than I do, and he’s very effective,” says the notoriously candid Iovine. “He is very structured, very organized, very deliberate with what he does. I always wanted to find somebody to run Interscope that could replace me — I wasn’t looking for someone that could be a No. 2; I was looking for someone that could be a No. 1. And John, from the beginning, was that guy.”

Under Janick, IGA has built a staff of both industry veterans with plenty of institutional wisdom (Berman has been with the label since its 1991 inception) and free-thinking up-and-comers (Michelle An has thrived as executive vp, head of visual creative, while Nicole Wyskoarko was recently promoted to executive vp/co-head of A&R after joining in 2018). Label partnerships have become a priority as a way to align with important talent — the Top Dawg Entertainment deal with Kendrick Lamar, Dreamville with J. Cole, YG Entertainment with Blackpink. Darkroom founder/CEO Justin Lubliner, who signed Eilish in partnership with Interscope in 2016, says that she “really utilizes the vast resources that the label has to offer” — as does he. “I probably speak to Janick or Berman three to five days a week, whether it’s about Billie or future endeavors, or just to seek mentorship and run ideas past them.”

Overspending, on the other hand, has become a thing of the past. Janick has been shrewd in bidding wars — signing Juice WRLD for \$3 million amid heavy competition — and has a reputation for keeping marketing budgets under control. “John is very financially minded, having run his own company,” says Lee. “The way that things were run [before him], with a lot of excess — that completely went away.”

Instead, Interscope has mined opportunities through cross-departmental strategizing — relying on the label’s marketing, A&R, creative and film/TV departments to work together, avoid redundancies and amplify visuals as extensions of an artist’s brand. Janick points to recent soundtrack projects like Lamar’s music for *Black Panther* and Gaga’s *A Star Is Born* as commercial wins

into things that we *can* do, like digital activations: Maybe we’re not used to spending a certain amount on an influencer campaign on TikTok, but we’re not doing everything else right now, so this is what we’ve got, and we’ve got to shift and do that quickly.”

Part of that nimbleness can be chalked up to Janick’s personal history. In 1996, while still an 18-year-old University of Florida student, he founded pop-punk indie Fueled by Ramen and learned the basics of the industry on the fly, while breaking early signees like Fall Out Boy and Paramore. After Fueled by Ramen entered a partnership with Atlantic, Janick became co-president of the revived Elektra Records within WMG in 2009, helping guide the early careers of Bruno Mars and Ed

A Legacy Long Game

JUICE WRLD

Juice WRLD’s death at age 21 last December from an accidental drug overdose left the music industry, his fan base and his team at Grade A Productions/Interscope (IGA signed him through a joint venture with Grade A in March 2018) grappling with the shocking loss of one of hip-hop’s most influential young stars. The rapper born Jarad Higgins seemed destined for a long career — and with the sheer volume of new music he left behind, his team could have immediately jumped on prolonging it.

“We could’ve dropped an album the month after he passed,” says Lil Bibby, a Grade A partner and close mentor to Juice. “But I wanted to make sure there was a meaning behind it. I wanted to make sure that I wasn’t glorifying drug use.”

Instead of racing to release new material, his label team followed the lead of Juice’s mother, Carmela Wallace, by supporting her creation of Live Free 999, a foundation providing assistance to those struggling with mental health and substance abuse. It wasn’t until July that she and Juice’s team decided to release his first posthumous album, *Legends Never Die*, and it found an eager audience. Debuting at No. 1 on the Billboard 200 with 497,000 equivalent album units in the United States, according to Nielsen Music/MRC Data, it got a boost from the fourth-largest streaming week ever at the time and over 100 different bundles tied to the project, including a merchandise collaboration with esports powerhouse FaZe Clan.

For an artist who was a stunning streaming-driven success in his lifetime, those numbers weren’t entirely surprising; still, Lil Bibby and Interscope chief revenue officer/global head of streaming and strategy Gary Kelly both say

they exceeded expectations. Once data for individual tracks became available, says Kelly, the Interscope team “expanded our streaming strategy on a global level.” The label particularly pushed solo track “Wishing Well,” a fast fan favorite, to editorial hip-hop playlists and employed flashier features — like Marshmello on “Come & Go” — to “reach the next 10% to 20% of fans” in new markets. The latter became Juice’s first entry and first No. 1 on Hot Rock & Alternative Songs.

As for the rest of Juice’s surplus of unreleased material, Lil Bibby says he thinks about the best route forward every day. Additional collaborations could happen — though they need to be “super strategic” and with friends or fans “that really fucked with Juice” — as well as commemorative releases, like the recent track “Real Shit” that dropped Dec. 2, the late rapper’s birthday. In the near future, Lil Bibby says, a Juice documentary is planned for fall or winter 2021 release — a potential vehicle for new music, and one in keeping with Interscope’s mission: to “maintain his legacy,” says executive vp/co-head of A&R Nicole Wyskoarko. “There are different elements of Juice’s creative vision that will continue to come out with the help of Bibby and Carmela. It has really been a work of love with all of us coming together.”

—JOSH GLICKSMAN



CRODNING BY CAMILLE ARIANE JUICE WRLD: NABIL ELDERKIN

A Surprise Pivot

MACHINE GUN KELLY

Janick remembers the first time he saw Machine Gun Kelly perform, at a sold-out show in downtown Los Angeles in the early 2010s. A recent label signing, MGK was primarily known as a rapper — but Janick was struck by his full-band setup and rock star vibe. “I came back from the show going, ‘He’s somebody who obviously was inspired by hip-hop, but also by punk and alternative music,’” he recalls. “‘His music should be played on KROQ.’”

It took awhile, but Machine Gun Kelly, 30, is finally in heavy rotation on the storied L.A. alternative station — and just about every one in the format in America. With September’s *Tickets to My Downfall*, he made a surprisingly seamless pivot from alt-tinged hip-hop to full-on pop-punk, in the process scoring his inaugural Billboard 200 No. 1 — the first rock album to hit the top spot in 2020.

Machine Gun Kelly and Interscope laid the groundwork for the artist’s alternative takeover with 2019’s “I Think I’m Okay,” a pairing with fellow rock-leaning Interscope artist Yungblud and pop-punk drummer Travis Barker that became the third single from MGK’s 2019 album, *Hotel Diablo*. It hit No. 3 on the Hot Rock & Alternative Songs listing and demonstrated the rock star potential in which MGK and Janick had long believed.

“Me and [Janick] have been in that building for years, trying to figure out [how to make] something click that both me and him understood, but we couldn’t get the world to understand,” says MGK (real name: Colson Baker). “‘I Think I’m Okay’ was our first ‘Oh, shit. I think we might be onto something’ moment.”

Not everyone at the label was immediately convinced: At a January meeting, MGK’s enthusiastic presentation of his music — he got up on the boardroom table to properly rock out — met with a somewhat nonplussed reaction. “John had a smile on his face,” recalls MGK, “and about eight of the other people were like, ‘What in the fuck is Machine Gun Kelly thinking?’”

Subsequent live covers that MGK released were more compelling — modern alternative classics like Paramore’s “Misery Business” and Rage Against the Machine’s “Killing in the Name” paved the way for the alternative radio success of *Tickets to My Downfall* lead single “Bloody Valentine” upon its May release. “We had hit a wall with ‘I Think I’m Okay,’ with a number of programmers who were not entirely convinced that MGK was fully committed to the format,” says Brenda Romano, president of promotion at Interscope Geffen A&M. “Once we heard [“Valentine”], we were sure that MGK could go to the next level at the format.

We [took the song to alternative] in mid-May, and the response was immediate.”

“Bloody Valentine” peaked at No. 2 on *Billboard*’s Alternative Airplay chart. Its music video, co-starring MGK’s movie-star girlfriend, Megan Fox, earned him a best alternative win at MTV’s Video Music Awards in August, where he also played the preshow — a big look for a rock act in 2020, one for which Janick and Interscope pushed hard. He performed “Bloody Valentine” along with his next single, “My Ex’s Best Friend,” a collaboration with blackbear integrating trap elements into his pop-punk formula — and it became the biggest crossover hit of the album’s advance tracks, ultimately cracking the Hot 100’s top 40.

With *Tickets to My Downfall* solidly positioned for a No. 1 debut by the time of its release, Janick set an initial first-week sales goal of 75,000 equivalent album units. MGK one-upped that, betting on over 100,000. The album exceeded both of their expectations: A final release-week push that included a deluxe edition and additional direct-to-consumer content made the album end up moving 126,000 units, according to Nielsen Music/MRC Data. “But it was still the most natural No. 1,” says Janick. “Getting there, it was basically just turning on the marketing and the promotion, and then Kells just working hard.”

For MGK, victory — and vindication — were all the more sweet. “Even on my second album in 2015, I was going to fucking radio stations and being like, ‘I’m going to come in with my guitar; I’m going to play an acoustic song,’” he says. “John and Interscope really let me just use whatever I wanted to kick in the door this time. It was almost like, ‘My boot isn’t working. I have to use a giant fucking SWAT battering ram.’ And it worked.”

—ANDREW UNTERBERGER



that required an all-departments-on-deck approach. “The albums obviously helped drive the films from a marketing perspective,” says Janick, “but they were amazing standalone pieces, too.” The *Black Panther* soundtrack earned a Grammy nod for album of the year; two Gaga tracks from *A Star Is Born* were nominated for song of the year, and “Shallow” won an Academy Award for best original song.

This year, brand-building visuals ranged from DaBaby and Roddy Ricch’s cinematic, politically charged awards-show performances of “Rockstar” to Blackpink’s revealing Netflix doc, *Blackpink: Light Up the Sky*. Apple has proved to be an especially important partner on this front: Gomez and Gaga kicked off their newest eras with *Shot* on iPhone campaigns, and *Billie Eilish: The World’s a Little Blurry*, an Apple TV+ documentary set for early 2021, was directly commissioned by Interscope (and sold for a hefty price, says a source with knowledge of the deal).

“You try to fit things into a box in 2020, you’re missing out completely,” says Janick. He points to the Juice WRLD-Marshmello single “Come & Go” that topped the Hot Rock & Alternative Songs chart as just one example of how Interscope has benefited from fading genre barriers in the streaming era. In September, Machine Gun Kelly convincingly leapt from hip-hop to pop-punk with *Tickets to My Downfall*, a project mixing Warped Tour riffs with guests like Halsey and Trippie Redd that became the first rock album to top the Billboard 200 in over a year.

MGK was promoted relentlessly at alternative radio — which also embraced songs on Juice WRLD’s posthumous LP *Legends Never Die*, one of the year’s biggest albums with 1.8 million equivalent album units sold. “When I first listened to Juice WRLD, I fell in love right away, because I thought the music was amazing,” says Janick of the late artist. “But it’s [also] how he listened to emo music and hip-hop growing up. He listened to Fueled by Ramen records that I put out — Fall Out Boy, Panic! at the Disco.”

With the prognosis for touring in 2021 still unclear, Janick’s team is entering the new year ready to pivot in uncharted directions. “Looking at where people are right now and will be for the foreseeable future, what are the interesting things we can be doing around gaming, esports, livestreaming, social media?” posits Berman. Some ideas are already in play: When Eilish’s “bad guy” music video reached 1 billion YouTube views on Nov. 23, the platform released its first-

ever “infinite video,” a nifty artificial intelligence-generated visual combining thousands of fan covers of the chart-topping smash in countless permutations.

Then there’s Interscope Miami, a bulked-up Latin department two years in the making that Janick expects to fully take off in 2021. He and Manda personally recruited former Sony Music U.S. Latin president Nir Seroussi in early 2019 as an executive vp. Seroussi had never met Janick before then, but he was quickly sold on the idea of a Miami-based Latin division that is fully integrated into Interscope’s development and promotion operations.

“Our goal was to build a specialized Latin team that would have the support of the entire Interscope machine,” says Seroussi. “The world knows that Latin music is global, and we feel that artists that come from that space deserve to have an equal seat at the table.”

Puerto Rican producer Tainy has already become a hit-maker since his label, NEON16, finalized a deal with Interscope in 2019 to jointly sign and develop new acts, including Colombian rapper Dylan Fuentes and Puerto Rican MC Kris Floyd. Tainy recently picked up his first Grammy nomination for his single “Un Dia (One Day)” with J Balvin, Dua Lipa and Bad Bunny. Seroussi also expects Argentine trap artist Khea and actress-singer Lele Pons — both of whom are signed to Interscope and handled by the Miami team — to join Tainy as success stories by the end of next year. A creative studio has been set up in Miami, and Seroussi says his department has been “staffing up” for a busy 2021.

Janick’s mind is on next year, too. It will be Interscope’s 30th anniversary, and he’s excited to unveil a revamped, bigger-staffed Geffen Records and to debut an under-wraps Gomez visual project. Then there’s Eilish, who, with four new nominations (including record and song of the year for “Everything I Wanted”), could once again have a major Grammy night. But no matter what 2021 brings, he’ll be hustling as hard as he did when he was signing bands from his dorm room, figuring out how to secure the next generation-defining superstar for his roster.

“Even though I work for a company today, I still treat it like it’s my own company,” says Janick. “I want to do everything possible to make sure it’s run the right way, that the people are taken care of and we have a great business that’s going to last for a long time, which I think is what entrepreneurs are focused on. They’re not focused on quarters — they’re focused on the long term.”



Eilish photographed
Nov. 30 at Quixote
Studios in Los Angeles.

A Juicy Plot Twist

With its surprise gut-punch chorus, Gabby Barrett's "I Hope" turned heads, sparked a label bidding war and this year became a historic country-pop crossover

BY MELINDA NEWMAN

TWO YEARS AGO, Gabby Barrett was flying back-and-forth from her hometown of Munhall, Pa., outside of Pittsburgh, to Nashville to try to kick-start her country career. She had been making the trip since before she finished third on *American Idol* that spring, but intensified her efforts since the season finale in May.

During a Halloween session with songwriters Jon Nite (Keith Urban, Luke Bryan) and Zach Kale (Florida Georgia Line), the trio crafted "I Hope," an unexpectedly vengeful breakup tune — and only the fourth song Barrett had written in Nashville. "It was a thrown-together write that wasn't really supposed to happen," she recalls. "That night, Jon said right before he left that this may be the biggest song of his career, and I'm thinking, 'What? With all the No. 1s he's had?'"

It proved to be a historic hit. Though Barrett, 20, first released the song independently in early 2019, the track's plot twist — in which well-wishes for an ex-flame curdle at the end of the chorus — was irresistible to listeners. After a bidding war last year, she signed with Warner Music Nashville, which this year helped Barrett top *Billboard's* Country Airplay chart, then summit both the Adult Pop Songs and the all-format Radio Songs charts with the aid of a Charlie Puth remix. "I Hope" is only the fourth song to hit No. 1 on Country Airplay and Radio Songs, and Barrett is the first artist to do so with her debut single. The track has also topped Hot Country Songs for 20 weeks and reached No. 3 on the Hot 100 in November.

"Who could have planned for an artist we signed to have her first record go four-times platinum and it's still rocking like mad?" asks Warner Music Nashville chairman/CEO John "Espo" Esposito. "It's crazy." Here's how one of 2020's defining crossover hits came to be.

"When The Teeth Come Out, It's Something That Really Grabs People"

GABBY BARRETT I had a terrible relationship in high school that just went south, and I ended up getting my heart broken. It has happened to me and people close to me. Jon and I were going back-and-forth on ideas for the chorus, and he [joked], "What if we said, 'And then I hope she cheats?'" I said, "We should go with that because that's really how people end up feeling." You can't go wrong with another good cheating song in country music.

relations, Amazon Music In May 2019, we were excited to see she was trending so heavily with us, so it was an easy decision to increase our support of Gabby through playlist covers, additional programming, placement opportunities and on our homepage.

ESPOSITO My A&R team sent me "I Hope," and her powerhouse vocal jumped out. I had to get her into the office. I've had plenty of auditions in the office where they had chops, but you didn't see that fire in their eyes that we

"Dreaming With My Eyes Open"

ESPOSITO By the time we signed her in June [2019], she was doing 2 million streams a week. We went to radio in late July, and the song was struggling. We're sharing with radio people that we were streaming like a top 10 single. We had some radio people tell us a country radio listener is not a streaming listener, so we did research to show how much overlap there was. Now, of course, everybody says, "We loved it all along!"

JOHNNY CHIANG *director of operations, KKBQ Houston* I thought the song was very good, but what really caught my attention was the digital consumption. The [digital service providers] really playing it that much influenced my decision to spin it.

NATE DEATON GM, KRTY San Jose, Calif.

I thought it was such a great song and performance that I knew it would react. I don't pay that much attention to those metrics on a song this strong.

BARRETT Once it hit No. 1 on Country Airplay, I felt like I was dreaming with my eyes open. I started touring when I was 11, so for nine years I've been in the mindset of working hard to get to No. 1. Then when it comes into play, it's hard to let it soak in. It has been pretty cool.

"I Almost Got Jealous, Like, 'I Wish I Wrote This Song'"

CHARLIE PUTH I'm the pickiest person ever. I don't fall in love with a lot of music. I heard this song in February. This is the only song that has really prompted me to directly message the artist and say, "I need to sing on this."

BARRETT Charlie Puth reached out to me on Instagram in March or April during the pandemic. He said, "The song is absolutely killer. Is there any way I can remix this song?" I was like, "Uh, yes!"

"You typically have 25 to 30 stations that just categorically refuse to play a country crossover record."

—MIKE CHESTER, WARNER RECORDS

JOHN "ESPO" ESPOSITO When I heard the bombshell in the first chorus, I was dying to meet an 18-year-old who could summon that up.

MIKE CHESTER *executive vp promotion, Warner Records* You want attitude in pop records. She brings you in with this sweet vocal, and then when the teeth come out, it's something that really grabs people.

BARRETT It was January 2019 when we released it. Coming off *Idol* that previous summer, I was thankful that that audience stayed with me. The numbers started to go crazy on all of the streaming platforms, and then label people started to pay attention.

KELLY RICH *country music lead, label*

could with Gabby. We felt that voice and style of songwriting was the first since Shania Twain that could cross internationally, not just to the pop side of the charts here in America.

BARRETT Warner Music Nashville had an insane sense of belief in me. They really believed in the song. And Espo being from Pittsburgh — that was the cherry on top.

ESPOSITO When it got really competitive, we thought, "What could be the difference-maker?" Gabby's father is a die-hard Pittsburgh Steelers fan, so my dear friend [former Steelers coach] Bill Cowher called her and had an amazing conversation with her dad. Nothing was going to get in the way of signing Gabby.



PUTH I reached out to Gabby and said, “You’re going to take this to pop radio, right?” She said something like, “I’m not a pop artist.” I said, “I’m going to put my voice on this, and I think you’ll be able to take it to pop radio because the song is too good for it not to be heard by millions more people.” I almost got jealous, like, “I wish I wrote this song.”

CHESTER For us, it was about being disciplined enough to not go too soon, to allow for this record to bake into the fabric of country and come to the point where it was undeniable for [pop radio].

ESPOSITO Six or seven years ago, if you crossed over, country radio would say,

“You don’t care about us anymore.” Now they go, “OK, as long as the artist gives us the love and attention [and says] this is their home, they’re good.”

CHESTER At top 40, we had a lot more [stations] playing the Charlie Puth version. You typically will have 25 to 30 stations that just categorically refuse to play a country crossover record, so that prevents you from going into the top 10. It’s very rare for a country artist to cross over like this.

“She Has Absolutely Kicked The Door Open”

RICH In June [2020], global first-day streams for Gabby’s album, *Goldmine*, exceeded those for any other debut

country album ever on Amazon Music. So far this year, “I Hope” is the most-streamed song from a debut artist and the second-most-streamed song overall on Amazon Music in the U.S.

CHESTER She has absolutely kicked the door open, and it’s wide open for her at top 40.

PUTH I’ve always wanted to have a little bit of a presence in the country world, and one day, I want to put out a country project. I went to Nashville [for the Country Music Association Awards], and there’s people with cowboy hats and boots saying that they appreciate my music. That’s a great feeling.

ESPOSITO Her current single, “The Good Ones,” which is streaming north of 3 million per week, was taking longer to chart than I was happy about. We heard, “I just need to keep spinning ‘I Hope,’ but I’ll get to it.” But it was a high-class problem. We’ve got Gabby fans now, not just “I Hope” fans. We really have a chance for an international superstar.

BARRETT If you had told me two years ago that the fourth song I’d ever write in Nashville would go this far, I would have said it was impossible. Yet here we are today. I think the song, minus me, will stand the test of time. I’m very blessed to be able to say I got to be part of it.

A Drive To Be Different

In June, *Billboard* introduced its revamped Hot Alternative & Rock Songs chart to reflect how much “alternative” had grown beyond the kind of guitar-based music once defined by bands like Pearl Jam and Foo Fighters. The list of 2020 No. 1s on the chart spans from Taylor Swift’s twinkling piano ballad “Cardigan” to twenty one pilots’ disco-pop jam “Level of Concern” to rappers 24kGoldn and iann dior’s “Mood” — ironically, perhaps the most conventionally rock-based banger of the bunch. To make sense of an increasingly ambiguous category, four industry tastemakers share their perspectives. —ANDREW UNTERBERGER



From left: twenty one pilots’ Tyler Joseph, dior, 24kGoldn and Swift.

The Streaming Service



LAURA OHLS, senior editor, folk and AAA, Spotify I’ve always thought of “alternative” as referring to any artist creating music that challenges what’s being popularized in the main-stream. In the ’90s, rock music was still very much at the core of popular music culture, and as a result, “alternative” [was more] guitar-driven in sound. Fast forward to 2020, where hip-hop, pop and Latin are the titans of genre, and you’ll find that the class of artists defying what’s expected are doing so within these genre spaces. As a result, there is an amalgamation of genres that make up modern “alternative” sounds.

JOHN STEIN, team lead, music culture and editorial, Spotify Hip-hop is such a core part of youth culture right now that alternative is starting to move in that direction, even if bands aren’t doing it consciously. And the hip-hop space is so vast and diverse in terms of sound: Just as The Strokes and Nickelback were “rock” for listeners in 2001, Tierra Whack and NAV are “hip-hop” for listeners in 2020. There’s a fluidity of taste and genres that’s much more acceptable now than it was 20 years ago.

My kids are 16 and 18, and they don’t think “genre.” If they like a rock song, they like a rock song; if they like a hip-hop song, they like a hip-hop song. They don’t really care. When we’re talking about radio, there are certain borders they need to stay inside of. But those borders have definitely gotten wider.

The Label Head



MIKE EASTERLIN, co-president, Elektra Music Group Alternative has taken on more of a pop lean than a grungier, guitar-driven style, which seems to make it more accessible to a broader audience. It has

definitely shifted, but in a good way.

Rock struggles in this streaming world. It’s challenging to find the next thing that’s going to catapult heavier, more guitar-driven rock music back into the forefront. I do think it will happen. At which point that happens and which band forces that — we’re out there searching. I don’t know if it’ll be something like Slipknot or something that’s more melodic that speaks to what kids are ready to hear. Maybe when they’re burned out on 15-second TikTok videos they’ll want to get into something a little more substantial.

Being 19 years old when I [got started], there was still a tradition in alternative music: what should be done and what shouldn’t be done. Talking with all these young artists, they don’t give a shit. They don’t care what *Pitchfork* thought was cool in the early 2000s — they care about what they care about. They’re going to bring that out — and that’s pretty cool to see.

The Artist



SAMEER GADHIA, frontman, *Young the Giant*; host, *Point of Origin* (SiriusXM’s *Alt Nation*, Pandora) I wanted *Point of Origin* to build a community for what I think is the truest essence of alternative artists — artists who provide a different

opinion, a different narrative on where current music is. And what better way to do that than by showcasing artists of color?

I’m an Indian lead singer and have always been the extreme minority within the traditional view of what alternative music is, which tends to be relatively homogenous. And that’s why I feel like, since the 2010s, it has fallen out of favor. People want to dive into music that shares their story, where they see representation of them. So there has been a huge push toward pop and hip-hop.

Being 19 years old when I [got started], there was still a tradition in alternative music: what should be done and what shouldn’t be done. Talking with all these young artists, they don’t give a shit. They don’t care what *Pitchfork* thought was cool in the early 2000s — they care about what they care about. They’re going to bring that out — and that’s pretty cool to see.



English On Your Own Terms

When BTS debuted atop the Billboard Hot 100 in August with “Dynamite,” it marked the chart’s first K-pop No. 1 — and also the first all-English song for a group with only one member fluent in the language. Here, songwriters for BTS, Blackpink (which this year hit No. 13 with “Ice Cream,” a mostly English team-up with Selena Gomez) and others share tips for writing across cultures

DO YOUR HOMEWORK

When “Dynamite” songwriters Jessica Agombar and David Stewart learned BTS was looking for an English-language single, they did a deep dive into BTS’ world, riffling through the group’s Spotify and YouTube channels for weeks in addition to watching subtitled Korean interviews. “Like an actor gets into a role and becomes that person, we want to walk into the studio and think, act and feel like that artist,” says Agombar. “It had to feel like it came from the boys, not two Londoners from across the ocean.”

KEEP IT CLEAN

Songwriter Bekuh Boom, who has crafted several hits for Blackpink that mix Korean and English, knows a few things are always off the table: drug references, most profanity and explicitly sexual lyrics. Yet Boom, a huge hip-hop fan, says that anything too “gangsta” won’t work, either. A scrapped line from the group’s 2018 hit “Ddu-du Ddu-du” — “Hitting up the block like a blacksmith” — wasn’t right for “sweet girls who have an edge but can’t claim to be from the hood,” she says. Similarly, Agombar and Stewart axed a “Dynamite” line about “Playboy bunnies in Hollywood” because it didn’t fit the band’s image.

LISTEN CLOSELY

Veteran hitmaker Claude Kelly, who wrote English-language material for K-pop girl group Wonder Girls, avoids phrases that are challenging for non-native speakers to pronounce, which can distract listeners. “You want them to lose themselves in the song, not pick out the accent and lose the fantasy,” he says. But the artists should still sound like themselves, says songwriter Jenna Andrews, who did vocal production on “Dynamite.” While reviewing hundreds of vocal takes, Andrews studied every word and syllable to ensure the performances made sense in English but also felt natural to each member. “You don’t want to make them sound too American to the point where it’s not believable for BTS fans,” she says.

AIM FOR TIMELESSNESS

Kelly is careful to avoid regional idioms (“Hit the road” doesn’t translate abroad) or buzzwords tied to websites or digital devices, which can rapidly change and vary across the globe. “You don’t want to come off as corny or outdated,” he says. That goes for any artist, no matter the language: a clear concept and a relatable message tend to go far. “We wanted the most fun, exuberant lyrics that would pop, which is why we went with ‘Dynamite,’” says Agombar. “You know what it stands for and can get the energy behind the song.”

—GIL KAUFMAN



What Makes A Hit Now, According To... TY DOLLA \$IGN

The studio savant and go-to collaborator for the biggest names in pop, R&B and hip-hop showcased new depths of his artistry on his third studio album, Featuring Ty Dolla \$ign, which hit No. 1 on Top R&B Albums in November.

I’m all over the place when it comes to music. I’m never just on one thing, like, “Everybody was only vibing to club music, and when the pandemic hit, club music didn’t make sense anymore.” There are so many new people that I’ve been hearing that are incredible. It’s dope where music is going.

When it comes to features, I look at it like whatever instrument I want to play on my song. If I want to make an R&B song like “Your Turn” [from *Featuring Ty Dolla \$ign*], I could’ve used a regular piano, an acoustic guitar, an electric guitar. They have different vibes, different sounds, different frequencies. You can play the same thing on all of them, but they all have different tones. So what are they going to do to this record to make it another level?

I always say the music

game is like shooting dice: You don’t know what’s going to happen, but hopefully you get that seven or 11 on the first roll. The one song where I felt like I knew it was going to go was “Paranoid” [from 2014’s *Beach House EP*]. That was the third song I made on that beat, and I just felt like that was it. I felt like everybody would want to be a part of it when it comes on. There are always songs where you’re like, “This is dope” — like [this year’s] “Hit Different” with SZA. But I didn’t know it was going to go as big as it did because it was slow, and slower songs are always a bit tricky.

For me, I say it comes from God and goes through me. As long as I stick to that, it connects. If I try to go outside of that, then I don’t know what’s going to happen. A lot of songs, I don’t try: I open my mouth, come with a melody, come with words and it’s there. There’s no way to explain it other than it’s just one of those God things, man. Not to get all super religious, but that’s how I feel it. I know it’s not me. That’s all I can say. It comes, and I give it to the people.

—AS TOLD TO
CHRISTINE WERTHMAN

Sick Dance Moves

Songs don't become TikTok hits on their own — they're often driven up the charts by dance challenges, or short strings of replicable choreography, that turn fans into a new kind of digital street team. Here, the creators of routines behind four Billboard Hot 100 No. 1s unpack their rise

BY MIA NAZARENO

#SAYSOCHALLENGE

350.7 million views

The Song "Say So" by Doja Cat

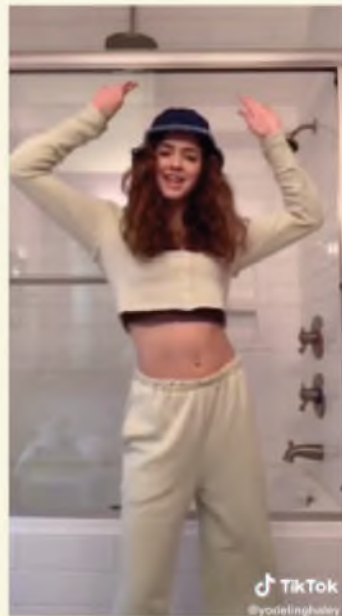
The Creator Haley Sharpe (@yodelinghaley)

The Backstory Sharpe, an 18-year-old from Huntsville, Ala., had already been posting comedic, dance-centric TikTok videos for months before a friend introduced her to the song in late 2019. "She asked if I'd heard Doja Cat's new album," recalls Sharpe. "I hadn't, so she played 'Say So.' That's when I thought I should make a TikTok dance to it, so I did."

Why It Took Off Early participation from TikTok star Charli D'Amelio and beauty personality James Charles helped the dance spread late last year, but Sharpe says the biggest factor in its rise was its simplicity. The routine uses a lot of "arm motions, and not a lot of moving your feet, so anyone can do it," she says. "People can easily follow along."

Secrets To Success "Find a song that's more underground and upbeat," advises Sharpe, who first posted the dance in mid-December 2019, weeks before "Say So" cracked the Billboard Hot 100. (A Nicki Minaj remix later ushered it to the top.) "At the time, it was a song that a lot of people hadn't heard."

The Recognition Sharpe was in art class when she got an email from Doja Cat's team asking her to be in the song's official music video. The artist "was really nice and told me she was grateful to me for making the dance," says Sharpe.



#SAVAGECHALLENGE

1.2 billion views

The Song "Savage" by Megan Thee Stallion

The Creator Keara "Keke" Wilson (@keke.janajah)

The Backstory Wilson, who has been dancing for a decade, says the song "reached out and grabbed me" when she heard Megan's *Suga* EP in early March. "I don't think anyone was thinking of doing [a challenge to] 'Savage,'" the 20-year-old says of the track, which later topped the Hot 100 thanks to a Beyoncé remix. So she came up with her own, featuring "hard, sharp motions" that drew from her time as a cheerleader.

Why It Took Off Wilson's moves were making the rounds just as the pandemic was forcing Americans to stay home. "Everyone was bored and on their phones," says the Mansfield, Ohio, native. "It was like a quarantine dance."

Secrets To Success "Ask your supporters to try it, so it gets pushed up TikTok's algorithm," she says. "In the caption, write something like, 'New dance alert! Try this and tag me.'" She also tries to like and comment on other users' posts in return.

The Recognition Though Megan has publicly credited Wilson with creating the dance in multiple instances, on social media and in comments to *Billboard*, Wilson has expressed dissatisfaction with the acknowledgment she has received. "Megan posted multiple TikTokers doing my dance, which gave people the impression that someone else came up with it," she says. "That really hurt." (Representatives for the rapper did not comment.)



#WAPCHALLENGE

3.6 billion views

The Song "WAP" by Cardi B featuring Megan Thee Stallion

The Creator Brian Esperon (@besperon)

The Backstory Based in Guam, Esperon draws on his technical training — he studied dance at Loyola Marymount University in Los Angeles and has been competing since he was 8 — to stand out among the typical "Woah, clap, throw it back" types of dances," he says. When "WAP" dropped at 2 p.m. his time in August, Esperon, 28, rushed to the studio and pieced together this athletic routine, featuring high kicks and twerking, by 6 p.m.

Why It Took Off "Nia [Sioux] from *Dance Moms* was the first big influencer to do it," he says. "Teenage girls love doing it because of its shock value. Some of them do the challenge in front of their parents, while some women do it in front of their husbands. I even saw a pregnant lady do the dance."

Secrets To Success "There are waves of what people want to do on TikTok," he says. "Sometimes people just want to blink and make facial expressions. And sometimes people want to use their full body, like in the 'WAP' challenge. I try to follow that wave."

The Recognition While Cardi B posted Esperon's video on Instagram, he recommends creators be proactive about getting credit. "There's still so many people who don't know that a Filipino boy from Guam created the challenge," he says.



#MOODCHALLENGE

572.5 million views

The Song "Mood" by 24kGoldn featuring iann dior

The Creator Cale Saurage (@calegoes)

The Backstory Known for his "Cowboy Cale" comedy videos, the Baton Rouge, La., native had already gone viral in 2020 with a dance challenge for DaBaby's "Rockstar" when Columbia Records approached him about coming up with a "Mood" dance. "They hit me up and said they had this much to spend on me and asked if I'd be OK doing a minimum amount of posts," recalls Saurage, 22. (He declined to say the amount.) He uploaded his first #moodchallenge post in early August.

Why It Took Off Featuring well-known moves (at least to TikTokers) like the Woah, the Dice Roll and the Mop, the #moodchallenge is like a greatest-hits set of viral choreography. "When everybody is doing it 100 times in a row, you see it on your [recommendations page] every second," he says. "You start liking it, even if you didn't at first."

Secrets To Success According to Saurage, dances blow up because either "most people can do them" or "only real dancers" pull them off. "If you're going to go with [the latter]," he says, "you have to make a dance so good and awesome-looking."

The Recognition 24kGoldn himself has participated in the challenge. "I have his phone number," adds Saurage. "We're supposed to link up next time I'm in L.A."





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CORY WONG

NOMINATED FOR
BEST NEW AGE ALBUM

The No. 1s

What Makes A Hit Now?



A Work Of Art

IN SEPTEMBER, VINYL HIT A MILESTONE:

U.S. sales surpassed those of CDs for the first time since the 1980s. The format accounted for \$232.1 million in sales during the first half of 2020, according to the RIAA, while CDs brought in \$129.9 million within the same time frame. Driving at least some of that demand? The Instagram-worthy pressings of many records: eye-catching color variants, splatter-paint effects, glitter and smoke treatments. Of the 33 titles that hit No. 1 on the Vinyl Albums chart this year, nearly two-thirds were (or had editions featuring) nonstandard discs. "At Furnace, the demand for color vinyl has doubled this year over last," says Eric Astor, CEO of Furnace Record Pressing, a Virginia-based plant that works closely with Record Store Day on limited-edition vinyl. For artists like Billie Eilish, it's a way to turn a record into an instant collector's item. She offered three color variations — lime green, blue and pale yellow — of her acclaimed debut, *When We All Fall Asleep, Where Do We Go?*, which hit No. 1 on Top Vinyl Albums earlier this year (as did a Record Store Day rerelease of her vinyl-exclusive *Live at Third Man Records*). "I think it's safe to say that vinyl has gone mainstream," says Astor, "and those new to the format really like color vinyl." —LYNDSEY HAVENS

Releases that reached No. 1 on the Vinyl Albums chart in 2020 include LPs by (clockwise from top right) King Gizzard & The Lizard Wizard, Eilish, Mt. Joy, Khruangbin, Sufjan Stevens, Green Day and Tame Impala.

An Out-Of-Nowhere Remix

WHEN IMANBEK ZEIKENOV CAME ACROSS SAINT JHN'S woozy 2016 track "Roses" last summer, he felt the singer-rapper's vibe but thought that something was missing. "I listened to the song and heard that it could be something else," he says, speaking through a translator from his home in Aksu, Kazakhstan.

Zeikenov, who produces music under his first name, dramatically spiked the tempo, added a propulsive bassline and pitched the vocals up beyond recognition — then watched in shock as his version went viral after he posted it on a Russian social media



SAINT JHN

site. In August 2019, he signed to Russian label Effective Records, which helped him sort out the rights with SAINT JHN's camp. Not long after, the remix became a global TikTok hit, fueling a 23-week run atop the Hot Dance/Electronic Songs chart in 2020 and earning Zeikenov a Grammy nod for best remixed recording. The 20-year-old reflects on his breakout year.

What was your life like before the remix?

I was a railway worker. "Roses" became popular [in fall 2019], and by December, I stopped working to make music full time. I'm earning enough money and can afford everything I need. That's a huge change. I'm very happy.

What did you buy with your first big paycheck?

Since childhood, I had dreamt of buying my own car without help from my parents. I'm very proud of it.

Is there a dance scene where you live?

There isn't so much of a clubbing culture. My knowledge has mainly come from YouTube tutorials. I grew up listening to Martin Garrix, David Guetta, Marshmello, Dillon Francis, all of whom I learned about on the internet.

Is "Roses" a good introduction to your work?

Before "Roses," I was experimenting with different styles and ideas. "Roses" is the first track of the style people are calling "Imanbek house": It's positive, light and minimal.

Your remix gave SAINT JHN's career a huge boost. Do you two keep in touch?

It has been a while. We last spoke when the song went super high on the Shazam global chart. We have a business relationship more than a friendship.

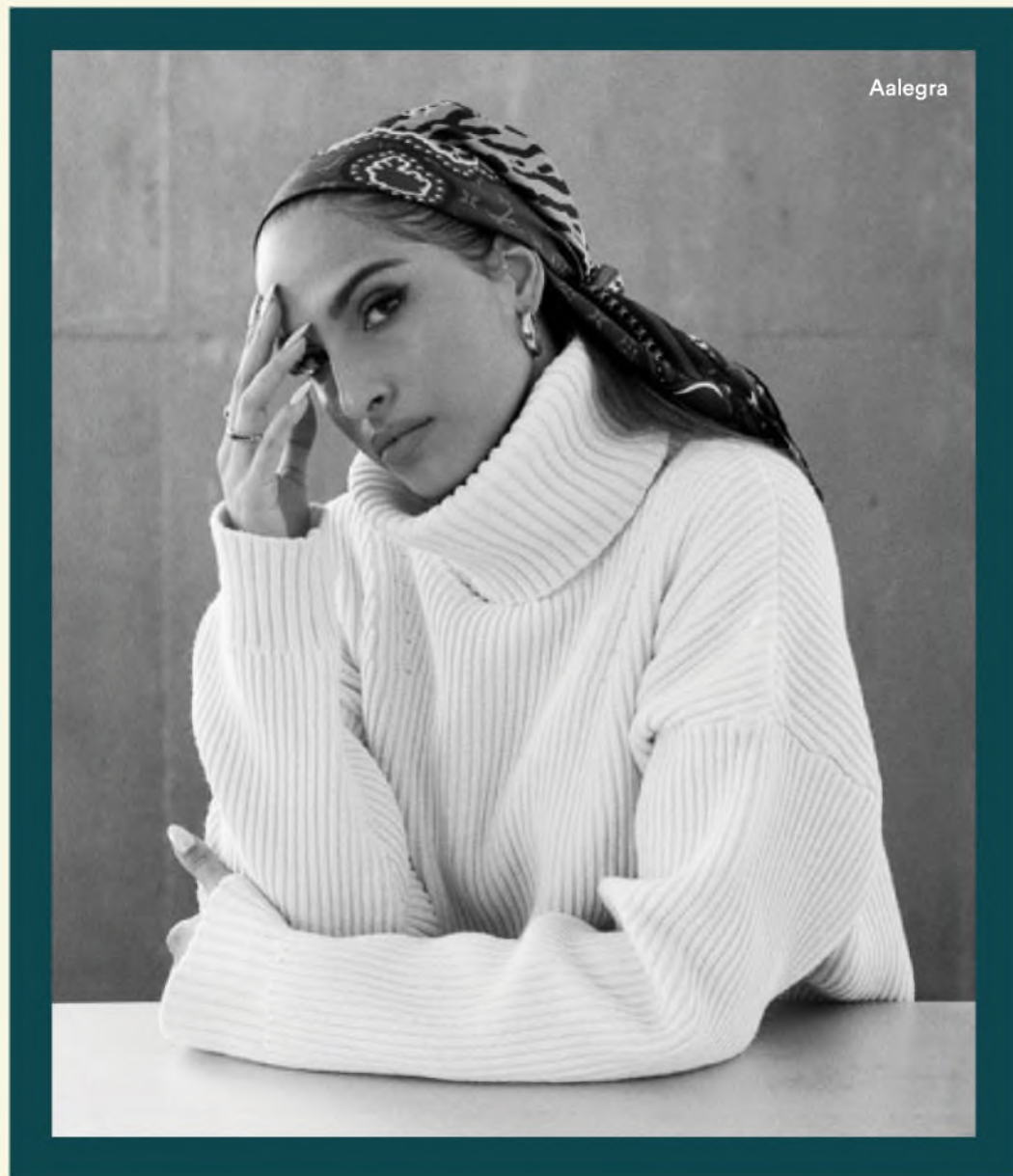
Do you ever miss working for the railroad?

No, not at all. Doing outdoor work during the winter is not for me.

—KATIE BAIN



Imanbek



Aalegra

Plenty Of Patience

S **NOH AALEGRA'S "I WANT** You Around" is a sumptuous ballad about slowly falling in love — and listeners slowly fell in love with it, too. Released in early 2019, the track hit No. 1 on the Adult R&B Songs chart in March after 41 weeks, the longest climb to the top since R. Kelly's "Step in the Name of Love" took 34 weeks in 2003. Grammy Award-winning producer Dion "No I.D." Wilson and Izabelle Wilson — spouses and co-founders of ARTium Recordings, which signed Aalegra in 2012 — share lessons from the song's surprising journey.

FIND YOUR BIGGEST FANS

"We all knew the song was very special," says Izabelle, but a Stevie Wonder co-sign really helped. The track contains a few lyrical references to Wonder's 1973 album, *Innervisions*, and after hearing it, Wonder put it into heavy rotation on KJLH, his Los Angeles R&B station. He later invited the Swedish singer to perform on the KJLH stage at L.A.'s Taste of Soul festival in October 2019. "It got her the opportunity to meet him in person," says Izabelle. "It was a major moment for her." Wonder wasn't the only famous fan: A\$AP Twelvyy's appearance in the track's music video garnered support from the entire A\$AP Mob collective, while former President Barack Obama named "Around" one of his favorite songs of 2019.

DON'T OVERTHINK IT

A casual conversation between Aalegra and 6LACK sparked a November 2019 remix of the song. "It was literally just them being organic fans of each other," recalls No I.D. During a winter North American tour a few weeks later, Aalegra made the usual promotional visits to radio stations, but the team tried not to fixate on airplay stats. "Sometimes those numbers, as much as they help, they don't necessarily grow love in the hearts of the people," says No I.D. Instead, they focused on another metric: audience reception. "The room would go insane when that song came on," says Izabelle.

PUT THE TALENT FIRST

In February, a year after the single's release, Aalegra performed a swoon-worthy rendition of the song for NPR's beloved Tiny Desk concert series. That's when Izabelle noticed "a surge overall" — including a 29% boost in on-demand U.S. streams the next week, according to Nielsen Music/MRC Data. The buzz also helped Aalegra score a joint-venture label deal between Roc Nation and ARTium that was announced the same day the artist finally hit No. 1. "I've always had a philosophy: 'Do you want to have music and an artist that people love when there is no hit?'" says No I.D. "Because when there is a hit, that's just crazy."

—HERAN MAMO

A Blast From The Past

FOR OVER HALF THE CALENDAR YEAR, THE BLACK EYED PEAS RULED THE Hot Latin Songs chart with a pair of familiar-sounding hits: “Ritmo (Bad Boys for Life),” a J Balvin team-up built around Corona’s 1993 Euro-disco anthem “Rhythm of the Night,” and “Mamacita,” an Ozuna collaboration that uses the melody of Madonna’s 1987 single “La Isla Bonita.” Sampling, of course, is standard practice in hip-hop, and the appeal is understandable: If a song was a hit once, it may very well be a hit again. “You’re now connecting with two different generations,” says Rafa Arcaute, vp A&R at Sony Music Latin. “That’s the magical part about these tracks.”

Yet in Latin music, experts say, sampling and interpolations have become increasingly prominent as genre lines have blurred. In addition to the Peas, artists like Bad Bunny, Shakira and Anuel AA have scored huge hits in 2020 by repurposing classics from reggae, bossa nova, American R&B and Latin pop. “Because of more cross-pollination between Latin artists and hip-hop artists nowadays, [Latin producers] are learning from each other in terms of techniques of record-making,” says Epic Records executive vp/head of A&R Ezekiel Lewis, who worked closely with the Peas on this year’s sample-heavy album, *Translation*, the multicultural group’s biggest foray into Latin music to date. “As you see more collaborations between artists from different genres, you’ll see hip-hop artists sampling Latin records, pop artists sampling hip-hop records and vice versa.”

The trend also reflects Latin music’s maturation, according to chart-topping producer Tainy, who has crafted a number of sample-heavy tracks for Bad Bunny. “Reggaetón is a new genre compared to hip-hop and rock, but we now have a rich foundation of music that is inspiring this new generation,” he says. “We couldn’t do this 20 years ago, because reggaetón was still forming. Now we’re going to see a lot more sampling of Latin music because artists want to pay homage to veteran hit-makers that inspired them, such as Daddy Yankee, Zion or Tego Calderón.”

Still, sampling old recordings isn’t an automatic win. Tainy says clearing rights can be “a nightmare,” and he’s often discouraged by the process. Polo Molina, the Peas’ longtime manager, also cautions against making a beeline for the vinyl crates for the sake of it. “If it was that easy to take an old song and put it in a new song, everyone would be doing it,” he says. “There’s an art to this. Melodies and hooks make big records, but whether they will work a second time around depends on the way the producer constructs the song. It should be more than just a sample that makes a song a hit.”

—GRISELDA FLORES



What Makes A Hit Now, According To...

BAD BUNNY

The prolific superstar released three full-length projects in 2020, including YHLQMDLG and El Último Tour del Mundo, which this month became the first all-Spanish-language album to top the Billboard 200. He also recently topped the Billboard Global 200 chart with “Dákiti,” his hypnotic team-up with Jhay Cortez.

Rhythm makes a hit. I’m very demanding with beats. I listen to the track, and the first four, five seconds have to bring me in: “What is this? I like it.” What comes later is backing it up with the melody and lyrics. At the end of the day, these bangers all talk about the same thing. So you have to choose your words so it sounds fresh and add a couple of elements that make it stand out. “Dákiti” is such a strange song because you can’t even tell when the verse kicks off. It feels like it has a bunch of choruses: chorus, chorus, chorus!

Trends change, beats change, but people still want the same thing: music made with creativity and passion — not something recycled, but something new. When I make a new song, I’m not thinking about what’s playing or what

people want. I do my thing, and I do it from the heart. [El Último Tour del Mundo] is completely different from YHLQMDLG. It’s a bit more rock’n’roll, a lot of guitars. This is a more sentimental album — the kind of thing you can listen to in your room. People told me I kept releasing *perreo* [party music] at a time when people couldn’t go out. And I said, “OK, now you can’t complain! This is an album for you to stay at home, have a beer or glass of wine and pay attention to the lyrics.”

Everything I do is in Spanish. Not because I’m not interested in recording in English — it’s just that I don’t feel it. Puerto Ricans have the flow, the style, the salsa, the spice of the Caribbean. Everything we say sounds excellent! Latin artists have reached the whole world singing in Spanish. I have always believed in my language and my music, and I believe we can go even bigger. In the past, even Latin fans underestimated Latin artists and felt American artists were better. I never believed that. I always thought we were on the same level, and little by little people have realized that’s the case. We’ve shown Latin music can go as far as any other.

—AS TOLD TO LEILA COBO



The Black Eyed Peas and singer J. Rey Soul (far right) at the MTV Video Music Awards in August.

Concord Recorded Music Congratulates Its #1s for 2020!

Rounder Records

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Concord Recorded Music



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A Super-Stuffed Deluxe Edition

Rereleasing a No. 1 album with extra tracks has long been part of the playbook. But in 2020, some artists took it to the extreme, dropping new versions with almost an LP's worth of extra songs — sometimes just days after the original. Here's how they fared



DABABY



60.8M
album streams the week after deluxe

+40.1%
change over pre-deluxe week streams



GUNNA



BIGGEST BOOST

87.8M
album streams the week after deluxe

+191.7%
change over pre-deluxe week streams



LIL BABY



147.4M
album streams the week after deluxe

+140.5%
change over pre-deluxe week streams



LIL UZI VERT



BIGGEST STREAMING WEEK

348.7M
album streams the week after deluxe

-12.9%
change over pre-deluxe week streams



LIL WAYNE

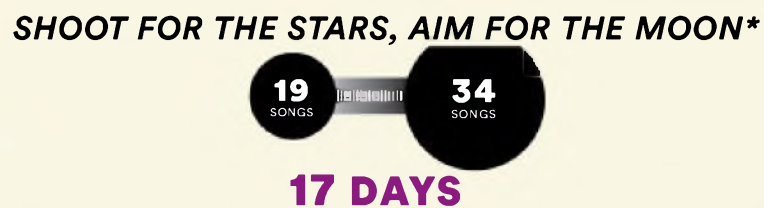


14.2M
album streams the week after deluxe

+132.8%
change over pre-deluxe week streams



POP SMOKE

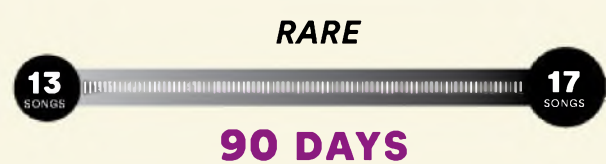


167.8M
album streams the week after deluxe

+9.4%
change over pre-deluxe week streams



SELENA GOMEZ



24.5M
album streams the week after deluxe

+107.6%
change over pre-deluxe week streams

*DELUXE EDITION WAS RELEASED IN THE MIDDLE OF A TRACKING WEEK.
^QA SEVENTH NEW TRACK, "THE BIGGER PICTURE," WAS ADDED LATER.
[†]DELUXE EDITION WAS RETITLED *ETERNAL ATAKE (DELUXE) - LUV VS. THE WORLD 2*.

Data: Nielsen Music/MRC Data



What Makes A Hit Now, According To... JASON DERULO

The singer topped the *Billboard Hot 100* in October with "Savage Love (Laxed — Siren Beat)," a TikTok-friendly team-up with New Zealand producer Jawsh 685 and K-pop stars BTS. It's Derulo's first No. 1 on the chart since 2009's "Whatcha Say."

I write songs every single day. I'm constantly on the prowl for something that stands out, whether it's a horn sound or a really interesting drum pattern — just something that feels left of center and special. Sometimes it can start off with a concept, and the concept leads the entire way. [2015's] "Want To Want Me" started with the lyric. But finding that defining ingredient is the main goal.

There's a very free-form style that's pretty popping in urban music these days, but I just don't come from that school. I continue to write songs like I've always written songs, and that's having a format. It's pretty much the Max Martin school of songwriting — even though I'm not a part of his camp, I really live and die by those sets of Swedish songwriting elements: a specific amount of bars for a verse, a

specific amount of bars for a pre-hook, a hook, maybe a post-hook. I do believe there is a basis for a hit, but just because you go by that doesn't mean your song is good. I may be doing the same form as Steph Curry, but that doesn't mean my jump shot is as wet. You still have to sound amazing.

I mean, I never write bad songs. Like, ever! I've been writing songs my whole life, so it's not like I'm going into the studio to write a bad song. When I'm writing, I'll do anywhere from nine to 16 melody ideas for a verse. Same thing for the hook. At the end of the day, the most powerful melody is going to win each section. It's almost like a puzzle, really, just trying to fit the pieces in together. But it's also about making people feel something, whether it's making them want to get up and dance, making them want to sing along or saying words that people want to say — just making them feel *something*. The song has to become the words for us when we don't have the words. Those are the most powerful songs: when you can relate them to a certain instance in your life.

—AS TOLD TO
JOSH GLICKSMAN



billboard

2021

CHANGE AGENTS

In the wake of an unprecedented year, *Billboard* responds with its inaugural Change Agents issue.

The 2021 *Billboard* Change Agents issue will take the place of our annual Power List and will be published ahead of the Grammy Awards.

This issue will recognize a select number of individuals for their advocacy—those working to help music industry achieve equality, survive the pandemic, and address the urgent causes of this moment.

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ISSUE DATE 1/30 | AD CLOSE 1/20 | MATERIALS DUE 1/21

2020

THE

IN

YEAR

CHARTS

Ranking the top performers on this year's charts —
including artists, songs, albums, touring and more



THE 'POST'-MAN RINGS TWICE

Post Malone repeats his feat as top artist and lands atop the year-end Billboard 200 Albums ranking — thanks to *Hollywood's Bleeding* — in a year full of releases from music's biggest stars

BY KEITH CAULFIELD

FOR THE SECOND YEAR IN A ROW, Post Malone is No. 1 on *Billboard's* year-end Top Artists chart — the first time an act has gone back to back as the year's top artist since Adele in 2011 and 2012. Post Malone is also the first male artist to lead the list in consecutive years since Garth Brooks in 1992 and 1993.

The singer-songwriter-rapper, 25, finishes 2020 as the top artist thanks to the sustained success of his third album, *Hollywood's Bleeding*, on the *Billboard* 200 (and the continued chart runs of his two earlier albums *beerbongs & bentleys* and *Stoney*),

along with eight hits on the *Billboard* Hot 100 songs chart during the 2020 tracking period, including the record-breaking No. 1 "Circles."

Post Malone is also the year's top male artist, while Taylor Swift is the top female artist (No. 9 on the overall Top Artists tally) and BTS is the top duo/group (No. 18 on the overall ranking). Rapper Roddy Ricch (No. 3 overall) leads the 2020 Top New Artists chart.

This is Swift's fifth go-round as the year's top female artist (she was also tops in 2009, 2013, 2015 and 2018), while BTS is top duo/group for the first time. During the chart year, the former

collected her seventh No. 1 album on the weekly *Billboard* 200 in 2020 with *folklore* and notched her sixth Hot 100 No. 1 with "Cardigan." Meanwhile, BTS scored its fourth No. 1 album with *Map of the Soul: 7* and claimed its first two No. 1s on the Hot 100. BTS is the first non-U.S. act to be the year's top duo/group since boy band One Direction led in 2014 and 2015.

Post Malone also has the year-end No. 1 album

Post Malone (above), who rules the year's Top Artists chart, also boasts the year-end No. 1 *Billboard* 200 album with *Hollywood's Bleeding*. It's the fourth consecutive year in which he has placed a set in the year-end *Billboard* 200 Albums top 10.

on the Billboard 200 Albums chart as *Hollywood's Bleeding* finishes in first place. He is the first artist since Adele in 2016 to have the top album (25) and also be the top artist of the year.

Hollywood's Bleeding debuted at No. 1 on the weekly Billboard 200 chart dated Sept. 21, 2019, and spent five weeks at the summit during the 2019 chart year. When the 2020 chart year began Nov. 23, 2019, the album was still in the top 10 on the Billboard 200 and would continue to rank in the top 15 for the rest of the 52-week 2020 tracking period.

Hollywood's Bleeding leads a male-dominated top 10 year-end Billboard 200, with Taylor Swift as the only female representation; her *folklore* finishes at No. 5. It's the first time the top 10 has been so male-driven since 2017, when not a single album credited to a woman (or a female-fronted group) was among the top 10.

Of the nine albums by men in the year-end top 10, seven are R&B/hip-hop releases. With the genre a male-dominated field statistically, just five releases among the top 50 on the year-end Top R&B/Hip-Hop Albums chart are by women (see page 98).

Post Malone also claims the No. 2 title on the year-end Hot 100 Songs chart with "Circles." It spent over half the chart year in the top 10 of the Hot 100, including three weeks at No. 1. "Circles" broke Post Malone's own then-record for the most weeks in the top 10 when it hit its 34th week in the region. It beat the 33 weeks racked up by "Sunflower," his co-billed collaboration with Swae Lee.

Ahead of "Circles" on the year-end Hot 100 Songs recap, The Weeknd lands his first year-end No. 1 with "Blinding Lights." The track spent four nonconsecutive weeks at No. 1 and logged 38 weeks in the top 10 during the chart year. (It later surpassed the top 10 record set by "Circles" when it reached its 39th week in the region.)

The year's Top New Artist, Roddy Ricch, scores the year-end No. 3 title on the Hot 100 Songs chart with "The Box," while also placing at No. 5 as the featured artist on DaBaby's "Rockstar." Ricch also lands the No. 3 year-end Billboard 200 album with *Please Excuse Me for Being Antisocial*.

Billboard's year-end music recaps represent aggregated metrics for each artist, title, label and music contributor on the weekly charts dated Nov. 23, 2019, through Nov. 14, 2020. Rankings for Nielsen Music/MRC Data-based recaps reflect equivalent album units, airplay, sales or streaming during the weeks that the titles appeared on a respective chart during the tracking year. Any activity registered before or after a title's chart run isn't considered in these rankings. That methodology detail, and the November-November time period, account for some of the difference between these lists and the calendar-year recaps that are independently compiled by Nielsen Music/MRC Data. The Top Artists category ranks the best-performing acts of the year based on activity on the Billboard 200 and Billboard Hot 100 charts, as well as Billboard Boxscore and the Social 50 chart for the 2020 tracking period.



Megan Thee Stallion finishes 2020 at No. 20 on Top Artists, the fourth-best rank among women. She scored her first two No. 1s on the weekly Billboard Hot 100 this year: "Savage" (featuring Beyoncé) in May and as a featured artist on Cardi B's "WAP" in August.

TOP ARTISTS

TOP ARTIST LABEL

- 1 **POST MALONE** Republic
- 2 **THE WEEKND** XO/Republic
- 3 **RODDY RICCH** Bird Vision/Atlantic/AG
- 4 **DABABY** SouthCoast/Interscope/IGA
- 5 **DRAKE** OVO Sound/Republic
- 6 **JUICE WRLD** Grade A/Interscope/IGA
- 7 **LIL BABY** Quality Control/Motown/Capitol
- 8 **HARRY STYLES** Erskine/Columbia
- 9 **TAYLOR SWIFT** Republic
- 10 **POP SMOKE** Victor Victor Worldwide/Republic
- 11 **BILLIE EILISH** Darkroom/Interscope/IGA
- 12 **DUA LIPA** Warner
- 13 **LUKE COMBS** River House/Columbia Nashville/SMN
- 14 **LIL UZI VERT** Generation Now/Atlantic/AG
- 15 **JUSTIN BIEBER** Raymond Braun/Def Jam
- 16 **LEWIS CAPALDI** Vertigo/Capitol
- 17 **YOUNGBOY NEVER BROKE AGAIN** Never Broke Again/Artist Partner Group/Atlantic/AG
- 18 **BTS** BigHit Entertainment
- 19 **BAD BUNNY** Rimas

- 20 **MEGAN THEE STALLION** 1501 Certified/300/AG
- 21 **ROD WAVE** Alamo/IGA
- 22 **DOJA CAT** Kemosabe/RCA
- 23 **TRAVIS SCOTT** Cactus Jack/Grand Hustle/Epic
- 24 **MORGAN WALLEN** Big Loud/Republic
- 25 **LIZZO** Nice Life/Atlantic/AG
- 26 **FUTURE** Freebandz/Epic
- 27 **ARIANA GRANDE** Republic
- 28 **EMINEM** Shady/Aftermath/Interscope/IGA
- 29 **MAROON 5** 222/Interscope/IGA
- 30 **YOUNG THUG** Young Stoner Life/300/Atlantic/AG
- 31 **KANE BROWN** RCA Nashville/SMN
- 32 **CHRIS BROWN** CBE/RCA
- 33 **JONAS BROTHERS** Republic
- 34 **MAREN MORRIS** Columbia Nashville/SMN
- 35 **HALSEY** Capitol
- 36 **GUNNA** Young Stoner Life/300/AG
- 37 **ELTON JOHN** Rocket/Island/Republic
- 38 **TONES AND I** Bad Batch/Elektra/EMG
- 39 **POLO G** Columbia
- 40 **ED SHEERAN** Atlantic/AG
- 41 **SELENA GOMEZ** Interscope/IGA
- 42 **CAMILA CABELLO** SYCO/Epic



Fleetwood Mac's "Dreams" — written by frontwoman Stevie Nicks — went viral on TikTok in 2020, helping its parent album, the band's 1977 Billboard 200 No. 1, *Rumours*, rank in the top 10 for the first time since 1978.

- 43 **GABBY BARRETT** Warner Music Nashville/WAR
- 44 **LADY GAGA** Streamline/Interscope/IGA
- 45 **KHALID** Right Hand/RCA
- 46 **LIL MOSEY** Mogul Vision/Interscope/IGA
- 47 **SAINT JHN** Godd Complexx/HITCO
- 48 **TREVOR DANIEL** Alamo/IGA
- 49 **JACK HARLOW** Generation Now/Atlantic/AG
- 50 **JHENE AIKO** 2 Fish/ARTclub/ARTium/Def Jam
- 51 **JASON ALDEAN** Macon/Broken Bow/BMG/BBMG
- 52 **SUMMER WALKER** LVRN/Interscope/IGA
- 53 **BLAKE SHELTON** Warner Music Nashville/WMN
- 54 **ARIZONA ZERVAS** Arizona Zervas/Columbia
- 55 **QUEEN** Hollywood
- 56 **CARDI B** Atlantic/AG
- 57 **A BOOGIE WIT DA HOODIE** Highbridge The Label/Atlantic/AG

- 58 **DAN + SHAY** Warner Music Nashville/WMN
- 59 **BLACKBEAR** Beartrap/Alamo/Interscope/IGA
- 60 **SAM HUNT** MCA Nashville/UMGN
- 61 **TRIPPIE REDD** 1400/TenThousand Projects
- 62 **MUSTARD** 10 Summers/Interscope/IGA
- 63 **LIL NAS X** Columbia
- 64 **MONEYBAGG YO** N-Less/Interscope/IGA
- 65 **MAC MILLER** Warner
- 66 **XXXTENTACION** Bad Vibes Forever
- 67 **SHAWN MENDES** Island/Republic
- 68 **JACKBOYS** Cactus Jack/Epic
- 69 **THE BEATLES** Apple/Capitol/UMe
- 70 **CELINE DION** Columbia
- 71 **DON TOLIVER** Cactus Jack/Atlantic/AG
- 72 **YNW MELLY** YNW Melly/300/AG

- 73 **OLD DOMINION** RCA Nashville/SMN
- 74 **LUKE BRYAN** Row Corp/Capitol Nashville/UMGN
- 75 **LIL DURK** Alamo/Geffen/IGA
- 76 **FLEETWOOD MAC** Warner/Rhino
- 77 **THOMAS RHETT** Valory/BMLG
- 78 **TORY LANEZ** One Umbrella
- 79 **NF** NF Real Music
- 80 **KENDRICK LAMAR** Top Dawg/Aftermath/Interscope/IGA
- 81 **MARIAH CAREY** Epic
- 82 **NLE CHOPPA** NLE Choppa/Warner
- 83 **LIL WAYNE** Young Money/Republic
- 84 **LEE BRICE** Curb
- 85 **EAGLES** ERC
- 86 **U2** Island/Interscope/IGA
- 87 **SURFACES** Surfaces/TenThousand Projects
- 88 **TRANS-SIBERIAN ORCHESTRA** Lava/Republic
- 89 **LIL TECCA** Galactic/Republic
- 90 **LIL TJAY** Columbia
- 91 **JON PARDI** Capitol Nashville/UMGN
- 92 **MIRANDA LAMBERT** Vanner/RCA Nashville/SMN
- 93 **CHRIS STAPLETON** Mercury Nashville/UMGN
- 94 **MICHAEL JACKSON** MJJ/Epic
- 95 **SHAED** Photo Finish
- 96 **MARSHMELLO** Joytime Collective
- 97 **H.E.R.** MBK/RCA
- 98 **SAM SMITH** Capitol
- 99 **KENNY CHESNEY** Blue Chair/Warner Bros. Nashville/WMN
- 100 **MADDIE & TAE** Mercury Nashville/UMGN

SEE MORE YEAR-END CHARTS AT
[BILLBOARD.COM/CHARTS/2020/YEAR-END](https://www.billboard.com/charts/2020/year-end)

NICKS: KEVIN MAZUR/GETTY IMAGES; DRAKE: JEFF KRAVITZ/BBMAZ019/FILMMAGIC; SPRINGSTEEN: DANNY CLINCH

THE YEAR IN CHART FEATS: DRAKE, BRUCE SPRINGSTEEN AND MORE

BY GARY TRUST

42, 21

In 2020, Drake rewrote the record for the most Billboard Hot 100 top 10s — he's up to 42 — and most No. 1s on Hot R&B/Hip-Hop Songs, with 21.

5

In November, with "Positions," Ariana Grande expanded her count to a record five No. 1 debuts on the Hot 100. No other act has more than three.

1

Thanks to *folklore* and "Cardigan," respectively, in August, Taylor Swift became the first artist to launch atop the Billboard 200 and Hot 100 simultaneously.

6

With *Letter to You* in November, Bruce Springsteen became the first act with newly charting top five albums on the Billboard 200 in each of the last six decades (1970s-2020s).



Since 2011, eight of the 10 year-end champs on Top New Artists have been R&B/hip-hop acts, including 2020's leader, Roddy Ricch.



TOP ARTISTS — MALE

POS / ARTIST / LABEL

- 1 **POST MALONE** Republic
- 2 **THE WEEKND** XO/Republic
- 3 **RODDY RICCH** Bird Vision/Atlantic/AG
- 4 **DABABY** SouthCoast/Interscope/IGA
- 5 **DRAKE** OVO Sound/Republic
- 6 **JUICE WRLD** Grade A/Interscope/IGA
- 7 **LIL BABY** Quality Control/Motown/Capitol
- 8 **HARRY STYLES** Erskine/Columbia
- 9 **POP SMOKE** Victor Victor Worldwide/Republic
- 10 **LUKE COMBS** River House/Columbia Nashville/SMN

TOP ARTISTS — FEMALE

POS / ARTIST / LABEL

- 1 **TAYLOR SWIFT** Republic
- 2 **BILLIE EILISH** Darkroom/Interscope/IGA
- 3 **DUA LIPA** Warner
- 4 **MEGAN THEE STALLION** 1501 Certified/300/AG
- 5 **DOJA CAT** Kemosabe/RCA
- 6 **LIZZO** Nice Life/Atlantic/AG
- 7 **ARIANA GRANDE** Republic



Dating to 2008, Swift has sent at least one title into the year-end Billboard 200 Albums top 10 every year except 2016 and 2017. *Folklore* finishes 2020 at No. 5.

- 8 **MAREN MORRIS** Columbia Nashville/SMN
- 9 **HALSEY** Capitol
- 10 **TONES AND I** Bad Batch/Elektra/EMG

TOP ARTISTS — DUO/GROUP

POS / ARTIST / LABEL

- 1 **BTS** BigHit Entertainment
- 2 **MAROON 5** 222/Interscope/IGA
- 3 **JONAS BROTHERS** Republic
- 4 **QUEEN** Hollywood
- 5 **DAN + SHAY** Warner Music Nashville/WMN
- 6 **JACKBOYS** Cactus Jack/Epic
- 7 **THE BEATLES** Apple/Capitol/UME
- 8 **OLD DOMINION** RCA Nashville/UMe
- 9 **FLEETWOOD MAC** Warner/Rhino
- 10 **EAGLES** ERC/Rhino

TOP NEW ARTISTS

POS / ARTIST / LABEL

- 1 **RODDY RICCH** Bird Vision/Atlantic/AG
- 2 **POP SMOKE** Victor Victor Worldwide/Republic
- 3 **LEWIS CAPALDI** Vergito/Capitol
- 4 **ROD WAVE** Almo/IGA
- 5 **DOJA CAT** Kemosabe/RCA

TOP LABELS

POS / LABEL

- 1 **INTERSCOPE GEFFEN A&M**
- 2 **REPUBLIC**
- 3 **ATLANTIC GROUP**
- 4 **COLUMBIA**
- 5 **CAPITOL**
- 6 **RCA**
- 7 **EPIC**
- 8 **UNIVERSAL MUSIC ENTERPRISES**
- 9 **SONY MUSIC NASHVILLE**
- 10 **WARNER**

MISSING THE HITS

Blake Shelton, Beastie Boys, Fall Out Boy, Five Finger Death Punch and Rascal Flatts all brought a rare sight to the Billboard 200 in 2020: They were the only acts to have a newly released greatest-hits album debut on the chart during the chart year (Nov. 23, 2019, to Nov. 14, 2020).

Shelton's *Fully Loaded: God's Country* was the highest-charting new hits set in 2020, and the only one to reach the top 40, having debuted and peaked at No. 2 on the chart dated Dec. 28, 2019. It closes 2020 at No. 54 on the year-end Billboard 200 list.

Fully Loaded isn't the only hits album on the year-end tally. It's one of 26 such packages on the chart, and two of them rank higher than Shelton: Queen's 1981 release, *Greatest Hits* (No. 25), and Elton John's 2017 set, *Diamonds* (No. 44). The sizable sum of oldies sets on the year-end list is in part due to the streaming numbers that their classic songs contributed to the sets' equivalent album units on the weekly Billboard 200.

The 2021 chart year already has one new hits album: the White Stripes' *Greatest Hits*, which debuts at No. 33 on this issue's Billboard 200 (see page 8).

—K.C.

2020 THE YEAR IN CHARTS

HOT 100 SONGS

POS / TITLE / ARTIST / LABEL

1	BLINDING LIGHTS	The Weeknd	XO/Republic
2	CIRCLES	Post Malone	Republic
3	THE BOX	Roddy Ricch	Bird Vision/Atlantic
4	DON'T START NOW	Dua Lipa	Warner
5	ROCKSTAR	DaBaby Featuring Roddy Ricch	SouthCoast/Interscope
6	ADORE YOU	Harry Styles	Erskine/Columbia
7	LIFE IS GOOD	Future Featuring Drake	Freebandz/Epic
8	MEMORIES	Maroon 5	222/Interscope
9	THE BONES	Maren Morris	Columbia Nashville/Columbia
10	SOMEONE YOU LOVED	Lewis Capaldi	Vertigo/Capitol
11	SAY SO	Doja Cat Featuring Nicki Minaj	Kemosabe/RCA
12	I HOPE	Gabby Barrett Feat. Charlie Puth	Warner Music Nashville/WAR
13	WHATS POPPIN	Jack Harlow Feat. DaBaby, Tory Lanez & Lil Wayne	Generation Now/Atlantic
14	DANCE MONKEY	Tones And I	Bad Batch/Elektra/EMG
15	SAVAGE	Megan Thee Stallion Featuring Beyonce	1501 Certified/300
16	ROXANNE	Arizona Zervas	Arizona Zervas/Columbia
17	INTENTIONS	Justin Bieber Feat. Quavo	Quality Control/SchoolBoy/Motown/Raymond Braun/Capitol/Def Jam
18	EVERYTHING I WANTED	Billie Eilish	Darkroom/Interscope
19	ROSES	SAINT JHN	Godd Complex/HITCO
20	WATERMELON SUGAR	Harry Styles	Erskine/Columbia
21	BEFORE YOU GO	Lewis Capaldi	Vertigo/Capitol
22	FALLING	Trevor Daniel	Alamo/Interscope
23	10,000 HOURS	Dan + Shay & Justin Bieber	Warner Music Nashville/WAR/Warner
24	WAP	Cardi B Featuring Megan Thee Stallion	Atlantic
25	BALLIN'	Mustard & Roddy Ricch	10 Summers/Interscope
26	HOT GIRL BUMMER	blackbear	Beartrap/Alamo/Interscope
27	BLUEBERRY FAYGO	Lil Mosey	Mogul Vision/Interscope
28	HEARTLESS	The Weeknd	XO/Republic
29	BOP	DaBaby	SouthCoast/Interscope
30	LOSE YOU TO LOVE ME	Selena Gomez	Interscope
31	GOOD AS HELL	Lizzo	Nice Life/Atlantic
32	TOOSIE SLIDE	Drake	OVO Sound/Republic
33	BREAK MY HEART	Dua Lipa	Warner
34	CHASIN' YOU	Morgan Wallen	Big Loud
35	SAVAGE LOVE (LAXED - SIREN BEAT)	Jawsh 685 x Jason Derulo x BTS	Columbia
36	NO GUIDANCE	Chris Brown Featuring Drake	CBE/RCA
37	MY OH MY	Camila Cabello Featuring DaBaby	SYCO/Epic
38	DYNAMITE	BTS	BigHit Entertainment/Columbia
39	GO CRAZY	Chris Brown & Young Thug	300/CBE/RCA
40	HIGH FASHION	Roddy Ricch Featuring Mustard	Bird Vision/Atlantic
41	LAUGH NOW CRY LATER	Drake Featuring Lil Durk	OVO Sound/Republic
42	WOAH	Lil Baby	Quality Control/Motown/Capitol

SEE MORE YEAR-END CHARTS AT [BILLBOARD.COM/CHARTS/2020/YEAR-END](https://www.billboard.com/charts/2020/year-end).

"Don't Stop Now," the Hot 100's No. 4 hit of 2020, reached No. 2 on the tally in May, marking Lipa's highest-charting song and second top 10. "New Rules" rose to No. 6 in 2018.





"Blinding Lights" leads the year-end Billboard Hot 100 Songs recap after it spent four frames at No. 1, becoming The Weeknd's fifth leader, on the weekly Hot 100 in April and May. The track has since broken the records for the most time spent in the top five and the top 10 among all titles in the chart's 62-year history.

- 43 DEATH BED **Powfu** Featuring **beabadoobee** Robots And Humans/Columbia
- 44 SENORITA **Shawn Mendes & Camila Cabello** SYCO/Island/Epic/Republic
- 45 HIGHEST IN THE ROOM **Travis Scott** Cactus Jack/Epic
- 46 BAD GUY **Billie Eilish** Darkroom/Interscope
- 47 MOOD **24kGoldn** Featuring **iann dior** RECORDS/Columbia
- 48 RAIN ON ME **Lady Gaga & Ariana Grande** Streamline/Interscope
- 49 FOR THE NIGHT **Pop Smoke** Featuring **Lil Baby & DaBaby** Victor Victor Worldwide/Republic
- 50 RITMO (BAD BOYS FOR LIFE) **Black Eyed Peas X J Balvin** BEP/We The Best/Epic
- 51 HEART ON ICE **Rod Wave** Alamo/Interscope
- 52 NOBODY BUT YOU **Blake Shelton** Duet With **Gwen Stefani** Warner Music Nashville/WMN
- 53 TRAMPOLINE **SHAED** Photo Finish/Caroline
- 54 COME & GO **Juice WRLD x Marshmello** Grade A/Interscope
- 55 TRUTH HURTS **Lizzo** Nice Life/Atlantic
- 56 IF THE WORLD WAS ENDING **JP Saxe** Featuring **Julia Michaels** Arista
- 57 WE PAID **Lil Baby & 42 Dugg** Quality Control/Motown/Capitol
- 58 YUMMY **Justin Bieber** SchoolBoy/Raymond Braun/Def Jam
- 59 ONE MAN BAND **Old Dominion** RCA Nashville
- 60 GOT WHAT I GOT **Jason Aldean** Macon/Broken Bow
- 61 SUNDAY BEST **Surfaces** Surfaces/TenThousand Projects/Capitol
- 62 GODZILLA **Eminem** Featuring **Juice WRLD** Shady/Aftermath/Interscope
- 63 BANDIT **Juice WRLD & YoungBoy Never Broke Again** Grade A/Interscope
- 64 PARTY GIRL **StaySolidRocky** Columbia
- 65 DIE FROM A BROKEN HEART **Maddie & Tae** Mercury Nashville
- 66 POPSTAR **DJ Khaled** Featuring **Drake** OVO Sound/We The Best/Republic/Epic
- 67 ALL I WANT FOR CHRISTMAS IS YOU **Mariah Carey** Columbia/Legacy
- 68 ONE OF THEM GIRLS **Lee Brice** Curb
- 69 HARD TO FORGET **Sam Hunt** MCA Nashville
- 70 ONE MARGARITA **Luke Bryan** Row Crop/Capitol Nashville
- 71 PANINI **Lil Nas X** Columbia
- 72 HOT **Young Thug** Featuring **Gunna** Young Stoner Life/Atlantic/300
- 73 I HOPE YOU'RE HAPPY NOW **Carly Pearce & Lee Brice** Curb/Big Machine
- 74 EMOTIONALLY SCARRED **Lil Baby** Quality Control/Motown/Capitol
- 75 SUICIDAL **YNW Melly & Juice WRLD** YNW Melly/300
- 76 THE BIGGER PICTURE **Lil Baby** Quality Control/Motown/Capitol
- 77 ONLY HUMAN **Jonas Brothers** Republic
- 78 THE WOO **Pop Smoke** Feat. **50 Cent & Roddy Ricch** Victor Victor Worldwide/Republic
- 79 SUM 2 PROVE **Lil Baby** Quality Control/Motown/Capitol
- 80 STUCK WITH U **Ariana Grande & Justin Bieber** SB Projects/Republic/Def Jam
- 81 MOOD SWINGS **Pop Smoke** Featuring **Lil Tjay** Victor Victor Worldwide/Republic
- 82 YOU SHOULD BE SAD **Halsey** Capitol
- 83 DIOR **Pop Smoke** Victor Victor Worldwide/Republic
- 84 SUPALONELY **BENEE** Featuring **Gus Dapperton** Republic
- 85 EVEN THOUGH I'M LEAVING **Luke Combs** River House/Columbia Nashville
- 86 THE SCOTTS **THE SCOTTS, Travis Scott & Kid Cudi** Wicked Awesome/Cactus Jack/Epic
- 87 JUICY **Doja Cat & Tyga** Kemosabe/RCA
- 88 BE LIKE THAT **Kane Brown** With **Swae Lee & Khalid** RCA Nashville/RCA
- 89 HOMESICK **Kane Brown** Zone 4/RCA Nashville
- 90 RAGS2RICHES **Rod Wave** Featuring **ATR Son Son** Alamo
- 91 BLUEBIRD **Miranda Lambert** Vanner/RCA Nashville
- 92 WISHING WELL **Juice WRLD** Grade A/Interscope
- 93 DOES TO ME **Luke Combs** Featuring **Eric Church** River House/Columbia Nashville
- 94 P*\$\$Y FAIRY (OTW) **Jhene Aiko** 2 Fish/ARTclub/ARTium/Def Jam
- 95 ILY **surf mesa** Featuring **Emilee** Astralwerks/Capitol
- 96 MORE THAN MY HOMETOWN **Morgan Wallen** Republic/Big Loud
- 97 LOVIN' ON YOU **Luke Combs** River House/Columbia Nashville
- 98 SAID SUM **Moneybagg Yo** Bread Gang/N-Less/CMG/Interscope
- 99 SLIDE **H.E.R.** Featuring **YG** MBK/RCA
- 100 WALK EM DOWN **NLE Choppa** Featuring **Roddy Ricch** NLE Choppa/Warner



At No. 4 on the Hot 100 Artists ranking, Lil Baby tallied three top 10s during the chart year, led by his career-best, No. 3-peaking "The Bigger Picture" in June.

HOT 100 PRODUCERS

POS / PRODUCER

- 1 FINNEAS BAIRD O'CONNELL
- 2 TMS (TOM BARNES, BEN KOHN & PETER KELLEHER)
- 3 OZAN YILDIRIM
- 4 IAN KIRKPATRICK
- 5 GREG KURSTIN
- 6 JOEY MOI
- 7 DANN HUFF
- 8 ADAM KING FEENY
- 9 TYSON TRAX
- 10 ROSS JOSEPH PORTARO IV

HOT 100 SONGWRITERS

POS / SONGWRITER

- 1 DOMINIQUE ARMANI JONES
- 2 JONATHAN LYNDAL KIRK
- 3 RODRICK WAYNE MOORE, JR.
- 4 AUBREY GRAHAM
- 5 JARAD ANTHONY HIGGINS
- 6 TONI WATSON
- 7 OZAN YILDIRIM
- 8 FINNEAS BAIRD O'CONNELL
- 9 BILLIE EILISH O'CONNELL
- 10 ABEL TESFAYE

HOT 100 PUBLISHING CORPORATIONS

POS / PUBLISHING CORPORATION

- 1 SONY/ATV MUSIC
- 2 UNIVERSAL MUSIC
- 3 WARNER CHAPPELL MUSIC
- 4 KOBALT MUSIC
- 5 BMG
- 6 BIG MACHINE MUSIC
- 7 ARTIST PUBLISHING GROUP LLC
- 8 PEERMUSIC
- 9 PRESCRIPTION SONGS LLC
- 10 ROUND HILL MUSIC

HOT 100 PUBLISHERS

POS / PUBLISHER

- 1 SONGS OF UNIVERSAL, INC.,BMI
- 2 UNIVERSAL MUSIC CORP.,ASCAP
- 3 WARNER-TAMERLANE PUBLISHING CORP.,BMI
- 4 KOBALT SONGS MUSIC PUBLISHING LLC,ASCAP
- 5 WC MUSIC CORP.,ASCAP
- 6 SONGS OF KOBALT MUSIC PUBLISHING AMERICA, INC.,BMI
- 7 SONY/ATV TUNES LLC,ASCAP
- 8 SONY/ATV SONGS LLC,BMI
- 9 BMG PLATINUM SONGS US,BMI
- 10 BMG GOLD SONGS,ASCAP

HOT 100 ARTISTS

POS / ARTIST / LABEL

- 1 THE WEEKND XO/Republic
- 2 RODDY RICCH Bird Vision/Atlantic
- 3 DABABY SouthCoast/Interscope
- 4 LIL BABY Quality Control/Motown/Capitol
- 5 DUA LIPA Warner
- 6 DRAKE OVO Sound/Republic
- 7 HARRY STYLES Erskine/Columbia
- 8 POST MALONE Republic
- 9 JUSTIN BIEBER Quality Control/SchoolBoy/Motown/Raymond Braun/Capitol/Def Jam
- 10 JUICE WRLD Grade A/Interscope
- 11 LEWIS CAPALDI Vertigo/Capitol
- 12 POP SMOKE Victor Victor Worldwide/Republic
- 13 MEGAN THEE STALLION 1501 Certified/300
- 14 BILLIE EILISH Darkroom/Interscope
- 15 DOJA CAT Kemosabe/RCA
- 16 MAROON 5 222/Interscope
- 17 LIL UZI VERT Generation Now/Atlantic
- 18 MORGAN WALLEN Big Loud
- 19 FUTURE Freebandz/Epic
- 20 MAREN MORRIS Columbia Nashville/Columbia
- 21 LIZZO Nice Life/Atlantic
- 22 TAYLOR SWIFT Republic
- 23 LUKE COMBS River House/Columbia Nashville
- 24 GABBY BARRETT Warner Music Nashville/WAR
- 25 TONES AND I Bad Batch/Elektra/EMG
- 26 ARIZONA ZERVAS Arizona Zervas/Columbia
- 27 CHRIS BROWN CBE/RCA
- 28 YOUNGBOY NEVER BROKE AGAIN Never Broke Again/Atlantic
- 29 JONAS BROTHERS Republic
- 30 ROD WAVE Alamo/Interscope
- 31 SELENA GOMEZ Interscope

32 SAINT JHN Godd Complexx/HITCO

33 TRAVIS SCOTT Cactus Jack/Epic

34 TREVOR DANIEL Alamo/Interscope

35 BLACKBEAR Beartrap/Alamo/Interscope

36 KANE BROWN Zone 4/RCA Nashville

37 YOUNG THUG 300/CBE/RCA

38 LIL MOSEY Mogul Vision/Interscope

39 CAMILA CABELLO SYCO/Epic

40 JACK HARLOW Generation Now/Atlantic

41 HALSEY Capitol

42 BTS BigHit Entertainment/Columbia

43 BAD BUNNY Rimas

44 GUNNA Young Stoner Life/300

45 ARIANA GRANDE Republic

46 SAM HUNT MCA Nashville

47 DAN + SHAY Warner Music Nashville/WAR/Warner

48 CARDI B Atlantic

49 JASON ALDEAN Macon/Broken Bow

50 MUSTARD 10 Summers/Interscope

HOT 100 LABELS

POS / LABEL

- 1 INTERSCOPE
- 2 REPUBLIC
- 3 ATLANTIC
- 4 COLUMBIA
- 5 CAPITOL
- 6 EPIC
- 7 RCA
- 8 WARNER
- 9 300
- 10 DEF JAM

SEE MORE YEAR-END CHARTS AT BILLBOARD.COM/CHARTS/2020/YEAR-END.



Styles earned his first two top five hits on Radio Songs in 2020: "Adore You" (which finishes at No. 4 for the year) and "Watermelon Sugar" (which ends at No. 18).

RADIO SONGS

POS / TITLE / ARTIST / LABEL

1	CIRCLES	Post Malone	Republic
2	BLINDING LIGHTS	The Weeknd	XO/Republic
3	DON'T START NOW	Dua Lipa	Warner
4	ADORE YOU	Harry Styles	Erskine/Columbia
5	MEMORIES	Maroon 5	222/Interscope
6	THE BONES	Maren Morris	Columbia Nashville/Columbia
7	SOMEONE YOU LOVED	Lewis Capaldi	Vertigo/Capitol
8	I HOPE	Gabby Barrett Feat. Charlie Puth	Warner Music Nashville/WAR
9	SAY SO	Doja Cat	Kemosabe/RCA
10	10,000 HOURS	Dan + Shay & Justin Bieber	Warner Music Nashville/WMN/Warner
11	BEFORE YOU GO	Lewis Capaldi	Vertigo/Capitol
12	BREAK MY HEART	Dua Lipa	Warner
13	INTENTIONS	Justin Bieber Feat. Quavo	Quality Control/SchoolBoy/Motown/Raymond Braun/Capitol/Def Jam
14	GOOD AS HELL	Lizzo	Nice Life/Atlantic
15	THE BOX	Roddy Ricch	Bird Vision/Atlantic
16	LOSE YOU TO LOVE ME	Selena Gomez	Interscope
17	EVERYTHING I WANTED	Billie Eilish	Darkroom/Interscope
18	WATERMELON SUGAR	Harry Styles	Erskine/Columbia
19	ROCKSTAR	DaBaby Featuring Roddy Ricch	SouthCoast/Interscope
20	HEARTLESS	The Weeknd	XO/Republic
21	HOT GIRL BUMMER	blackbear	Beartrap/Alamo/Interscope
22	ROXANNE	Arizona Zervas	Arizona Zervas/Columbia
23	NO GUIDANCE	Chris Brown Featuring Drake	CBE/RCA
24	MY OH MY	Camila Cabello Featuring DaBaby	SYCO/Epic
25	ROSES	SAINT JHN	Godd Complexx/HITCO
26	BALLIN'	Mustard & Roddy Ricch	10 Summers/Interscope
27	TRAMPOLINE	SHAED	Photo Finish/Caroline
28	DANCE MONKEY	Tones And I	Bad Batch/Elektra/EMG
29	SAVAGE	Megan Thee Stallion	1501 Certified/300
30	CHASIN' YOU	Morgan Wallen	Big Loud
31	GO CRAZY	Chris Brown & Young Thug	300/CBE/RCA
32	SAVAGE LOVE (LAXED - SIREN BEAT)	Jawsh 685 x Jason Derulo	Columbia
33	ONLY HUMAN	Jonas Brothers	Republic
34	SEÑORITA	Shawn Mendes & Camila Cabello	SYCO/Island/Epic/Republic
35	LIFE IS GOOD	Future Featuring Drake	Freebandz/Epic
36	RITMO (BAD BOYS FOR LIFE)	Black Eyed Peas X J Balvin	BEP/We The Best/Epic
37	WHATS POPPIN	Jack Harlow Feat. DaBaby, Tory Lanez & Lil Wayne	Generation Now/Atlantic
38	TRUTH HURTS	Lizzo	Nice Life/Atlantic

39	FALLING	Trevor Daniel	Alamo/Interscope
40	TOOSIE SLIDE	Drake	OVO Sound/Republic
41	BOP	DaBaby	SouthCoast/Interscope
42	I DON'T CARE	Ed Sheeran & Justin Bieber	SchoolBoy/Raymond Braun/Atlantic/Def Jam
43	DOES TO ME	Luke Combs Featuring Eric Church	River House/Columbia Nashville
44	ONE MAN BAND	Old Dominion	RCA Nashville
45	DEATH BED	Powfu Featuring beabadoobee	Robots And Humans/Columbia
46	RIDIN' ROADS	Dustin Lynch	Broken Bow
47	IF THE WORLD WAS ENDING	JP Saxe Featuring Julia Michaels	Arista
48	BLUEBERRY FAYGO	Lil Mosey	Mogul Vision/Interscope
49	NOBODY BUT YOU	Blake Shelton Duet With Gwen Stefani	Warner Music Nashville/WMN
50	EVEN THOUGH I'M LEAVING	Luke Combs	River House/Columbia Nashville

DIGITAL SONG SALES

POS / TITLE / ARTIST / LABEL

1	DYNAMITE	BTS	BigHit Entertainment
2	BLINDING LIGHTS	The Weeknd	XO/Republic
3	DANCE MONKEY	Tones And I	Bad Batch/Elektra/EMG
4	CIRCLES	Post Malone	Republic
5	MEMORIES	Maroon 5	222/Interscope/IGA
6	I HOPE	Gabby Barrett	Warner Music Nashville/WMN
7	SAVAGE	Megan Thee Stallion Featuring Beyonce	1501 Certified/300/AG
8	NOBODY BUT YOU	Blake Shelton Duet With Gwen Stefani	Warner Music Nashville/WMN
9	WAP	Cardi B Featuring Megan Thee Stallion	Atlantic/AG
10	DON'T START NOW	Dua Lipa	Warner
11	SAVAGE LOVE (LAXED - SIREN BEAT)	Jawsh 685 x Jason Derulo x BTS	Columbia
12	ROCKSTAR	DaBaby Featuring Roddy Ricch	SouthCoast/Interscope/IGA
13	GOOD AS HELL	Lizzo	Nice Life/Atlantic/AG
14	EVERYTHING I WANTED	Billie Eilish	Darkroom/Interscope/IGA
15	WATERMELON SUGAR	Harry Styles	Erskine/Columbia
16	ROSES	SAINT JHN	Godd Complexx/HITCO
17	SOMEONE YOU LOVED	Lewis Capaldi	Vertigo/Capitol
18	SAY SO	Doja Cat Featuring Nicki Minaj	Kemosabe/RCA
19	ONE MARGARITA	Luke Bryan	Row Crop/Capitol Nashville/UMGN
20	INTENTIONS	Justin Bieber Featuring Quavo	SchoolBoy/Raymond Braun/Def Jam
21	RAIN ON ME	Lady Gaga & Ariana Grande	Streamline/Interscope/IGA
22	THE BOX	Roddy Ricch	Bird Vision/Atlantic/AG
23	THE BONES	Maren Morris	Columbia Nashville/SMN
24	BEFORE YOU GO	Lewis Capaldi	Vertigo/Capitol
25	OLD TOWN ROAD	Lil Nas X Featuring Billy Ray Cyrus	Columbia
26	10,000 HOURS	Dan + Shay & Justin Bieber	Warner Music Nashville/WMN
27	STUCK WITH U	Ariana Grande & Justin Bieber	Silent/SchoolBoy/Raymond Braun/Republic/Def Jam
28	BAD GUY	Billie Eilish	Darkroom/Interscope/IGA
29	ADORE YOU	Harry Styles	Erskine/Columbia
30	LOVER	Taylor Swift	Republic
31	YUMMY	Justin Bieber	SchoolBoy/Raymond Braun/Def Jam
32	ONE MAN BAND	Old Dominion	RCA Nashville/SMN
33	GOT WHAT I GOT	Jason Aldean	Macon/Broken Bow/BMG/BBMG
34	ROXANNE	Arizona Zervas	Arizona Zervas/Columbia
35	HARD TO FORGET	Sam Hunt	MCA Nashville/UMGN
36	TROLLZ	6ix9ine & Nicki Minaj	ScumGang/Create
37	LIFE IS GOOD	Future Featuring Drake	Freebandz/Epic
38	WHAT A MAN GOTTA DO	Jonas Brothers	Republic
39	BANG!	AJR	AJR/S-Curve/BMG
40	TRUTH HURTS	Lizzo	Nice Life/Atlantic/AG
41	LOSE YOU TO LOVE ME	Selena Gomez	Interscope/IGA
42	HOT GIRL BUMMER	blackbear	Beartrap/Alamo/Interscope/IGA
43	ONE OF THEM GIRLS	Lee Brice	Curb
44	ON	BTS	BigHit Entertainment
45	INTO THE UNKNOWN	Idina Menzel & AURORA	Walt Disney
46	BE A LIGHT	Thomas Rhett Feat. Reba McEntire, Hillary Scott, Chris Tomlin & Keith Urban	Velory/BMLG

47	TOOSIE SLIDE	Drake	OVO Sound/Republic
48	SUNDAY BEST	Surfaces	Surfaces/TenThousand Projects
49	CHASIN' YOU	Morgan Wallen	Big Loud
50	BE LIKE THAT	Kane Brown With Swae Lee & Khalid	RCA Nashville/SMN

STREAMING SONGS

POS / TITLE / ARTIST / LABEL

1	THE BOX	Roddy Ricch	Bird Vision/Atlantic
2	LIFE IS GOOD	Future Featuring Drake	Freebandz/Epic
3	BLINDING LIGHTS	The Weeknd	XO/Republic
4	ROCKSTAR	DaBaby Featuring Roddy Ricch	SouthCoast/Interscope
5	CIRCLES	Post Malone	Republic
6	WHATS POPPIN	Jack Harlow Feat. DaBaby, Tory Lanez & Lil Wayne	Generation Now/Atlantic
7	ROXANNE	Arizona Zervas	Arizona Zervas/Columbia
8	DANCE MONKEY	Tones And I	Bad Batch/Elektra/EMG
9	SOMEONE YOU LOVED	Lewis Capaldi	Vertigo/Capitol
10	WAP	Cardi B Featuring Megan Thee Stallion	Atlantic
11	SAVAGE	Megan Thee Stallion Featuring Beyonce	1501 Certified/300
12	SUNFLOWER	Post Malone & Swae Lee	Republic
13	BLUEBERRY FAYGO	Lil Mosey	Mogul Vision/Interscope
14	FALLING	Trevor Daniel	Alamo/Interscope
15	ROSES	SAINT JHN	Godd Complexx/HITCO
16	BALLIN'	Mustard & Roddy Ricch	10 Summers/Interscope
17	BOP	DaBaby	SouthCoast/Interscope
18	DON'T START NOW	Dua Lipa	Warner
19	WOAH	Lil Baby	Quality Control/Motown/Capitol
20	SAY SO	Doja Cat Featuring Nicki Minaj	Kemosabe/RCA
21	FOR THE NIGHT	Pop Smoke Feat. Lil Baby & DaBaby	Victor Victor Worldwide/Republic
22	HIGH FASHION	Roddy Ricch Featuring Mustard	Bird Vision/Atlantic
23	TOOSIE SLIDE	Drake	OVO Sound/Republic
24	WE PAID	Lil Baby & 42 Dugg	Quality Control/Motown/Capitol
25	INTENTIONS	Justin Bieber Feat. Quavo	Quality Control/SchoolBoy/Motown/Raymond Braun/Capitol/Def Jam
26	EVERYTHING I WANTED	Billie Eilish	Darkroom/Interscope
27	LAUGH NOW CRY LATER	Drake Featuring Lil Durk	OVO Sound/Republic
28	HIGHEST IN THE ROOM	Travis Scott	Cactus Jack/Epic
29	I HOPE	Gabby Barrett	Warner Music Nashville/WAR
30	BANDIT	Juice WRLD & YoungBoy Never Broke Again	Grade A/Interscope
31	SUICIDAL	YNW Melly & Juice WRLD	YNW Melly/300
32	WATERMELON SUGAR	Harry Styles	Erskine/Columbia
33	ADORE YOU	Harry Styles	Erskine/Columbia
34	PARTY GIRL	StaySolidRocky	Columbia
35	SAVAGE LOVE (LAXED - SIREN BEAT)	Jawsh 685 x Jason Derulo	Columbia
36	SUM 2 PROVE	Lil Baby	Quality Control/Motown/Capitol
37	OLD TOWN ROAD	Lil Nas X Featuring Billy Ray Cyrus	Columbia
38	GO CRAZY	Chris Brown & Young Thug	300/CBE/RCA
39	DIOR	Pop Smoke	Victor Victor Worldwide/Republic
40	MOOD SWINGS	Pop Smoke Featuring Lil Tjay	Victor Victor Worldwide/Republic
41	COME & GO	Juice WRLD x Marshmello	Grade A/Interscope
42	DEATH BED	Powfu Featuring beabadoobee	Robots And Humans/Columbia
43	MOOD	24kGoldn Featuring iann dior	RECORDS/Columbia
44	GODZILLA	Eminem Featuring Juice WRLD	Shady/Aftermath/Interscope
45	HOT	Young Thug Featuring Gunna	Young Stoner Life/Atlantic/300
46	BAD GUY	Billie Eilish	Darkroom/Interscope
47	RAGS2RICHES	Rod Wave Featuring ATR Son Son	Alamo
48	ALL I WANT FOR CHRISTMAS IS YOU	Mariah Carey	Columbia/Legacy
49	WISHING WELL	Juice WRLD	Grade A/Interscope
50	MEMORIES	Maroon 5	222/Interscope

BILLBOARD 200 ALBUMS

POS / TITLE / ARTIST / LABEL

1	HOLLYWOOD'S BLEEDING	Post Malone	Republic
2	MY TURN	Lil Baby	Quality Control/Motown/Capitol
3	PLEASE EXCUSE ME FOR BEING ANTISOCIAL	Roddy Ricch	Bird Vision/Atlantic/AG
4	FINE LINE	Harry Styles	Erskine/Columbia
5	FOLKLORE	Taylor Swift	Republic
6	ETERNAL ATAKE	Lil Uzi Vert	Generation Now/Atlantic/AG
7	SHOOT FOR THE STARS AIM FOR THE MOON	Pop Smoke	Victor Victor Worldwide/Republic
8	AFTER HOURS	The Weeknd	XO/Republic
9	LEGENDS NEVER DIE	Juice WRLD	Grade A/Interscope/IGA
10	WHAT YOU SEE IS WHAT YOU GET	Luke Combs	River House/Columbia Nashville/SMN
11	WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?	Billie Eilish	Darkroom/Interscope/IGA
12	HAMILTON: AN AMERICAN MUSICAL	Original Broadway Cast	Hamilton Uptown/Atlantic/AG
13	FROZEN II	Soundtrack	Walt Disney
14	YHLQMDLG	Bad Bunny	Rimas
15	LOVER	Taylor Swift	Republic
16	BLAME IT ON BABY	DaBaby	SouthCoast/Interscope/IGA
17	OVER IT	Summer Walker	LVRN/Interscope/IGA
18	GOODBYE & GOOD RIDDANCE	Juice WRLD	Grade A/Interscope/IGA
19	KIRK	DaBaby	SouthCoast/Interscope/IGA
20	MAP OF THE SOUL : 7	BTS	BigHit Entertainment
21	MUSIC TO BE MURDERED BY	Eminem	Shady/Aftermath/Interscope/IGA
22	THIS ONE'S FOR YOU	Luke Combs	River House/Columbia Nashville/SMN
23	BEERBONGS & BENTLEYS	Post Malone	Republic
24	DIVINELY UNINSPIRED TO A HELLISH EXTENT	Lewis Capaldi	Vertigo/Capitol
25	GREATEST HITS	Queen	Hollywood
26	CHANGES	Justin Bieber	SchoolBoy/Raymond Braun/Def Jam
27	MANIC	Halsey	Capitol
28	DARK LANE DEMO TAPES	Drake	OVO Sound/Republic
29	IF I KNOW ME	Morgan Wallen	Big Loud
30	AI YOUNGBOY 2	YoungBoy Never Broke Again	Never Broke Again/Atlantic/AG
31	A LOVE LETTER TO YOU 4	Trippie Redd	TenThousand Projects
32	ASTROWORLD	Travis Scott	Cactus Jack/Grand Hustle/Epic
33	PRAY 4 LOVE	Rod Wave	Alamo/IGA
34	DEATH RACE FOR LOVE	Juice WRLD	Grade A/Interscope/IGA
35	GHETTO GOSPEL	Rod Wave	Alamo/IGA
36	CHILOMBO	Jhene Aiko	2 Fish/ARTclub/ARTium/Def Jam
37	HOT PINK	Doja Cat	Kemosabe/RCA
38	SO MUCH FUN	Young Thug	Young Stoner Life/300/Atlantic/AG
39	JACKBOYS	JACKBOYS	Cactus Jack/Epic
40	SCORPION	Drake	Young Money/Cash Money/Republic
41	CUZ I LOVE YOU	Lizzo	Nice Life/Atlantic/AG
42	DONT SMILE AT ME	Billie Eilish	Darkroom/Interscope/IGA
43	THE GOAT	Polo G	Columbia
44	DIAMONDS	Elton John	Rocket/Island/UMe
45	STONEY	Post Malone	Republic
46	WUNNA	Gunna	Young Stoner Life/300/AG
47	HIGH OFF LIFE	Future	Freebandz/Epic
48	ARTIST 2.0	A Boogie Wit da Hoodie	Highbridge The Label/Atlantic/AG
49	MEET THE WOO, V.2	Pop Smoke	Victor Victor Worldwide/Republic
50	CHROMATICA	Lady Gaga	Streamline/Interscope/IGA
51	INDIGO	Chris Brown	CBE/RCA
52	TIME SERVED	Moneybagg Yo	N-Less/Interscope/IGA
53	RUMOURS	Fleetwood Mac	Warner/Rhino
54	FULLY LOADED: GOD'S COUNTRY	Blake Shelton	Warner Music Nashville/WMN
55	FREE SPIRIT	Khalid	Right Hand/RCA
56	ROMANCE	Camila Cabello	SYCO/Epic
57	THANK U, NEXT	Ariana Grande	Republic
58	SUGA	Megan Thee Stallion	1501 Certified/300/AG



Following his Feb. 19 death, Pop Smoke's *Shoot for the Stars Aim for the Moon* became his first No. 1 album on the weekly Billboard 200 in July.

59	? XXXTENTACION	Bad Vibes Forever
60	LEGEND: THE BEST OF...	Bob Marley And The Wailers Tuff Gong/Island/UMe
61	NO.6 COLLABORATIONS PROJECT	Ed Sheeran Atlantic/AG
62	FUTURE NOSTALGIA	Dua Lipa Warner
63	CHRONICLE THE 20 GREATEST HITS	Credence Clearwater Revival Fantasy/Concord
64	CIRCLES	Mac Miller Warner
65	÷ (DIVIDE)	Ed Sheeran Atlantic/AG
66	ABBEY ROAD	The Beatles Apple/Capitol/UMe
67	TRAVELLER	Chris Stapleton Mercury Nashville/UMGN
68	AMERICAN TEEN	Khalid Right Hand/RCA
69	JUST CAUSE Y'ALL WAITED 2	Lil Durk Alamo/Geffen/IGA

70	TRUE 2 MYSELF	Lil Tjay Columbia
71	JOURNEY'S GREATEST HITS	Journey Columbia/Legacy
72	CERTIFIED HITMAKER	Lil Mosey Mogul Vision/Interscope/IGA
73	DREAMVILLE & J. COLE: REVENGE OF THE DREAMERS III	Various Artists Dreamville/Interscope/IGA
74	LUV IS RAGE 2	Lil Uzi Vert Generation Now/Atlantic/AG
75	THE SEARCH	NF NF Real Music/Caroline
76	1	The Beatles Apple/Capitol/UMe
77	PERFECT TEN	Mustard 10 Summers/Interscope/IGA
78	INVASION OF PRIVACY	Cardi B The KSR Group/Atlantic/AG
79	7 (EP)	Lil Nas X Columbia
80	THE GREATEST SHOWMAN	Soundtrack Fox/20th Century Fox/Atlantic/AG

- 81 GREATEST HITS **Tom Petty And The Heartbreakers** MCA/Geffen/UMe
- 82 **MOANA Soundtrack** Walt Disney
- 83 **GIRL Maren Morris** Columbia Nashville/SMN
- 84 **DAMN. Kendrick Lamar** Top Dawg/Aftermath/Interscope/IGA
- 85 **TAKE CARE Drake** Young Money/Cash Money/Republic
- 86 **GOOD KID, M.A.A.D CITY Kendrick Lamar** Top Dawg/Aftermath/Interscope/IGA
- 87 **HOODIE SZN A Boogie Wit da Hoodie** Highbridge The Label/Atlantic/AG
- 88 GREATEST HITS **2Pac** Aramu/Death Row/Interscope/UMe
- 89 **BACK IN BLACK AC/DC** Columbia/Legacy
- 90 **SHAWN MENDES Shawn Mendes** Island/Republic
- 91 **9 Jason Aldean** Macon/Broken Bow/BMG/BBMG
- 92 **THE KIDS ARE COMING (EP) Tones And I** Bad Batch/Elektra/EMG
- 93 **LOOK UP CHILD Lauren Daigle** Centricity/12Tone
- 94 **DAN + SHAY Dan + Shay** Warner Music Nashville/WMN
- 95 **STARBOY The Weeknd** XO/Republic
- 96 **2014 FOREST HILLS DRIVE J. Cole** Dreamville/Roc Nation/Columbia/Legacy
- 97 **BEAUTY BEHIND THE MADNESS The Weeknd** XO/Republic
- 98 **VIEWS Drake** Young Money/Cash Money/Republic
- 99 **SWEET ACTION Jack Harlow** Generation Now/Atlantic/AG
- 100 **SOUTHSIDE Sam Hunt** MCA Nashville/UMGN
- 101 **RARE Selena Gomez** Interscope/IGA
- 102 **DIE A LEGEND Polo G** Columbia
- 103 **X 100PRE Bad Bunny** Rimas
- 104 **MELLY VS. MELVIN YNW Melly** YNW Melly/300/AG
- 105 **1989 Taylor Swift** Big Machine/BMLG
- 106 **EVOLVE Imagine Dragons** KIDinaKORNER/Interscope/IGA
- 107 **BABY ON BABY DaBaby** SouthCoast/Interscope/IGA
- 108 **17 XXXTENTACION** Bad Vibes Forever/EMPIRE
- 109 **BIRDS IN THE TRAP SING MCKNIGHT Travis Scott** Grand Hustle/Epic
- 110 **CTRL SZA** Top Dawg/RCA
- 111 **THRILLER Michael Jackson** Epic/Legacy
- 112 **EXPERIMENT Kane Brown** Zone 4/RCA Nashville/SMN
- 113 **STILL FLEXIN, STILL STEPPIN YoungBoy Never Broke Again** Never Broke Again/Atlantic/AG
- 114 **DRIP HARDER Lil Baby & Gunna** Young Stoner Life/300/Quality Control/Motown/AG/Capitol
- 115 **QUALITY CONTROL: CONTROL THE STREETS, VOLUME 2 Various Artists** Quality Control/Motown/Capitol
- 116 **THEIR GREATEST HITS 1971-1975 Eagles** Asylum/Elektra/Rhino
- 117 **THE ESSENTIAL BILLY JOEL Billy Joel** Columbia/Legacy
- 118 **GREATEST HITS The Notorious B.I.G.** Bad Boy/Rhino
- 119 **HEAVEN OR HELL Don Toliver** Cactus Jack/Atlantic/AG
- 120 **MORE LIFE Drake** Young Money/Cash Money/Republic
- 121 **TOP YoungBoy Never Broke Again** Never Broke Again/Artist Partner Group/Atlantic/AG
- 122 **CHIXTAPE 5 Tory Lanez** Mad Love/Interscope/IGA
- 123 **WE LOVE YOU TECCA Lil Tecca** Galactic/Republic
- 124 **KANE BROWN Kane Brown** Zone 4/RCA Nashville/SMN
- 125 **OLD DOMINION Old Dominion** RCA Nashville/SMN
- 126 **PTSD G Herbo** Epic/Machine Entertainment Group
- 127 **FUNERAL Lil Wayne** Young Money/Republic
- 128 **CHAMPIONSHIPS Meek Mill** Maybach/Atlantic/AG
- 129 **NEVERMIND Nirvana** Sub Pop/DGC/Geffen/UMe
- 130 **BLONDE Frank Ocean** Boys Don't Cry
- 131 **PERCEPTION NF NF** Real Music/Capitol/Caroline
- 132 **21 Adele** XL/Columbia
- 133 **SWIMMING Mac Miller** Warner
- 134 **SAVAGE MODE II 21 Savage & Metro Boomin** Boominati/Slaughter Boomin/Republic/Epic
- 135 **VICTORY LAP Nipsey Hussle** All Money In No Money Out/Atlantic/AG
- 136 **SOUNDS OF SUMMER: THE VERY BEST OF THE BEACH BOYS The Beach Boys** Capitol/UMe
- 137 **A STAR IS BORN (SOUNDTRACK) Lady Gaga & Bradley Cooper** Interscope/IGA
- 138 **GREATEST HITS Bob Seger & The Silver Bullet Band** Hideout/Capitol/UMe
- 139 **GREATEST HITS SO FAR... Zac Brown Band** Home Grown/BMG
- 140 **COLLECTION ONE SAINT JHN** Godd Complexx/HITCO
- 141 **THE ESSENTIAL ELVIS PRESLEY Elvis Presley** RCA/Sony Strategic Marketing Group/Legacy
- 142 **DOO-WOPS & HOOLIGANS Bruno Mars** Elektra/EMG
- 143 **HAPPINESS BEGINS Jonas Brothers** Republic
- 144 **ULTIMATE SINATRA Frank Sinatra** Frank Sinatra Enterprises/Capitol/UMe

- 145 **H.E.R. H.E.R.** MBK/RCA
- 146 **HERE AND NOW Kenny Chesney** Blue Chair/Warner Music Nashville/WMN
- 147 **CHRISTMAS Michael Buble** 143/Reprise/Warner
- 148 **IT WAS GOOD UNTIL IT WASN'T Kehlani** Tsunami Mob/Atlantic/AG
- 149 **THE ESSENTIAL MICHAEL JACKSON Michael Jackson** Epic/Legacy
- 150 **BLURRYFACE twenty one pilots** Fueled By Ramen/EMG
- 151 **IGOR Tyler, The Creator** Columbia
- 152 **EMMANUEL Anuel AA** Real Hasta La Muerte/Sony Music Latin
- 153 **ANTI Rihanna** Westbury Road/Roc Nation
- 154 **TICKETS TO MY DOWNFALL Machine Gun Kelly** EST19XX/Bad Boy/Interscope/IGA
- 155 **SLIME & B Chris Brown & Young Thug** 300/CBE/RCA
- 156 **LOVE YOURSELF: ANSWER BTS** BigHit Entertainment
- 157 **GOOD INTENTIONS NAV** XO/Republic
- 158 **THE BEST OF PENTATONIX CHRISTMAS Pentatonix** RCA
- 159 **NOTHING WAS THE SAME Drake** Young Money/Cash Money/Republic
- 160 **I'M HIM Kevin Gates** Bread Winners' Association/Atlantic/AG
- 161 **THE VERY BEST OF DARYL HALL JOHN OATES Daryl Hall John Oates** RCA/Legacy
- 162 **THE EMINEM SHOW Eminem** Web/Aftermath/Interscope/UMe
- 163 **NO PRESSURE Logic** Visionary/Def Jam
- 164 **CENTER POINT ROAD Thomas Rhett** Valory/BMLG
- 165 **GREATEST HITS: THE ULTIMATE COLLECTION Bon Jovi** Island/UMe
- 166 **APPETITE FOR DESTRUCTION Guns N' Roses** Geffen/UMe
- 167 **A DECADE OF DESTRUCTION Five Finger Death Punch** Prospect Park
- 168 **MERRY CHRISTMAS Mariah Carey** Columbia/Legacy
- 169 **FROZEN Soundtrack** Walt Disney
- 170 **CURTAIN CALL: THE HITS Eminem** Shady/Aftermath/Interscope/IGA
- 171 **38 BABY 2 YoungBoy Never Broke Again** Never Broke Again/Atlantic/AG
- 172 **ALL TIME GREATEST HITS Lynyrd Skynyrd** MCA/Geffen/UMe

- 173 **GREATEST HITS Red Hot Chili Peppers** Warner
- 174 **LAS QUE NO IBAN A SALIR Bad Bunny** Rimas
- 175 **50 NUMBER ONES George Strait** MCA Nashville/UMGN
- 176 **BORN TO DIE Lana Del Rey** Polydor/Interscope/IGA
- 177 **METALLICA Metallica** Blackened/Rhino
- 178 **HOMESICK (EP) Trevor Daniel** Alamo/IGA
- 179 **DETROIT 2 Big Sean** G.O.O.D./Def Jam
- 180 **KID KROW Conan Gray** Republic
- 181 **HARDER THAN EVER Lil Baby** Quality Control/Motown/Capitol
- 182 **THE NEW TORONTO 3 Tory Lanez** Interscope/IGA
- 183 **GOLDMINE Gabby Barrett** Warner Music Nashville/WMN
- 184 **B4 THE STORM Internet Money** Internet Money/TenThousand Projects
- 185 **NIGHT VISIONS Imagine Dragons** KIDinaKORNER/Interscope/IGA
- 186 **MAN ON THE MOON: THE END OF DAY Kid Cudi** Dream On/G.O.O.D./Republic
- 187 **THE CHRISTMAS SONG Nat King Cole** Capitol/UMe
- 188 **C A L M 5 Seconds Of Summer** 5 Seconds Of Summer/Interscope/IGA
- 189 **THE ALBUM BLACKPINK** YG/Interscope/IGA
- 190 **F*CK LOVE The Kid LAROI** Columbia
- 191 **GOLDEN HOUR Kacey Musgraves** MCA Nashville/UMGN
- 192 **T R A P S O U L Bryson Tiller** TrapSoul/RCA
- 193 **ELLA MAI Ella Mai** 10 Summers/Interscope/IGA
- 194 **IN THE LONELY HOUR Sam Smith** Capitol
- 195 **WHERE THE LIGHT IS Surfaces** Surfaces/TenThousand Projects
- 196 **WILDCARD Miranda Lambert** Vanner/RCA Nashville/SMN
- 197 **JESUS IS KING (SOUNDTRACK) Kanye West** G.O.O.D./Def Jam
- 198 **A CHARLIE BROWN CHRISTMAS (SOUNDTRACK) Vince Guaraldi Trio** Fantasy/Concord
- 199 **ORDINARY MAN Ozzy Osbourne** Epic
- 200 **NCT #127: NEO ZONE, THE 2ND ALBUM NCT 127** SM



After forging a history on *Billboard*'s R&B/hip-hop charts, Machine Gun Kelly's sonic shift to rock on *Tickets to My Downfall* paid off, arriving as his first leader on the weekly *Billboard* 200 in October.

SEE MORE YEAR-END CHARTS AT BILLBOARD.COM/CHARTS/2020/YEAR-END.



Billie Eilish didn't need a new album to boost her chart fortunes in 2020: She added three top 20 Hot 100 hits, while her 2019 LP, *When We All Fall Asleep Where Do We Go?*, sustained its popularity, landing a No. 11 placement on the year-end Billboard 200 Albums recap.

BILLBOARD 200 ARTISTS

POS / ARTIST / LABEL

1	POST MALONE	Republic
2	JUICE WRLD	Grade A/Interscope/IGA
3	TAYLOR SWIFT	Republic
4	DRAKE	Young Money/Cash Money/Republic
5	LUKE COMBS	River House/Columbia Nashville/SMN
6	DABABY	SouthCoast/Interscope/IGA
7	LIL BABY	Quality Control/Motown/Capitol
8	THE WEEKND	XO/Republic
9	POP SMOKE	Victor Victor Worldwide/Republic
10	BILLIE EILISH	Darkroom/Interscope/IGA
11	LIL UZI VERT	Generation Now/Atlantic/AG
12	RODDY RICCH	Bird Vision/Atlantic/AG
13	YOUNGBOY NEVER BROKE AGAIN	Never Broke Again/Atlantic/AG
14	HARRY STYLES	Erskine/Columbia
15	BAD BUNNY	Rimas
16	ROD WAVE	Alamo/IGA
17	EMINEM	Shady/Aftermath/Interscope/IGA
18	BTS	BigHit Entertainment
19	ED SHEERAN	Atlantic/AG
20	TRAVIS SCOTT	Cactus Jack/Grand Hustle/Epic
21	KHALID	Right Hand/RCA
22	POLO G	Columbia
23	XXXTENTACION	Bad Vibes Forever
24	A BOOGIE WIT DA HOODIE	Highbridge The Label/Atlantic/AG
25	THE BEATLES	Apple/Capitol/UMe
26	SUMMER WALKER	LVRN/Interscope/IGA
27	TRIPPIE REDD	TenThousand Projects

28	GUNNA	Young Stoner Life/300/AG
29	YOUNG THUG	Young Stoner Life/300/Atlantic/AG
30	QUEEN	Hollywood
31	ARIANA GRANDE	Republic
32	JUSTIN BIEBER	SchoolBoy/Raymond Braun/Def Jam
33	MAC MILLER	Warner
34	KENDRICK LAMAR	Top Dawg/Aftermath/Interscope/IGA
35	KANE BROWN	Zone 4/RCA Nashville/SMN
36	LEWIS CAPALDI	Vertigo/Capitol
37	HALSEY	Capitol
38	LADY GAGA	Streamline/Interscope/IGA
39	MORGAN WALLEN	Big Loud
40	NF	NF Real Music/Caroline
41	DOJA CAT	Kemosabe/RCA
42	JHENE AIKO	2 Fish/ARTclub/ARTium/Def Jam
43	LIZZO	Nice Life/Atlantic/AG
44	FLEETWOOD MAC	Warner/Rhino
45	JACKBOYS	Cactus Jack/Epic
46	BLAKE SHELTON	Warner Music Nashville/WMN
47	CHRIS BROWN	CBE/RCA
48	ELTON JOHN	Rocket/Island/UMe
49	MONEYBAGG YO	N-Less/Interscope/IGA
50	FUTURE	Freebandz/Epic

BILLBOARD 200 LABELS

POS / LABEL

1	INTERSCOPE GEFLEN A&M
2	REPUBLIC
3	ATLANTIC GROUP
4	UNIVERSAL MUSIC ENTERPRISES
5	COLUMBIA
6	CAPITOL
7	RCA
8	LEGACY
9	EPIC
10	SONY MUSIC NASHVILLE

BILLBOARD 200 DISTRIBUTORS

POS / DISTRIBUTOR

1	UNIVERSAL
2	WEA
3	SONY MUSIC
4	INDEPENDENTS

The year brought a DaBaby boom on the charts as the rapper hit No. 1 on the weekly Billboard 200 with *Blame It on Baby* and landed his first Hot 100 chart-topper with "Rockstar" (featuring Roddy Ricch).



In February, BTS logged its 164th week at No. 1 on the Social 50 chart, breaking Justin Bieber's 9-year-old record for most weeks atop the chart. The South Korean stars have not relented the top spot since July 2017.



SOCIAL 50 ARTISTS

POS / ARTIST / LABEL

1	BTS	BigHit Entertainment
2	EXO	SM
3	NCT 127	SM
4	ARIANA GRANDE	Republic
5	SEVENTEEN	PLEDIS/Stone Music Entertainment/Genie
6	SB19	ShowBT/Sony Music Philippines/Legacy
7	TOMORROW X TOGETHER	BigHit Entertainment/Republic
8	ATEEZ	KQ/RCA
9	BLACKPINK	YG/Interscope/IGA
10	BILLIE EILISH	Darkroom/Interscope/IGA
11	MONSTA X	Starship Entertainment/Epic
12	GOT7	JYP
13	STRAY KIDS	JYP
14	NCT DREAM	SM
15	JUSTIN BIEBER	Raymond Braun/Def Jam

16	CARDI B	Atlantic/AG
17	TWICE	JYP/Republic
18	NCT SM	
19	THE BOYZ	Cre.ker/Kakao M
20	FIERSA BESARI	Unsigned
21	BAEKHYUN	SM
22	TREASURE	TreasureVISION
23	SELENA GOMEZ	Interscope/IGA
24	THE WEEKND	XO/Republic
25	LIL NAS X	Columbia
26	SUPERM	SM/Capitol
27	LADY GAGA	Interscope/IGA
28	HARRY STYLES	Erskine/Columbia
29	DUA LIPA	Warner
30	LOUIS TOMLINSON	78/SYCO/Arista
31	TAYLOR SWIFT	Republic
32	RED VELVET	SM
33	RIHANNA	Westbury Road/Roc Nation
34	TRAVIS SCOTT	Cactus Jack/Grand Hustle/Epic

35	MEGAN THEE STALLION	1501 Certified/300/AG
36	KANYE WEST	G.O.O.D./Def Jam
37	WAYV	LABEL V
38	LIL UZI VERT	Generation Now/Atlantic/AG
39	IZ*ONE	Off The Record/Stone Music Entertainment/Genie
40	ASTRO	Interpark
41	LALI	Ariola/Sony Music Argentina
42	NIALL HORAN	Neon Haze/Capitol
43	HALSEY	Capitol
44	DABABY	SouthCoast/Interscope/IGA
45	MAMAMOO	RBW/Loen Entertainment
46	JACKSON WANG	Western And 6th
47	EMINEM	Shady/Aftermath/Interscope/IGA
48	MARILIA MENDONCA	Som Livre
49	ICE CUBE	Lench Mob/Interscope/IGA
50	YOUNGBOY NEVER BROKE AGAIN	Never Broke Again/Artist Partner Group/Atlantic/AG

SEE MORE YEAR-END CHARTS AT BILLBOARD.COM/CHARTS/2020/YEAR-END.

2020 THE YEAR IN CHARTS

Morris is the highest-ranking woman on the year-end Top Country Artists tally, at No. 4, driven by her country crossover smash "The Bones."



Barrett's "I Hope," atop the year-end Hot Country Songs recap, leads this issue's weekly list for a 20th frame, rewriting the record for the longest reign for a hit by a woman without any accompanying acts.



TOP COUNTRY ARTISTS

POS / ARTIST / LABEL

1	LUKE COMBS	River House/Columbia Nashville/SMN
2	MORGAN WALLEN	Big Loud/Republic
3	KANE BROWN	RCA Nashville/SMN
4	MAREN MORRIS	Columbia Nashville/SMN
5	JASON ALDEAN	Macon/Broken Bow/BMG/BBMG
6	SAM HUNT	MCA Nashville/UMGN
7	GABBY BARRETT	Warner Music Nashville/WAR
8	BLAKE SHELTON	Warner Music Nashville/WMN
9	THOMAS RHETT	Valory/BMLG
10	DAN + SHAY	Warner Music Nashville/WMN
11	LUKE BRYAN	Row Corp/Capitol Nashville/UMGN
12	JON PARDI	Capitol Nashville/UMGN
13	OLD DOMINION	RCA Nashville/SMN
14	FLORIDA GEORGIA LINE	BMLG
15	KENNY CHESNEY	Blue Chair/Warner Music Nashville/WMN
16	BRETT YOUNG	BMLG
17	MIRANDA LAMBERT	Vanner/RCA Nashville/SMN
18	CHRIS STAPLETON	Mercury Nashville/UMGN
19	LEE BRICE	Curb
20	KELSEA BALLERINI	Black River
21	TIM MCGRAW	McGraw/Big Machine/BMLG
22	MADDIE & TAE	Mercury Nashville/UMGN
23	LADY A	BMLG
24	JORDAN DAVIS	MCA Nashville/UMGN
25	KEITH URBAN	Hit Red/Capitol Nashville/UMGN

HOT COUNTRY SONGS

POS / TITLE / ARTIST / LABEL

1	I HOPE	Gabby Barrett	Warner Music Nashville/WAR
2	THE BONES	Maren Morris	Columbia Nashville
3	10,000 HOURS	Dan + Shay & Justin Bieber	Warner Music Nashville/WAR
4	CHASIN' YOU	Morgan Wallen	Big Loud
5	NOBODY BUT YOU	Blake Shelton Duet With Gwen Stefani	Warner Music Nashville/WMN
6	ONE MAN BAND	Old Dominion	RCA Nashville
7	GOT WHAT I GOT	Jason Aldean	Macon/Broken Bow
8	DIE FROM A BROKEN HEART	Maddie & Tae	Mercury Nashville
9	I HOPE YOU'RE HAPPY NOW	Carly Pearce & Lee Brice	Curb/Big Machine
10	ONE OF THEM GIRLS	Lee Brice	Curb
11	ONE MARGARITA	Luke Bryan	Row Crop/Capitol Nashville
12	HARD TO FORGET	Sam Hunt	MCA Nashville
13	KINFOLKS	Sam Hunt	MCA Nashville
14	ONE BEER HARDY	Featuring Lauren Alaina & Devin Dawson	Big Loud
15	BLUEBIRD	Miranda Lambert	Vanner/RCA Nashville
16	DOES TO ME	Luke Combs Featuring Eric Church	River House/Columbia Nashville
17	MORE THAN MY HOMETOWN	Morgan Wallen	Republic/Big Loud
18	EVEN THOUGH I'M LEAVING	Luke Combs	River House/Columbia Nashville
19	LOVIN' ON YOU	Luke Combs	River House/Columbia Nashville
20	MORE HEARTS THAN MINE	Ingrid Andress	Atlantic/Warner Music Nashville/WEA
21	COOL AGAIN	Kane Brown	RCA Nashville
22	HOMESICK	Kane Brown	Zone 4/RCA Nashville
23	I LOVE MY COUNTRY	Florida Georgia Line	BMLG

24	BE A LIGHT	Thomas Rhett Feat. Reba McEntire, Hillary Scott, Chris Tomlin & Keith Urban	Valory
25	AFTER A FEW	Travis Denning	Mercury Nashville
26	BEER CAN'T FIX	Thomas Rhett Featuring Jon Pardi	Capitol Nashville/Valory
27	WHAT SHE WANTS TONIGHT	Luke Bryan	Capitol Nashville
28	GOD WHISPERED YOUR NAME	Keith Urban	Hit Red/Capitol Nashville
29	SOME GIRLS	Jameson Rodgers	Combustion/River House/Columbia Nashville
30	PRETTY HEART	Parker McCollum	MCA Nashville
31	SLOW DANCE IN A PARKING LOT	Jordan Davis	MCA Nashville
32	HEARTACHE MEDICATION	Jon Pardi	Capitol Nashville
33	HERE AND NOW	Kenny Chesney	Blue Chair/Warner Music Nashville/WEA
34	CATCH	Brett Young	BMLG
35	ONE NIGHT STANDARDS	Ashley McBryde	Atlantic/Warner Music Nashville/WAR
36	LOVE YOU LIKE I USED TO	Russell Dickerson	Triple Tigers
37	WHY WE DRINK	Justin Moore	Valory
38	ONE BIG COUNTRY SONG	LOCASH	Wheelhouse
39	I CALLED MAMA	Tim McGraw	McGraw/Big Machine
40	WHAT IF I NEVER GET OVER YOU	Lady Antebellum	BMLG
41	WE BACK	Jason Aldean	Macon/Broken Bow
42	EVERYWHERE BUT ON	Matt Stell	RECORDS/Arista Nashville
43	DONE	Chris Janson	Warner Music Nashville/WAR
44	HOMECOMING QUEEN?	Kelsea Ballerini	Black River
45	I SHOULD PROBABLY GO TO BED	Dan + Shay	Warner Music Nashville/WAR
46	IN BETWEEN	Scotty McCreery	Triple Tigers
47	I WISH GRANDPAS NEVER DIED	Riley Green	BMLG
48	AIN'T ALWAYS THE COWBOY	Jon Pardi	Capitol Nashville
49	HOMEMADE	Jake Owen	Big Loud
50	HAPPY ANYWHERE	Blake Shelton Feat. Gwen Stefani	Warner Music Nashville/WMN

SEE MORE YEAR-END CHARTS AT [BILLBOARD.COM/CHARTS/2020/YEAR-END](https://www.billboard.com/charts/2020/year-end).

TOP COUNTRY ALBUMS

POS / TITLE / ARTIST / LABEL

1	WHAT YOU SEE IS WHAT YOU GET	Luke Combs	River House/Columbia Nashville/SMN
2	THIS ONE'S FOR YOU	Luke Combs	River House/Columbia Nashville/SMN
3	IF I KNOW ME	Morgan Wallen	Big Loud
4	FULLY LOADED: GOD'S COUNTRY	Blake Shelton	Warner Music Nashville/WMN
5	TRAVELLER	Chris Stapleton	Mercury Nashville/UMGN
6	9	Jason Aldean	Macon/Broken Bow/BMG/BBMG
7	GIRL	Maren Morris	Columbia Nashville/SMN
8	DAN + SHAY	Dan + Shay	Warner Music Nashville/WMN
9	EXPERIMENT	Kane Brown	Zone 4/RCA Nashville/SMN
10	SOUTHSIDE	Sam Hunt	MCA Nashville/UMGN
11	OLD DOMINION	Old Dominion	RCA Nashville/SMN
12	KANE BROWN	Kane Brown	Zone 4/RCA Nashville/SMN
13	GREATEST HITS SO FAR...	Zac Brown Band	Home Grown/BMG
14	THE ESSENTIAL ELVIS PRESLEY	Elvis Presley	RCA/Sony Strategic Marketing Group/Legacy
15	CENTER POINT ROAD	Thomas Rhett	Valory/BMLG
16	WILDCARD	Miranda Lambert	Vanner/RCA Nashville/SMN
17	HERE AND NOW	Kenny Chesney	Blue Chair/Warner Music Nashville/WMN
18	GOLDEN HOUR	Kacey Musgraves	MCA Nashville/UMGN
19	PURGATORY	Tyler Childers	Hickman Holler/Thirty Tigers
20	RELOADED: 20 #1 HITS	Blake Shelton	Warner Music Nashville/WMN
21	REARVIEW TOWN	Jason Aldean	Macon/Broken Bow/BMG/BBMG
22	CALIFORNIA SUNRISE	Jon Pardi	Capitol Nashville/UMGN
23	50 NUMBER ONES	George Strait	MCA Nashville/UMGN
24	THE ESSENTIAL JOHNNY CASH	Johnny Cash	Columbia Nashville/Legacy
25	RED	Taylor Swift	Big Machine/BMLG
26	BRETT YOUNG	Brett Young	BMLG
27	HOTEL CALIFORNIA	Eagles	Asylum/Elektra/Rhino
28	MONTEVALLO	Sam Hunt	MCA Nashville/UMGN
29	HEARTACHE MEDICATION	Jon Pardi	Capitol Nashville/UMGN
30	THE GREATEST HITS COLLECTION	Brooks & Dunn	Arista Nashville/Legacy
31	HERE'S TO THE GOOD TIMES	Florida Georgia Line	Republic Nashville/BMLG
32	NUMBER ONE HITS	Tim McGraw	Curb
33	GOLDMINE	Gabby Barrett	Warner Music Nashville/WMN
34	CRASH MY PARTY	Luke Bryan	Capitol Nashville/UMGN
35	KELSEA	Kelsea Ballerini	Black River

NO. 1 HOT COUNTRY SONGS PRODUCERS

Dann Huff

NO. 1 HOT COUNTRY SONGWRITERS

Luke Combs

36	GREATEST HITS VOLUME 1	Rascal Flatts	Lyric Street/Hollywood
37	CHAPTER I: SNAKE OIL	Diplo Presents Thomas Wesley	Mad Decent/Columbia
38	LIFE CHANGES	Thomas Rhett	Valory/BMLG
39	BORN HERE LIVE HERE DIE HERE	Luke Bryan	Row Crop/Capitol Nashville/UMGN
40	DIFFERENT 'ROUND HERE	Riley Green	BMLG
41	MIXTAPE, VOL. 1 (EP)	Kane Brown	RCA Nashville/SMN
42	THE WAY IT FEELS	Maddie & Tae	Mercury Nashville/UMGN
43	CAN'T SAY I AIN'T COUNTRY	Florida Georgia Line	BMLG
44	HOME STATE	Jordan Davis	MCA Nashville/UMGN
45	TANGLED UP	Thomas Rhett	Valory/BMLG
46	GASLIGHTER	The Chicks	Columbia
47	FEARLESS	Taylor Swift	Big Machine/BMLG
48	OCEAN	Lady Antebellum	BMLG
49	TICKET TO L.A.	Brett Young	BMLG
50	TULLAHOMA	Dustin Lynch	Broken Bow/BMG/BBMG



In August, Wallen scored his second No. 1 on Hot Country Songs when "7 Summers" entered at the top spot.

TOP COUNTRY LABELS

POS / LABEL

1	SONY MUSIC NASHVILLE
2	UNIVERSAL MUSIC GROUP NASHVILLE
3	WARNER MUSIC NASHVILLE
4	BIG MACHINE LABEL GROUP
5	BIG LOUD
6	BROKEN BOW MUSIC GROUP
7	LEGACY
8	CURB
9	BLACK RIVER
10	COLUMBIA



Combs' *What You See Is What You Get*, released in November 2019, leads the year-end Top Country Albums chart. His 2017 album, *This One's for You*, at No. 2 for 2020, ruled for a record-tying 50 weeks.

Twenty One Pilots are the first act to hold the top two spots on the year-end Rock Airplay chart, where "Level of Concern" and "The Hype" wrap at Nos. 1 and 2, respectively.



TOP ROCK ARTISTS

POS / ARTIST / LABEL

- 1 **PANIC! AT THE DISCO** DCD2/Fueled By Ramen/EMG
- 2 **MACHINE GUN KELLY** EST19XX/Bad Boy/Interscope/IGA
- 3 **FLEETWOOD MAC** Unsigned
- 4 **THE BEATLES** Apple/Capitol/UMe
- 5 **TWENTY ONE PILOTS** Fueled By Ramen/EMG
- 6 **QUEEN** Hollywood
- 7 **AJR** AJR/S-Curve/BMG
- 8 **TAME IMPALA** Modular/Interscope/IGA
- 9 **ELTON JOHN** Rocket/Mercury/Island/Republic
- 10 **IMAGINE DRAGONS** KIDinaKORNER/Interscope/IGA
- 11 **FIVE FINGER DEATH PUNCH** Better Noise
- 12 **EAGLES** ERC
- 13 **CREEDENCE CLEARWATER REVIVAL** Fantasy/Craft/Concord
- 14 **PINK FLOYD** Pink Floyd/Columbia
- 15 **TOM PETTY AND THE HEARTBREAKERS** Tom Petty Legacy/Warner
- 16 **JOURNEY** Nomota
- 17 **AC/DC** Columbia
- 18 **OZZY OSBOURNE** Epic
- 19 **GUNS N' ROSES** Black Frog/Geffen/IGA
- 20 **GLASS ANIMALS** Wolf Tone/Polydor/Republic
- 21 **BILLY JOEL** Columbia
- 22 **NIRVANA** DGC/Geffen/UMe
- 23 **ELVIS PRESLEY** RCA/Legacy
- 24 **METALLICA** Blackened
- 25 **BOB SEGER** Hideout/Capitol

NO. 1 HOT ROCK & ALTERNATIVE SONGS PRODUCERS

Aaron Dessner

NO. 1 HOT ROCK & ALTERNATIVE SONGWRITERS

Taylor Swift

TOP ROCK LABELS

POS / LABEL

- 1 **INTERSCOPE GEFGEN A&M**
- 2 **ATLANTIC GROUP**
- 3 **UNIVERSAL MUSIC ENTERPRISES**
- 4 **REPUBLIC**
- 5 **LEGACY**
- 6 **RHINO**
- 7 **COLUMBIA**
- 8 **WARNER**
- 9 **HOLLYWOOD**
- 10 **CONCORD**

HOT ROCK & ALTERNATIVE SONGS

POS / TITLE / ARTIST / LABEL

1	MOOD	24kGoldn Featuring iann dior	RECORDS/Columbia
2	COME & GO	Juice WRLD x Marshmello	Grade A/Interscope
3	HIGH HOPES	Panic! At The Disco	DCD2/Fueled By Ramen/EMG
4	BANG!	AJR	AJR/BMG/S-Curve
5	DEATH BED	Powfu Featuring beabadoobee	Robots And Humans/Columbia
6	CARDIGAN	Taylor Swift	Republic
7	LEVEL OF CONCERN	twenty one pilots	Fueled By Ramen/EMG
8	SUPALONELY	BENEE Featuring Gus Dapperton	Republic
9	HEY LOOK MA, I MADE IT	Panic! At The Disco	DCD2/Fueled By Ramen/EMG
10	MY EX'S BEST FRIEND	Machine Gun Kelly X blackbear	EST19XX/Bad Boy/Interscope
11	BLOODY VALENTINE	Machine Gun Kelly	EST19XX/Bad Boy/Interscope
12	MY FUTURE	Billie Eilish	Darkroom/Interscope
13	EXILE	Taylor Swift Featuring Bon Iver	Republic
14	MORAL OF THE STORY	Ashe	Mom + Pop
15	ARE YOU BORED YET?	Wallows Featuring Clairo	Atlantic
16	DANCE MONKEY	Tones And I	Bad Batch/Elektra/EMG
17	DREAMS	Fleetwood Mac	Warner/Rhino
18	CAN I CALL YOU TONIGHT?	Dayglow	Dayglow/AWAL-Kobalt/In2une
19	POPULAR MONSTER	Falling In Reverse	Epitaph
20	EVERYTHING I WANTED	Billie Eilish	Darkroom/Interscope
21	MAN OF THE YEAR	Juice WRLD	Grade A/Interscope
22	LOST IN YESTERDAY	Tame Impala	Modular/Interscope
23	MY TEARS RICOCHET	Taylor Swift	Republic
24	AUGUST	Taylor Swift	Republic
25	HALLUCINOGENICS	Matt Maeson	Neon Gold/Atlantic
26	CITY OF ANGELS	24kGoldn	RECORDS/Columbia
27	ORPHANS	Coldplay	Parlophone/Atlantic
28	CAUTION	The Killers	Island/Republic
29	MONSTERS	All Time Low Featuring blackbear	Fueled By Ramen/EMG
30	MARIPOSA	Peach Tree Rascals	HomeMade Projects/TenThousand Projects/Capitol
31	THE HYPE	twenty one pilots	Fueled By Ramen/EMG
32	GIMME LOVE	Joji	88rising/12Tone
33	SICK AND TIRED	iann dior Feat. Machine Gun Kelly & Travis Barker	Internet Money/TenTenths/Projects/Caroline
34	MIRRORBALL	Taylor Swift	Republic
35	HONEYBEE	The Head And The Heart	Reprise/Warner
36	I JUST WANNA SHINE	Fitz And The Tantrums	dangerbird/Elektra/EMG
37	SEVEN	Taylor Swift	Republic
38	RUNNING UP THAT HILL	Meg Myers	300
39	ANGELS & DEMONS	jxdn	DTA/Fueled By Ramen/EMG
40	THIS IS ME TRYING	Taylor Swift	Republic
41	UNDER THE GRAVEYARD	Ozzy Osbourne	Epic
42	A LITTLE BIT OFF	Five Finger Death Punch	Better Noise
43	FORGET ME TOO	Machine Gun Kelly & Halsey	EST19XX/Bad Boy/Interscope
44	INSIDE OUT	Five Finger Death Punch	Better Noise
45	SOFIA	Clairo	FADER Label/Caroline
46	MAD WOMAN	Taylor Swift	Republic
47	NOVOCAINE	The Unlikely Candidates	Another Century/The Orchard
48	OH YEAH!	Green Day	Reprise/Warner
49	HEAT WAVES	Glass Animals	Wolf Tone/Polydor/Republic
50	WOLF TOTEM	The Hu Featuring Jacoby Shaddix	Eleven Seven/Better Noise

After a midyear methodology shift on Hot Rock & Alternative Songs to include more alternative-leaning titles, rapper-singer 24kGoldn emerged as a star on the chart, claiming two top 30 entries on the year-end list: "Mood" (featuring iann dior) at No. 1 and "City of Angels" at No. 26.



TOP ROCK ALBUMS

POS / TITLE / ARTIST / LABEL

1	GREATEST HITS	Queen	Hollywood
2	DIAMONDS	Elton John	Rocket/Island/UMe
3	RUMOURS	Fleetwood Mac	Warner/Rhino
4	CHRONICLE THE 20 GREATEST HITS	Creedence Clearwater Revival	Fantasy/Concord
5	ABBEY ROAD	The Beatles	Apple/Capitol/UMe
6	JOURNEY'S GREATEST HITS	Journey	Columbia/Legacy
7	1	The Beatles	Apple/Capitol/UMe
8	GREATEST HITS	Tom Petty And The Heartbreakers	MCA/Geffen/UMe
9	BACK IN BLACK	AC/DC	Columbia/Legacy
10	EVOLVE	Imagine Dragons	KIDinaKORNER/Interscope/IGA
11	THE ESSENTIAL BILLY JOEL	Billy Joel	Columbia/Legacy
12	THEIR GREATEST HITS 1971-1975	Eagles	Asylum/Elektra/Rhino
13	NEVERMIND	Nirvana	Sub Pop/DGC/Geffen/UMe
14	GREATEST HITS	Bob Seger & The Silver Bullet Band	Hideout/Capitol/UMe
15	THE ESSENTIAL ELVIS PRESLEY	Elvis Presley	RCA/Sony Strategic Marketing Group/Legacy
16	BLURRYFACE	twenty one pilots	Fueled By Ramen/EMG
17	GREATEST HITS	Fleetwood Mac	Warner/Rhino
18	METALLICA	Metallica	Blackened/Rhino
19	A DECADE OF DESTRUCTION	Five Finger Death Punch	Prospect Park
20	BORN TO DIE	Lana Del Rey	Polydor/Interscope/IGA
21	NIGHT VISIONS	Imagine Dragons	KIDinaKORNER/Interscope/IGA
22	TICKETS TO MY DOWNFALL	Machine Gun Kelly	EST19XX/Bad Boy/Interscope/IGA
23	CURRENTS	Tame Impala	Modular/Interscope/IGA

24	HOZIER	Hozier	Rubyworks/Columbia
25	THE WALL	Pink Floyd	Pink Floyd/Legacy
26	GREATEST HITS: THE ULTIMATE COLLECTION	Bon Jovi	Island/UMe
27	PRAY FOR THE WICKED	Panic! At The Disco	DCD2/Fueled By Ramen/EMG
28	GREATEST HITS	Red Hot Chili Peppers	Warner
29	THE DARK SIDE OF THE MOON	Pink Floyd	Pink Floyd/Legacy
30	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/UMe
31	[HYBRID THEORY]	Linkin Park	Warner
32	ALL TIME GREATEST HITS	Lynyrd Skynyrd	MCA/Geffen/UMe
33	SUBLIME	Sublime	Gasoline Alley/MCA/Geffen/UMe
34	HOT ROCKS 1964-1971	The Rolling Stones	ABKCO
35	GREATEST HITS	Foo Fighters	Roswell/RCA/Legacy
36	THE BEATLES [WHITE ALBUM]	The Beatles	Apple/Capitol/UMe
37	ORDINARY MAN	Ozzy Osbourne	Epic
38	SIMON AND GARFUNKEL'S GREATEST HITS	Simon & Garfunkel	Columbia/Legacy
39	THE SLOW RUSH	Tame Impala	Modular/Interscope/IGA
40	BELIEVERS NEVER DIE, VOLUME TWO: GREATEST HITS	Fall Out Boy	Island/Republic
41	AEROSMITH'S GREATEST HITS	Aerosmith	Columbia/Legacy
42	GREATEST HITS 1974-78	The Steve Miller Band	Capitol/UMe
43	HOTEL CALIFORNIA	Eagles	Asylum/Elektra/Rhino
44	GREATEST HITS	Guns N' Roses	Geffen/UMe
45	COMPLETE CLAPTON	Eric Clapton	Duck/Reprise/Warner
46	DREAMLAND	Glass Animals	Wolf Tone/Polydor/Republic
47	AMERICAN STANDARD	James Taylor	Fantasy/Concord
48	LETTER TO YOU	Bruce Springsteen	Columbia
49	WHO	The Who	Yearhour/Polydor/Interscope/IGA
50	GREATEST HITS	Motley Crue	Motley/Eleven Seven/Better Noise

SEE MORE YEAR-END CHARTS AT [BILLBOARD.COM/CHARTS/2020/YEAR-END](https://www.billboard.com/charts/2020/year-end).

2020 THE YEAR IN CHARTS

TOP R&B/HIP-HOP ARTISTS

POS / ARTIST / LABEL

1	JUICE WRLD Grade A/Interscope/IGA
2	RODDY RICCH Bird Vision/Atlantic/AG
3	THE WEEKND XO/Republic
4	DABABY SouthCoast/Interscope/IGA
5	LIL BABY Quality Control/Motown/Capitol
6	DRAKE OVO Sound/Republic
7	POP SMOKE Victor Victor Worldwide/Republic
8	POST MALONE Republic
9	LIL UZI VERT Generation Now/Atlantic/AG
10	YOUNGBOY NEVER BROKE AGAIN Never Broke Again/Artist Partner Group/Atlantic/AG
11	ROD WAVE Alamo/IGA
12	MEGAN THEE STALLION 1501 Certified/300/AG
13	DOJA CAT Kemosabe/RCA
14	JUSTIN BIEBER Raymond Braun/Def Jam
15	TRAVIS SCOTT Cactus Jack/Grand Hustle/Epic
16	FUTURE Freebandz/Epic
17	YOUNG THUG Young Stoner Life/300/Atlantic/AG
18	GUNNA Young Stoner Life/300/AG
19	CHRIS BROWN CBE/RCA
20	POLO G Columbia
21	EMINEM Shady/Aftermath/Interscope/IGA
22	JHENE AIKO 2 Fish/ARTclub/ARTium/Def Jam
23	SUMMER WALKER LVRN/Interscope/IGA
24	JACK HARLOW Generation Now/Atlantic/AG
25	LIL MOSEY Mogul Vision/Interscope/IGA

TOP R&B/HIP-HOP LABELS

POS / LABEL

1	INTERSCOPE GEFLEN A&M
2	REPUBLIC
3	ATLANTIC GROUP
4	RCA
5	CAPITOL
6	EPIC
7	COLUMBIA
8	DEF JAM
9	300
10	WARNER

HOT R&B/HIP-HOP SONGS

POS / TITLE / ARTIST / LABEL

1	BLINDING LIGHTS The Weeknd XO/Republic
2	THE BOX Roddy Ricch Bird Vision/Atlantic
3	ROCKSTAR DaBaby Featuring Roddy Ricch SouthCoast/Interscope
4	LIFE IS GOOD Future Featuring Drake Freebandz/Epic
5	WHATS POPPIN Jack Harlow Feat. DaBaby, Tory Lanez & Lil Wayne Generation Now/Atlantic
6	ROXANNE Arizona Zervas Arizona Zervas/Columbia
7	SAVAGE Megan Thee Stallion Feat. Beyoncé 1501 Certified/300
8	SAY SO Doja Cat Featuring Nicki Minaj Kemosabe/RCA
9	INTENTIONS Justin Bieber Feat. Quavo Quality Control/SchoolBoy/Motown/Raymond Braun/Capitol/Def Jam
10	WAP Cardi B Featuring Megan Thee Stallion Atlantic
11	HEARTLESS The Weeknd XO/Republic
12	TOOSIE SLIDE Drake OVO Sound/Republic
13	BLUEBERRY FAYGO Lil Mosey Mogul Vision/Interscope
14	BOP DaBaby SouthCoast/Interscope
15	GO CRAZY Chris Brown & Young Thug 300/CBE/RCA



SEE MORE YEAR-END CHARTS AT [BILLBOARD.COM/CHARTS/2020/YEAR-END](https://www.billboard.com/charts/2020/year-end).

16	GOOD AS HELL Lizzo Nice Life/Atlantic
17	HOT GIRL BUMMER blackbear Beartrap/Alamo/Interscope
18	FALLING Trevor Daniel Alamo/Interscope
19	WOAH Lil Baby Quality Control/Motown/Capitol
20	LAUGH NOW CRY LATER Drake Featuring Lil Durk OVO Sound/Republic
21	BALLIN' Mustard & Roddy Ricch 10 Summers/Interscope
22	HIGH FASHION Roddy Ricch Featuring Mustard Bird Vision/Atlantic
23	HIGHEST IN THE ROOM Travis Scott Cactus Jack/Epic
24	FOR THE NIGHT Pop Smoke Feat. Lil Baby & DaBaby Victor Victor Worldwide/Republic
25	SUM 2 PROVE Lil Baby Quality Control/Motown/Capitol
26	HEART ON ICE Rod Wave Alamo/Interscope
27	WE PAID Lil Baby & 42 Dugg Quality Control/Motown/Capitol
28	YUMMY Justin Bieber SchoolBoy/Raymond Braun/Def Jam
29	GODZILLA Eminem Featuring Juice WRLD Shady/Aftermath/Interscope
30	EMOTIONALLY SCARRED Lil Baby Quality Control/Motown/Capitol
31	BANDIT Juice WRLD & YoungBoy Never Broke Again Grade A/Interscope
32	PARTY GIRL StaySolidRocky Columbia
33	SUICIDAL YNW Melly & Juice WRLD YNW Melly/300
34	POPSTAR DJ Khaled Featuring Drake OVO Sound/We The Best/Republic/Epic
35	HOT Young Thug Featuring Gunna Young Stoner Life/Atlantic/300
36	THE BIGGER PICTURE Lil Baby Quality Control/Motown/Capitol
37	THE WOO Pop Smoke Feat. 50 Cent & Roddy Ricch Victor Victor Worldwide/Republic
38	THE SCOTTS THE SCOTTS , Travis Scott & Kid Cudi Wicked Awesome/Cactus Jack/Epic
39	DIOR Pop Smoke Victor Victor Worldwide/Republic
40	MOOD SWINGS Pop Smoke Featuring Lil Tjay Victor Victor Worldwide/Republic
41	RAGS2RICHES Rod Wave Featuring ATR Son Son Alamo
42	NO GUIDANCE Chris Brown Featuring Drake CBE/RCA
43	SLIDE H.E.R. Featuring YG MBK/RCA
44	JUICY Doja Cat & Tyga Kemosabe/RCA
45	WISHING WELL Juice WRLD Grade A/Interscope
46	P*\$*\$Y FAIRY (OTW) Jhene Aiko 2 Fish/ARTclub/ARTium/Def Jam
47	BEST ON EARTH Russ & BIA Diemon/Russ My Way/Columbia
48	SAID SUM Moneybagg Yo Bread Gang/N-Less/CMG/Interscope
49	WALK EM DOWN NLE Choppa Featuring Roddy Ricch NLE Choppa/Warner
50	OUT WEST JACKBOYS Featuring Young Thug Cactus Jack/Epic

NO. 1 HOT R&B/HIP-HOP SONGS PRODUCERS

OZ

NO. 1 HOT R&B/HIP-HOP SONGWRITERS

Lil Baby

TOP R&B/HIP-HOP ALBUMS

POS / TITLE / ARTIST / LABEL

1	HOLLYWOOD'S BLEEDING Post Malone Republic
2	MY TURN Lil Baby Quality Control/Motown/Capitol
3	PLEASE EXCUSE ME FOR BEING ANTISOCIAL Roddy Ricch Bird Vision/Atlantic/AG
4	ETERNAL ATAKE Lil Uzi Vert Generation Now/Atlantic/AG
5	SHOOT FOR THE STARS AIM FOR THE MOON Pop Smoke Victor Victor Worldwide/Republic
6	AFTER HOURS The Weeknd XO/Republic
7	LEGENDS NEVER DIE Juice WRLD Grade A/Interscope/IGA
8	BLAME IT ON BABY DaBaby SouthCoast/Interscope/IGA
9	OVER IT Summer Walker LVRN/Interscope/IGA
10	GOODBYE & GOOD RIDDANCE Juice WRLD Grade A/Interscope/IGA
11	BEERBONGS & BENTLEYS Post Malone Republic
12	KIRK DaBaby SouthCoast/Interscope/IGA
13	DARK LANE DEMO TAPES Drake OVO Sound/Republic
14	MUSIC TO BE MURDERED BY Eminem Shady/Aftermath/Interscope/IGA
15	ASTROWORLD Travis Scott Cactus Jack/Grand Hustle/Epic
16	PRAY 4 LOVE Rod Wave Alamo/IGA
17	DEATH RACE FOR LOVE Juice WRLD Grade A/Interscope/IGA
18	GHETTO GOSPEL Rod Wave Alamo/IGA
19	CHILOMBO Jhene Aiko 2 Fish/ARTclub/ARTium/Def Jam
20	HOT PINK Doja Cat Kemosabe/RCA
21	CHANGES Justin Bieber SchoolBoy/Raymond Braun/Def Jam
22	AI YOUNGBOY 2 YoungBoy Never Broke Again Never Broke Again/Atlantic/AG



Following Juice WRLD's December 2019 death, fans' sustained consumption of the rapper's catalog — including this year's LP, *Legends Never Die* — helps make him the first act to posthumously take the No. 1 spot on the annual Top R&B/Hip-Hop Artists chart.

- 23 SCORPION **Drake** Young Money/Cash Money/Republic
- 24 SO MUCH FUN **Young Thug** Young Stoner Life/300/Atlantic/AG
- 25 THE GOAT **Polo G** Columbia
- 26 JACKBOYS **JACKBOYS** Cactus Jack/Epic
- 27 STONEY **Post Malone** Republic
- 28 WUNNA **Gunna** Young Stoner Life/300/AG
- 29 A LOVE LETTER TO YOU 4 **Trippie Redd** TenThousand Projects
- 30 HIGH OFF LIFE **Future** Freebandz/Epic
- 31 MEET THE WOO, V.2 **Pop Smoke** Victor Victor Worldwide/Republic
- 32 ARTIST 2.0 **A Boogie Wit da Hoodie** Highbridge The Label/Atlantic/AG
- 33 TIME SERVED **Moneybagg Yo** N-Less/Interscope/IGA
- 34 ? **XXXTENTACION** Bad Vibes Forever
- 35 INDIGO **Chris Brown** CBE/RCA
- 36 LEGEND: THE BEST OF... **Bob Marley And The Wailers** Tuff Gong/Island/UMe
- 37 FREE SPIRIT **Khalid** Right Hand/RCA
- 38 SUGA **Megan Thee Stallion** 1501 Certified/300/AG
- 39 JUST CAUSE Y'ALL WAITED 2 **Lil Durk** Alamo/Geffen/IGA
- 40 AMERICAN TEEN **Khalid** Right Hand/RCA
- 41 LUV IS RAGE 2 **Lil Uzi Vert** Generation Now/Atlantic/AG
- 42 CERTIFIED HITMAKER **Lil Mosey** Mogul Vision/Interscope/IGA
- 43 SWEET ACTION **Jack Harlow** Generation Now/Atlantic/AG
- 44 TOP **YoungBoy Never Broke Again** Never Broke Again/Artist Partner Group/Atlantic/AG
- 45 INVASION OF PRIVACY **Cardi B** The KSR Group/Atlantic/AG
- 46 MELLY VS. MELVIN **YNW Melly** YNW Melly/300/AG
- 47 PERFECT TEN **Mustard** 10 Summers/Interscope/IGA
- 48 SAVAGE MODE II 21 **Savage & Metro Boomin** Boominati/Slaughter Boomin/Republic/Epic
- 49 7 (EP) **Lil Nas X** Columbia
- 50 TRUE 2 MYSELF **Lil Tjay** Columbia

TOP RAP ALBUMS

POS / TITLE / ARTIST / LABEL

- 1 HOLLYWOOD'S BLEEDING **Post Malone** Republic
- 2 MY TURN **Lil Baby** Quality Control/Motown/Capitol
- 3 PLEASE EXCUSE ME FOR BEING ANTISOCIAL **Roddy Ricch** Bird Vision/Atlantic/AG

- 4 ETERNAL ATAKE **Lil Uzi Vert** Generation Now/Atlantic/AG
- 5 SHOOT FOR THE STARS AIM FOR THE MOON **Pop Smoke** Victor Victor Worldwide/Republic
- 6 LEGENDS NEVER DIE **Juice WRLD** Grade A/Interscope/IGA
- 7 HAMILTON: AN AMERICAN MUSICAL **Original Broadway Cast** Hamilton Uptown/Atlantic/AG
- 8 BLAME IT ON BABY **DaBaby** SouthCoast/Interscope/IGA

NO. 1 HOT RAP SONGS PRODUCERS

OZ

NO. 1 HOT RAP SONGWRITERS

Lil Baby

- 9 GOODBYE & GOOD RIDDANCE **Juice WRLD** Grade A/Interscope/IGA
- 10 BEERBONGS & BENTLEYS **Post Malone** Republic
- 11 PRAY 4 LOVE **Rod Wave** Alamo/IGA
- 12 ASTROWORLD **Travis Scott** Cactus Jack/Grand Hustle/Epic
- 13 DARK LANE DEMO TAPES **Drake** OVO Sound/Republic
- 14 DEATH RACE FOR LOVE **Juice WRLD** Grade A/Interscope/IGA
- 15 KIRK **DaBaby** SouthCoast/Interscope/IGA
- 16 MUSIC TO BE MURDERED BY **Eminem** Shady/Aftermath/Interscope/IGA
- 17 THE GOAT **Polo G** Columbia
- 18 WUNNA **Gunna** Young Stoner Life/300/AG
- 19 SCORPION **Drake** Young Money/Cash Money/Republic
- 20 HIGH OFF LIFE **Future** Freebandz/Epic
- 21 STONEY **Post Malone** Republic
- 22 A LOVE LETTER TO YOU 4 **Trippie Redd** TenThousand Projects
- 23 GHETTO GOSPEL **Rod Wave** Alamo/IGA
- 24 AI YOUNGBOY 2 **YoungBoy Never Broke Again** Never Broke Again/Atlantic/AG
- 25 JACKBOYS **JACKBOYS** Cactus Jack/Epic

TOP R&B ALBUMS

POS / TITLE / ARTIST / LABEL

- 1 AFTER HOURS **The Weeknd** XO/Republic
- 2 OVER IT **Summer Walker** LVRN/Interscope/IGA
- 3 CHANGES **Justin Bieber** SchoolBoy/Raymond Braun/Def Jam
- 4 CHILOMBO **Jhene Aiko** 2 Fish/ARTclub/ARTium/Def Jam
- 5 HOT PINK **Doja Cat** Kemosabe/RCA
- 6 INDIGO **Chris Brown** CBE/RCA
- 7 FREE SPIRIT **Khalid** Right Hand/RCA
- 8 LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS **Bob Marley And The Wailers** Tuff Gong/Island/UMe
- 9 AMERICAN TEEN **Khalid** Right Hand/RCA
- 10 STARBOY **The Weeknd** XO/Republic
- 11 BEAUTY BEHIND THE MADNESS **The Weeknd** XO/Republic
- 12 17 **XXXTENTACION** Bad Vibes Forever/EMPIRE
- 13 CTRL **SZA** Top Dawg/RCA
- 14 THRILLER **Michael Jackson** Epic/Legacy
- 15 CHIXTAPE 5 **Tory Lanez** Mad Love/Interscope/IGA
- 16 BLONDE **Frank Ocean** Boys Don't Cry
- 17 H.E.R. **H.E.R.** MBK/RCA
- 18 IT WAS GOOD UNTIL IT WASN'T **Kehlani** Tsunami Mob/Atlantic/AG
- 19 THE ESSENTIAL MICHAEL JACKSON **Michael Jackson** Epic/Legacy
- 20 SLIME & B **Chris Brown & Young Thug** 300/CBE/RCA

NO. 1 HOT R&B SONGS PRODUCERS

Tyson Trax

NO. 1 HOT R&B SONGWRITERS

The Weeknd

- 21 ANTI **Rihanna** Westbury Road/Roc Nation
- 22 MERRY CHRISTMAS **Mariah Carey** Columbia/Legacy
- 23 ELLA MAI **Ella Mai** 10 Summers/Interscope/IGA
- 24 HOMESICK (EP) **Trevor Daniel** Alamo/IGA
- 25 THE CHRISTMAS SONG **Nat King Cole** Capitol/UMe

HOT RAP SONGS

POS / TITLE / ARTIST / LABEL

- 1 THE BOX **Roddy Ricch** Bird Vision/Atlantic
- 2 ROCKSTAR **DaBaby** Featuring **Roddy Ricch** SouthCoast/Interscope
- 3 LIFE IS GOOD **Future** Featuring **Drake** Freebandz/Epic
- 4 ROXANNE **Arizona Zervas** Arizona Zervas/Columbia
- 5 WHATS POPPIN **Jack Harlow** Feat. **DaBaby, Tory Lanez & Lil Wayne** Generation Now/Atlantic
- 6 SAVAGE **Megan Thee Stallion** 1501 Certified/300
- 7 WAP **Cardi B** Featuring **Megan Thee Stallion** Atlantic
- 8 TOOSIE SLIDE **Drake** OVO Sound/Republic
- 9 BOP **DaBaby** SouthCoast/Interscope
- 10 BLUEBERRY FAYGO **Lil Mosey** Mogul Vision/Interscope
- 11 HOT GIRL BUMMER **blackbear** Beartrap/Alamo/Interscope
- 12 FALLING **Trevor Daniel** Alamo/Interscope
- 13 WOAHH **Lil Baby** Quality Control/Motown/Capitol
- 14 LAUGH NOW CRY LATER **Drake** Featuring **Lil Durk** OVO Sound/Republic
- 15 DEATH BED **Powfu** Featuring **beabadoobee** Robots And Humans/Columbia
- 16 BALLIN' **Mustard & Roddy Ricch** 10 Summers/Interscope
- 17 HIGHEST IN THE ROOM **Travis Scott** Cactus Jack/Epic
- 18 HIGH FASHION **Roddy Ricch** Featuring **Mustard** Bird Vision/Atlantic
- 19 FOR THE NIGHT **Pop Smoke** Feat. **Lil Baby & DaBaby** Victor Victor Worldwide/Republic
- 20 MOOD **24kGoldn** Featuring **iann dior** RECORDS/Columbia
- 21 SUM 2 PROVE **Lil Baby** Quality Control/Motown/Capitol
- 22 HEART ON ICE **Rod Wave** Alamo/Interscope
- 23 WE PAID **Lil Baby & 42 Dugg** Quality Control/Motown/Capitol
- 24 BANDIT **Juice WRLD & YoungBoy Never Broke Again** Grade A/Interscope
- 25 POPSTAR DJ **Khaled** Featuring **Drake** OVO Sound/We The Best/Republic/Epic

HOT R&B SONGS

POS / TITLE / ARTIST / LABEL

- 1 BLINDING LIGHTS **The Weeknd** XO/Republic
- 2 SAY SO **Doja Cat** Kemosabe/RCA
- 3 INTENTIONS **Justin Bieber** Feat. **Quavo** Quality Control/SchoolBoy/Motown/Raymond Braun/Capitol/Def Jam
- 4 HEARTLESS **The Weeknd** XO/Republic
- 5 GO CRAZY **Chris Brown & Young Thug** 300/CBE/RCA
- 6 GOOD AS HELL **Lizzo** Nice Life/Atlantic
- 7 YUMMY **Justin Bieber** SchoolBoy/Raymond Braun/Def Jam
- 8 SLIDE **H.E.R.** Featuring **YG** MBK/RCA
- 9 NO GUIDANCE **Chris Brown** Featuring **Drake** CBE/RCA
- 10 LIKE THAT **Doja Cat** Featuring **Gucci Mane** Kemosabe/RCA
- 11 JUICY **Doja Cat & Tyga** Kemosabe/RCA
- 12 P*\$Y FAIRY (OTW) **Jhene Aiko** 2 Fish/ARTclub/ARTium/Def Jam
- 13 B.S. **Jhene Aiko** Featuring **H.E.R.** 2 Fish/ARTclub/ARTium/Def Jam
- 14 COME THRU **Summer Walker & Usher** LVRN/Interscope
- 15 BELIEVE IT **PARTYNEXTDOOR & Rihanna** OVO Sound/Warner
- 16 DO IT **Chloe X Halle** Parkwood/Columbia
- 17 PLAYING GAMES **Summer Walker** LVRN/Interscope
- 18 LOYAL **PARTYNEXTDOOR** Featuring **Drake** OVO Sound/Warner
- 19 KNOW YOUR WORTH **Khalid x Disclosure** Right Hand/RCA
- 20 JERRY SPRUNGER **Tory Lanez & T-Pain** Mad Love/Interscope
- 21 EASY **DaniLeigh** Featuring **Chris Brown** Def Jam
- 22 HEAT **Chris Brown** Featuring **Gunna** CBE/RCA
- 23 AFTER HOURS **The Weeknd** XO/Republic
- 24 LEAVE EM ALONE **Layton Greene, Lil Baby, City Girls & PnB Rock** Quality Control/Motown/Capitol
- 25 UNDERDOG **Alicia Keys** RCA



Bad Bunny rules the year's Top Latin Artists tally, and *YHLQMDLG* is No. 1 on the 2020 Top Latin Albums chart, having secured the biggest streaming week ever for a Latin album upon its February arrival.

TOP LATIN ARTISTS

POS / ARTIST / LABEL

- 1 **BAD BUNNY** Rimas
- 2 **J BALVIN** Universal Music Latino/UMLE
- 3 **OZUNA** Aura/Sony Music Latin
- 4 **ANUEL AA** Real Hasta La Muerte/GLAD Empire
- 5 **SECH** Rich
- 6 **MALUMA** Sony Music Latin
- 7 **NATANAEL CANO** JHRH/Warner Latin
- 8 **KAROL G** Universal Music Latino/UMLE
- 9 **ROMEO SANTOS** Sony Music Latin
- 10 **MYKE TOWERS** White World/GLAD Empire
- 11 **CHRISTIAN NODAL** Fonovisa/UMLE
- 12 **DADDY YANKEE** El Cartel
- 13 **ESLABON ARMADO** DEL
- 14 **JHAY CORTEZ** N&E/Universal Music Latino/UMLE
- 15 **NICKY JAM** La Industria/Sony Music Latin
- 16 **FARRUKO** Carbon Fiber/Sony Music Latin
- 17 **ARCANGEL** Pina/Sony Music Latin
- 18 **AVENTURA** Premium Latin/The Orchard
- 19 **CAMILO** Sony Music Latin
- 20 **LUNAY** Star Island
- 21 **BANDA MS DE SERGIO LIZARRAGA** Lizos
- 22 **JUNIOR H** JHRH/Warner Latin
- 23 **SELENA** Capitol Latin/UMLE
- 24 **RAUW ALEJANDRO** Duars
- 25 **TAINY** NEON16/Interscope/IGA

TOP LATIN LABELS

POS / LABEL

- 1 **SONY MUSIC LATIN**
- 2 **RIMAS**
- 3 **UNIVERSAL MUSIC LATIN ENTERTAINMENT**
- 4 **RANCHO HUMILDE**
- 5 **EPIC**
- 6 **RICH**
- 7 **GLAD EMPIRE**
- 8 **DEL**
- 9 **INTERSCOPE**
- 10 **STAR ISLAND**

HOT LATIN SONGS

POS / TITLE / ARTIST / LABEL

- 1 **RITMO (BAD BOYS FOR LIFE)** **Black Eyed Peas X J Balvin** BEP/We The Best/Epic
- 2 **TUSA** **Karol G & Nicki Minaj** Young Money/Cash Money/Universal Music Latino/Republic/UMLE
- 3 **VETE** **Bad Bunny** Rimas
- 4 **YO PERREO SOLA** **Bad Bunny** Rimas
- 5 **SAFAERA** **Bad Bunny, Jowell & Randy & Nengo Flow** Rimas
- 6 **LA DIFICIL** **Bad Bunny** Rimas
- 7 **SIGUES CON EL** **Arcangel x Sech** Rimas
- 8 **MAMACITA** **Black Eyed Peas, Ozuna + J.Rey Soul** BEP/Epic/Sony Music Latin
- 9 **SI VEO A TU MAMA** **Bad Bunny** Rimas
- 10 **LA JEEPETA** **Nio Garcia x Anuel AA x Myke Towers x Bray x Juanka** Flow La Movie/GLAD Empire
- 11 **CARAMELO** **Ozuna x Karol G x Myke Towers** Aura/Sony Music Latin

- 12 UN DIA **J Balvin, Dua Lipa, Bad Bunny & Tainy** Suenos Globales/Universal Music Latino/NEON16/UMLE/Republic
- 13 RELACION **Sech, Daddy Yankee & J Balvin Featuring ROSALIA & Farruko** Rich
- 14 HAWAI **Maluma** Sony Music Latin
- 15 LOCO CONTIGO **DJ Snake, J. Balvin & Tyga** DJ Snake/Geffen/Interscope
- 16 LA CANCION **J Balvin & Bad Bunny** Universal Music Latino/UMLE
- 17 IGNORANTES **Bad Bunny & Sech** Rimas
- 18 CALLAITA **Bad Bunny & Tainy** Rimas
- 19 MORADO **J Balvin** Universal Music Latino/UMLE
- 20 NO ME CONOCE **Jhay Cortez, J Balvin & Bad Bunny** N&E/Universal Music Latino/UMLE
- 21 QUE TIRE PA LANTE **Daddy Yankee** El Cartel/UMLE
- 22 CHINA **Anuel AA, Daddy Yankee, Karol G, Ozuna & J Balvin** Real Hasta La Muerte
- 23 TATTOO **Rauw Alejandro x Camilo** Duars/Sony Music Latin
- 24 AY, DIOS MIO! **Karol G** Universal Music Latino/UMLE
- 25 LA SANTA **Bad Bunny X Daddy Yankee** Rimas
- 26 AMOR TUMBADO **Natanael Cano** Rancho Humilde
- 27 MUEVELO **Nicky Jam & Daddy Yankee** We The Best/Epic/La Industria/Sony Music Latin
- 28 KEII **Anuel AA** Real Hasta La Muerte/Sony Music Latin
- 29 ROJO **J Balvin** Universal Music Latino/UMLE
- 30 OTRO TRAGO **Sech, Darell, Nicky Jam, Ozuna & Anuel AA** Rich
- 31 TKN **ROSALIA & Travis Scott** Columbia
- 32 ADICTO **Tainy, Anuel AA & Ozuna** NEON16/Interscope
- 33 ME GUSTA **Shakira & Anuel AA** Sony Music Latin
- 34 COMO SE SIENTE **Jhay Cortez & Bad Bunny** Rimas/N&E/Universal Music Latino/UMLE
- 35 AGUA **Tainy x J Balvin** Universal Music Latino/NEON16/Interscope
- 36 YO YA NO VUELVO CONTIGO **Lenin Ramirez Featuring Grupo Firme** DEL
- 37 QUE MALDICION **Banda MS de Sergio Lizarraga & Snoop Dogg** Lizos/Sony Music Latin
- 38 CON TUS BESOS **Eslabon Armado** Dinero Recio/DEL

NO. 1 HOT LATIN SONGS PRODUCERS

Tainy

NO. 1 HOT LATIN SONGWRITERS

Bad Bunny

- 39 PORFA **Feid, J Balvin, Maluma, Nicky Jam, Sech & Justin Quiles** In-Tu Linea/Universal Music Latino/UMLE
- 40 CARITA DE INOCENTE **Prince Royce** Sony Music Latin
- 41 LA MEJOR VERSION DE MI **Natti Natasha & Romeo Santos** Pina/Sony Music Latin
- 42 FANTASIAS **Rauw Alejandro X Farruko** Duars/Sony Music Latin
- 43 HASTA QUE DIOS DIGA **Anuel AA & Bad Bunny** Real Hasta La Muerte/Sony Music Latin
- 44 BLANCO **J Balvin** Universal Music Latino/UMLE
- 45 ADMV **Maluma** Sony Music Latin
- 46 BICHYAL **Bad Bunny & Yaviah** Rimas
- 47 CANCION CON YANDEL **Yandel X Bad Bunny** Rimas
- 48 LA CURIOSIDAD **DJ Nelson Presenta Jay Wheeler & Myke Towers** Linked/EMPIRE/Elite Media & Marketing
- 49 PERO YA NO **Bad Bunny** Rimas
- 50 SE ME OLVIDO **Christian Nodal** Fonovisa/UMLE

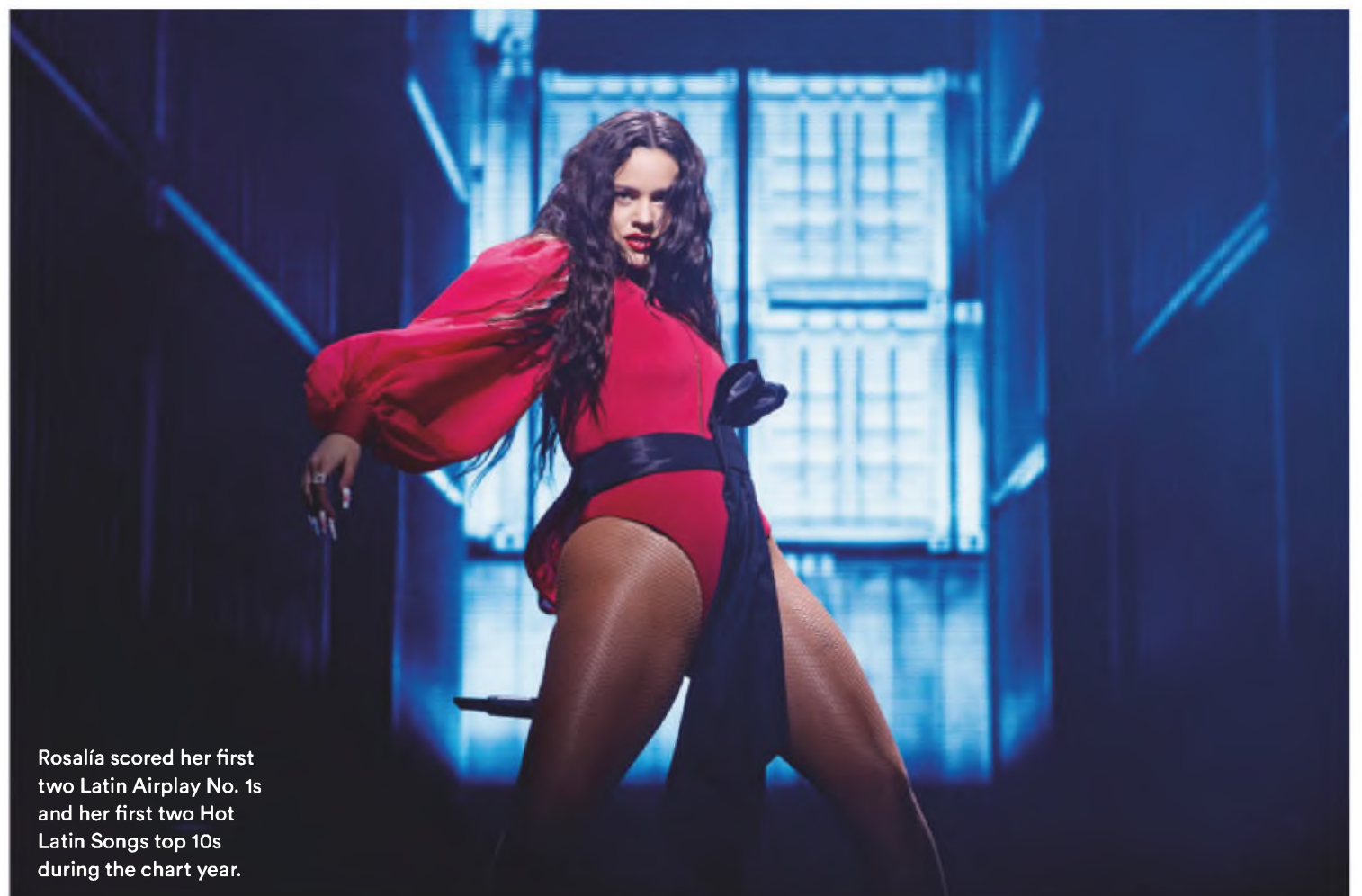
TOP LATIN ALBUMS

POS / TITLE / ARTIST / LABEL

- 1 YHLQMDLG **Bad Bunny** Rimas
- 2 X 100PRE **Bad Bunny** Rimas
- 3 EMMANUEL **Anuel AA** Real Hasta La Muerte/Sony Music Latin
- 4 LAS QUE NO IBAN A SALIR **Bad Bunny** Rimas
- 5 OASIS **J Balvin & Bad Bunny** Universal Music Latino/UMLE
- 6 TODAVIA ME AMAS: LO MEJOR DE AVENTURA **Aventura** The Orchard/Sony Music Latin
- 7 ODISEA **Ozuna** VP Entertainment/DimeloVi/Sony Music Latin
- 8 COLORES **J Balvin** Universal Music Latino/UMLE



In November, with "Bichota," Karol G became the third woman this century to have a song with no other billed acts debut in the Hot Latin Songs top 10.



Rosalía scored her first two Latin Airplay No. 1s and her first two Hot Latin Songs top 10s during the chart year.

SEE MORE YEAR-END CHARTS AT [BILLBOARD.COM/CHARTS/2020/YEAR-END](https://www.billboard.com/charts/2020/year-end).

- 9 CORRIDOS TUMBADOS **Natanael Cano** Rancho Humilde
- 10 FAMOUZ **Jhay Cortez** N&E/Universal Music Latino/UMLE
- 11 EASY MONEY BABY **Myke Towers** White World/GLAD Empire
- 12 NIBIRU **Ozuna** Aura/Sony Music Latin
- 13 ONES **Selena** Capitol Latin/UMLE
- 14 EPICO **Lunay** Star Island
- 15 HISTORIAS DE UN CAPRICORNIO **Arcangel** Rimas
- 16 AURA **Ozuna** VP Entertainment/DimeloVi/Sony Music Latin
- 17 VIDA **Luis Fonsi** Universal Music Latino/UMLE
- 18 MALA SANTA **Becky G** Kemosabe/RCA/Sony Music Latin
- 19 FORMULA: VOL. 2 **Romeo Santos** Sony Music Latin
- 20 SUENOS **Sech** Rich
- 21 REAL HASTA LA MUERTE **Anuel AA** Real Hasta La Muerte/GLAD Empire
- 22 GANGALEE **Farruko** Sony Music Latin
- 23 TRANSLATION **The Black Eyed Peas** BEP/Epic
- 24 GREATEST HITS (2019) **Enrique Iglesias** Universal Music Latino/UMLE
- 25 VIBRAS **J Balvin** Universal Music Latino/UMLE
- 26 OCEAN **Karol G** Universal Music Latino/UMLE
- 27 1 OF 1 **Sech** Rich
- 28 PAPI JUANCHO **Maluma** Sony Music Latin
- 29 11:11 **Maluma** WK/Sony Music Latin
- 30 UTOPIA **Romeo Santos** Sony Music Latin
- 31 TU VENENO MORTAL **Eslabon Armado** DEL
- 32 ENOC **Ozuna** Aura/Sony Music Latin
- 33 ME DEJE LLEVAR **Christian Nodal** JG/Fonovisa/UMLE
- 34 INTIMO **Nicky Jam** La Industria/Sony Music Latin
- 35 ATRAPADO EN UN SUEÑO **Junior H** Z Records/Rancho Humilde
- 36 GOLDEN **Romeo Santos** Sony Music Latin
- 37 AHORA **Christian Nodal** Fonovisa/UMLE
- 38 NOW OR NEVER **Nio Garcia & Casper Magico** Flow La Movie/GLAD Empire
- 39 VIBRAS DE NOCHE **Eslabon Armado** DEL
- 40 FENIX **Nicky Jam** La Industria/Sony Music Latin
- 41 DEL BARRIO HASTA AQUI **Fuerza Regida** Lumbre/Rancho Humilde
- 42 CLIMAXXX **Dalex** Rich
- 43 POR PRIMERA VEZ **Camilo** Hecho A Mano/Sony Music Latin
- 44 EL ANDROIDE **EI Alfa** El Jefe
- 45 ILUMINATTI **Natti Natasha** Pina/Sony Music Latin
- 46 EL DORADO **Shakira** Sony Music Latin
- 47 FORMULA: VOL. 1 **Romeo Santos** Sony Music Latin
- 48 CONCIERTO VIRTUAL EN TIEMPOS DE COVID-19 ... **Rauw Alejandro** Duars/Sony Music Latin
- 49 PA LAS VIBRAS **Herencia de Patrones** Lumbre/Rancho Humilde
- 50 F.A.M.E. **Maluma** Royalty World/Sony Music Latin

TOP CHRISTIAN ARTISTS

POS / ARTIST / LABEL

1	LAUREN DAIGLE Centricity/12Tone
2	KANYE WEST G.O.O.D./Def Jam
3	ELEVATION WORSHIP Elevation Worship/PLG
4	CASTING CROWNS Beach Street/Reunion/PLG
5	FOR KING & COUNTRY Curb-Word
6	WE THE KINGDOM Sparrow/Capitol CMG
7	ZACH WILLIAMS Essential/PLG
8	MERCYME Fair Trade
9	HILLSONG WORSHIP Hillsong/Sparrow/Capitol CMG
10	JEREMY CAMP Stolen Pride/Sparrow/Capitol CMG
11	SKILLET Hear It Loud/Atlantic/PLG
12	HILLSONG UNITED Hillsong/Sparrow/Capitol CMG
13	CHRIS TOMLIN Sparrow/Capitol CMG
14	BETHEL MUSIC Bethel
15	TOBYMAC ForeFront/Capitol CMG
16	TAUREN WELLS Reunion/PLG
17	MATTHEW WEST Story House Collective/Reunion/PLG
18	CORY ASBURY Bethel
19	DANNY GOKEY Sparrow/Capitol CMG
20	BIG DADDY WEAVE Curb-Word
21	LEELAND Integrity
22	PHIL WICKHAM Fair Trade
23	MATT MAHER Essential/PLG
24	NEEDTOBREATHE Elektra/Curb-Word
25	MICHAEL W. SMITH Rocketown/The Fuel

TOP CHRISTIAN LABELS

POS / LABEL

1	CAPITOL CHRISTIAN MUSIC GROUP
2	PROVIDENT LABEL GROUP
3	CURB-WORD
4	CENTRICITY
5	DEF JAM
6	FAIR TRADE
7	BETHEL
8	12TONE
9	THE FUEL
10	ELEVATION WORSHIP

HOT CHRISTIAN SONGS

POS / TITLE / ARTIST / LABEL

1	YOU SAY Lauren Daigle Centricity
2	HOLY WATER We The Kingdom Sparrow/Capitol CMG
3	THE BLESSING: LIVE Kari Jobe, Cody Carnes & Elevation Worship KAJE/Sparrow/Capitol CMG
4	FOLLOW GOD Kanye West G.O.O.D./Def Jam
5	THERE WAS JESUS Zach Williams & Dolly Parton Essential/PLG
6	THE FATHER'S HOUSE Cory Asbury Bethel
7	TOGETHER for KING & COUNTRY, Kirk Franklin & Tori Kelly Curb-Word
8	NOBODY Casting Crowns Featuring Matthew West Beach Street/Reunion/PLG
9	ALMOST HOME MercyMe Fair Trade
10	SEE A VICTORY Elevation Worship Elevation Worship/PLG
11	KEEP ME IN THE MOMENT Jeremy Camp Stolen Pride/Sparrow/Capitol CMG
12	WAYMAKER Michael W. Smith Feat. Vanessa Campagna & Madelyn Berry Rocketown/The Fuel
13	RESCUE Lauren Daigle Centricity
14	THE GOD WHO STAYS Matthew West Story House Collective/Reunion/PLG
15	BURN THE SHIPS for KING & COUNTRY Curb-Word

Daigle leads 2020's Top Christian Artists listing — without releasing new music during the year. Her 2018 crossover smash, "You Say," is No. 1 for 2020 on Hot Christian Songs, having controlled the weekly chart for 113 nonconsecutive frames to date.



NO. 1 HOT CHRISTIAN SONGS PRODUCERS

Jonathan Smith

NO. 1 HOT CHRISTIAN SONGWRITERS

Jason Ingram

16	I KNOW Big Daddy Weave Curb-Word
17	ALIVE & BREATHING Matt Maher Featuring Elle Limebear Essential/PLG
18	GRAVES INTO GARDENS Elevation Worship Feat. Brandon Lake Elevation Worship/PLG
19	LOVE GOD LOVE PEOPLE Danny Gokey Sparrow/Capitol CMG
20	RESCUE STORY Zach Williams Essential/PLG
21	FAMOUS FOR (I BELIEVE) Tauren Wells Featuring Jenn Johnson Reunion/PLG
22	WHO YOU ARE TO ME Chris Tomlin Featuring Lady A Sparrow/Capitol CMG
23	WAY MAKER (LIVE) Leeland Integrity
24	GOD SO LOVED We The Kingdom Sparrow/Capitol CMG
25	AMEN Micah Tyler Fair Trade
26	STILL ROLLING STONES Lauren Daigle Centricity
27	ONE DAY Cochren & Co. Gotee
28	AMADEO (STILL MY GOD) Ryan Stevenson Gotee

29	LOVE MOVED FIRST Casting Crowns Beach Street/Reunion/PLG
30	INTO THE SEA (IT'S GONNA BE OK) Tasha Layton BEC/Tooth & Nail
31	GREAT THINGS Phil Wickham Fair Trade
32	REVOLUTIONARY Josh Wilson Black River Christian
33	WASH US IN THE BLOOD Kanye West Featuring Travis Scott G.O.O.D./Def Jam
34	ANOTHER IN THE FIRE Hillsong UNITED & TAYA Hillsong/Sparrow/Capitol CMG
35	WHO AM I NEEDTOBREATHE Elektra/Centricity
36	CLOSED ON SUNDAY Kanye West G.O.O.D./Def Jam
37	LOVE (WON'T LET GO) We Are Messengers Curb-Word
38	RISE UP (LAZARUS) CAIN Essential/PLG
39	BELIEVER Rhett Walker Essential/PLG
40	MIRACLES Colton Dixon Hear It Loud/Atlantic/Fair Trade
41	KING OF KINGS Hillsong Worship Hillsong/Sparrow/Capitol CMG
42	PEACE BE STILL Hope Darst Fair Trade
43	FAITH Jordan Feliz Centricity
44	YOU'VE ALWAYS BEEN Unspoken Centricity
45	YOUR NAME IS POWER Rend Collective Rend Family/Capitol CMG
46	I'M LEANING ON YOU Crowder Feat. Riley Clemmons sixsteps/Sparrow/Capitol CMG
47	EDGE OF MY SEAT tobyMac Featuring Cochren & Co. ForeFront/Capitol CMG
48	DEAD MAN WALKING Jeremy Camp Stolen Pride/Sparrow/Capitol CMG
49	SELAH Kanye West G.O.O.D./Def Jam
50	LIKE YOU LOVE ME Tauren Wells Reunion/PLG

TOP CHRISTIAN ALBUMS

POS / TITLE / ARTIST / LABEL

1	LOOK UP CHILD	Lauren Daigle	Centricity/12Tone
2	JESUS IS KING (SOUNDTRACK)	Kanye West	G.O.O.D./Def Jam
3	BURN THE SHIPS for KING & COUNTRY	Curb-Word	
4	HOW CAN IT BE	Lauren Daigle	Centricity/Capitol CMG
5	PRECIOUS MEMORIES COLLECTION	Alan Jackson	ARC/EMI Nashville/Capitol CMG
6	THERAPY SESSION	NF	Capitol CMG
7	GRAVES INTO GARDENS	Elevation Worship	Elevation Worship/PLG
8	VOICE OF TRUTH: ULTIMATE HITS COLLECTION	Casting Crowns	Beach Street/Reunion/PLG
9	I CAN ONLY IMAGINE: THE VERY BEST OF MERCYME	MercyMe	Fair Trade
10	AWAKE	Skillset	Ardent/Atlantic/Fair Trade
11	RESCUE STORY	Zach Williams	Essential/PLG
12	MANSION	NF	Capitol CMG
13	PEOPLE	Hillsong UNITED	Hillsong/Sparrow/Capitol CMG
14	ONLY JESUS	Casting Crowns	Beach Street/Reunion/PLG
15	MY GIFT	Carrie Underwood	Capitol Nashville/UMGN
16	VICTORY: RECORDED LIVE	Bethel Music	Bethel
17	HERE AS IN HEAVEN	Elevation Worship	Elevation Worship/Essential Worship/PLG
18	PEACE	Bethel Music	Bethel
19	AWAKE	Hillsong Worship	Hillsong/Sparrow/Capitol CMG
20	CHAIN BREAKER	Zach Williams	Essential/PLG

NO. 1 HOT GOSPEL SONGS PRODUCERS

Kanye West

NO. 1 HOT GOSPEL SONGWRITERS

Kirk Franklin

21	THERE IS MORE	Hillsong Worship	Hillsong/Sparrow/Capitol CMG
22	ZION	Hillsong UNITED	Hillsong/Sparrow/Capitol CMG
23	THE ELEMENTS	tobyMac	ForeFront/Capitol CMG
24	VICTORIOUS	Skillset	Hear It Loud/Atlantic/Curb-Word
25	UNLEASHED	Skillset	Hear It Loud/Atlantic/Curb-Word
26	HILLS AND VALLEYS	Tauren Wells	Reunion/PLG
27	LIFER	MercyMe	Fair Trade
28	I STILL BELIEVE: THE GREATEST HITS	Jeremy Camp	Stolen Pride/Sparrow/Capitol CMG
29	HOW GREAT IS OUR GOD: THE ESSENTIAL COLLECTION	Chris Tomlin	sixsteps/Sparrow/Capitol CMG
30	HALLELUJAH HERE BELOW	Elevation Worship	Elevation Worship/PLG
31	LET THERE BE LIGHT	Hillsong Worship	Hillsong/Sparrow/Capitol CMG
32	LIVE AT THE WHEELHOUSE (EP)	We The Kingdom	Sparrow/Capitol CMG
33	WONDER	Hillsong UNITED	Hillsong/Sparrow/Capitol CMG
34	CHRIS TOMLIN & FRIENDS	Chris Tomlin	Sparrow/Capitol CMG
35	CHRISTMAS EVE AND OTHER STORIES	Trans-Siberian Orchestra	Lava/Atlantic/Curb-Word
36	THERE IS A CLOUD	Elevation Worship	Elevation Worship/Essential Worship/PLG
37	HAVEN'T SEEN IT YET	Danny Gokey	Sparrow/Capitol CMG
38	CITIZEN OF HEAVEN	Tauren Wells	Reunion/PLG
39	OUT OF BODY	NEEDTOBREATHE	Elektra/Curb-Word
40	BETTER WORD	Leeland	Integrity
41	ALIVE & BREATHING	Matt Maher	Essential/PLG
42	ELVIS: ULTIMATE GOSPEL	Elvis Presley	RCA/Sony Strategic Marketing Group/Legacy
43	MAVERICK CITY, VOL. 3: PART 1	Maverick City Music	Maverick City Music
44	AT MIDNIGHT (EP)	Elevation Worship	Elevation Worship/PLG
45	THE STORY'S NOT OVER	Jeremy Camp	Stolen Pride/Sparrow/Capitol CMG
46	LIVING HOPE	Phil Wickham	Fair Trade
47	THIS IS NOT A TEST	tobyMac	ForeFront/Capitol CMG
48	I KNOW A GHOST	Crowder	sixsteps/Sparrow/Capitol CMG
49	BEHOLD: A CHRISTMAS COLLECTION	Lauren Daigle	Centricity/Capitol CMG
50	NEVER LOSE SIGHT	Chris Tomlin	sixsteps/Sparrow/Capitol CMG

TOP GOSPEL LABELS

POS / LABEL

1	DEF JAM
2	PROVIDENT LABEL GROUP
3	CAPITOL CHRISTIAN MUSIC GROUP
4	EONE
5	LEGACY
6	INC
7	BLACKSMOKE
8	MAVERICK CITY MUSIC
9	TILLYMANN
10	TYSCOT

TOP GOSPEL ARTISTS

POS / ARTIST / LABEL

1	KANYE WEST	G.O.O.D./Def Jam
2	KIRK FRANKLIN	Fo Yo Soul/RCA/RCA Inspiration/PLG
3	TASHA COBBS LEONARD	Motown Gospel/Capitol CMG
4	SUNDAY SERVICE CHOIR	INC
5	TRAVIS GREENE	RCA Inspiration/PLG
6	MARVIN SAPP	Verity/RCA Inspiration/PLG
7	KIERRA SHEARD	Karew/RCA Inspiration/PLG
8	KORYN HAWTHORNE	RCA Inspiration/PLG
9	MAVERICK CITY MUSIC	Maverick City Music
10	JONATHAN MCREYNOLDS	eOne
11	TAMELA MANN	TillyMann
12	PASTOR MIKE JR.	Rock City/Blacksmoke
13	DETRICK HADDON	DHVisions/eOne
14	FRED HAMMOND	Face 2 Face Productions
15	THE CLARK SISTERS	Karew/Motown Gospel/Capitol CMG
16	ANTHONY BROWN & GROUP THERAPY	Key Of A/Tyscot/Fair Trade
17	JEKALYN CARR	Lunjeal
18	CHARLES JENKINS & FELLOWSHIP CHICAGO	Inspired People
19	TYE TRIBBETT	Motown Gospel/Capitol CMG
20	ZACARDI CORTEZ	Blacksmoke/WorldWide
21	TODD DULANEY	eOne
22	JERMAINE DOLLY	By Any Means Necessary
23	MARY MARY	My Block
24	PJ MORTON	Morton Inspiration/Tyscot
25	YOLANDA ADAMS	N House

HOT GOSPEL SONGS

POS / TITLE / ARTIST / LABEL

1	FOLLOW GOD	Kanye West	G.O.O.D./Def Jam
2	LOVE THEORY	Kirk Franklin	Fo Yo Soul/RCA/RCA Inspiration/PLG
3	CLOSED ON SUNDAY	Kanye West	G.O.O.D./Def Jam
4	WASH US IN THE BLOOD	Kanye West Featuring Travis Scott	G.O.O.D./Def Jam
5	SELAH	Kanye West	G.O.O.D./Def Jam
6	USE THIS GOSPEL	Kanye West Featuring Clipse & Kenny G	G.O.O.D./Def Jam
7	ON GOD	Kanye West	G.O.O.D./Def Jam
8	EVERYTHING WE NEED	Kanye West Feat. Ty Dolla \$ign & Ant Clemons	G.O.O.D./Def Jam
9	GOD IS	Kanye West	G.O.O.D./Def Jam
10	WON'T LET GO	Travis Greene	RCA Inspiration/PLG
11	BIG	Pastor Mike Jr.	Rock City/Blacksmoke
12	OPEN DOOR SEASON	Deitrick Haddon	DHVisions/eOne
13	JUST FOR ME	Kirk Franklin	Fo Yo Soul/RCA/RCA Inspiration/PLG

14	EVERY HOUR	Kanye West Featuring Sunday Service Choir	G.O.O.D./Def Jam
15	WATER	Kanye West Featuring Ant Clemons	G.O.O.D./Def Jam
16	WE GON' BE ALRIGHT	Tye Tribbett	Motown Gospel
17	HANDS ON	Kanye West Featuring Fred Hammond	G.O.O.D./Def Jam
18	KEEP THE FAITH	Charles Jenkins & Fellowship Chicago	Inspired People
19	PULL US THROUGH	Jermaine Dolly Feat. Maranda Curtis	By Any Means Necessary
20	YOU DON'T KNOW	Zacardi Cortez	Blacksmoke
21	VICTORY	The Clark Sisters	Karew/Motown Gospel
22	MOVIN' ON	Jonathan McReynolds & Mali Music	Mali Music/RCA Inspiration/eOne/PLG
23	PSALMS 18 (I WILL CALL ON THE NAME)	Todd Dulaney	eOne
24	THIS WEEK	Anthony Brown & group therAPy	Key Of A/Fair Trade/Tyscot
25	JESUS IS LORD	Kanye West	G.O.O.D./Def Jam



We the Kingdom heads the 2020 Top New Christian Artists chart, and the group's single "Holy Water" is the year's No. 1 Christian Airplay hit.

TOP GOSPEL ALBUMS

POS / TITLE / ARTIST / LABEL

1	JESUS IS KING (SOUNDTRACK)	Kanye West	G.O.O.D./Def Jam
2	JESUS IS BORN	Sunday Service	INC
3	HEART. PASSION. PURSUIT	Tasha Cobbs Leonard	Motown Gospel/Capitol CMG
4	MAVERICK CITY, VOL. 3: PART 1	Maverick City Music	Maverick City Music
5	PLAYLIST: THE VERY BEST OF MARVIN SAPP	Marvin Sapp	Verity/Legacy
6	HELLO FEAR	Kirk Franklin	Fo Yo Soul/Verity/RCA Inspiration/PLG
7	LONG LIVE LOVE	Kirk Franklin	Fo Yo Soul/RCA/RCA Inspiration/PLG
8	UNSTOPPABLE	Koryn Hawthorne	RCA Inspiration/PLG
9	GRACE (EP)	Tasha Cobbs	Motown Gospel/Capitol CMG
10	KIERRA	Kierra Sheard	Karew/RCA Inspiration/PLG
11	ONE PLACE: LIVE	Tasha Cobbs	Motown Gospel/Capitol CMG
12	THE HILL	Travis Greene	RCA Inspiration/PLG
13	MAKE ROOM	Jonathan McReynolds	eOne
14	BEST DAYS	Tamela Mann	TillyMann
15	GOSHEN	Donald Lawrence Presents The Tri-City Singers	RCA Inspiration/PLG
16	THE ESSENTIAL KIRK FRANKLIN	Kirk Franklin	Fo Yo Soul/Verity/Legacy
17	THE NU NATION PROJECT	Kirk Franklin	Gospo Centric/RCA/RCA Inspiration/PLG
18	GO GET IT (SOUNDTRACK)	Mary Mary	My Block/Columbia/Legacy
19	THE BEST OF ME	Yolanda Adams	Elektra/Atlantic/AG
20	BROKEN RECORD	Travis Greene	RCA Inspiration/PLG
21	PEOPLE	Jonathan McReynolds	eOne
22	HEART. PASSION. PURSUIT: LIVE AT PASSION CITY CHURCH	Tasha Cobbs Leonard	Motown Gospel/Capitol CMG
23	ONE WAY	Tamela Mann	TillyMann
24	HIDING PLACE	Tori Kelly	SchoolBoy/Capitol
25	GOSPEL GREATS	Aretha Franklin	Atlantic/Flashback/Rhino

SEE MORE YEAR-END CHARTS AT BILLBOARD.COM/CHARTS/2020/YEAR-END.

2020 THE YEAR IN CHARTS

TOP DANCE/ ELECTRONIC ARTISTS

POS / ARTIST / LABEL

- 1 **LADY GAGA** Streamline/Interscope/IGA
- 2 **THE CHAINSMOKERS** Disruptor/Columbia
- 3 **KYGO** Kygo AS/Ultra
- 4 **MARSHMELLO** Joytime Collective
- 5 **ILLENIUM** Astralwerks
- 6 **CALVIN HARRIS** Columbia
- 7 **REGARD** Ministry Of Sound/Epic
- 8 **SURF MESA** Astralwerks
- 9 **GRYFFIN** Darkroom/Interscope/IGA
- 10 **ODESZA** Foreign Family Collective/Counter
- 11 **DAFT PUNK** Daft Life/Columbia
- 12 **ALAN WALKER** MER Musikk/RCA
- 13 **DJ SNAKE** DJ Snake/Geffen/IGA
- 14 **GORILLAZ** Parlophone/Warner
- 15 **AVICII** Geffen/IGA
- 16 **DAVID GUETTA** What A Music/Parlophone/Warner
- 17 **SAM FELDT** Spinnin'
- 18 **MAJOR LAZER** Mad Decent
- 19 **(TIE) A7S** Astralwerks
- 19 **(TIE) TOPIC** Astralwerks
- 21 **M83** M83/Mute
- 22 **CLEAN BANDIT** Big Beat/Atlantic/AG
- 23 **DISCLOSURE** Island/Capitol
- 24 **KAYTRANADA** XL
- 25 **GRIMES** 4AD

TOP DANCE/ELECTRONIC LABELS

POS / LABEL

- 1 **INTERSCOPE GEFFEN A&M**
- 2 **COLUMBIA**
- 3 **CAPITOL**
- 4 **RCA**
- 5 **EPIC**
- 6 **HITCO**
- 7 **ATLANTIC GROUP**
- 8 **WARNER**
- 9 **JOYTIME COLLECTIVE**
- 10 **COUNTER**

HOT DANCE/ELECTRONIC SONGS

POS / TITLE / ARTIST / LABEL

- 1 **ROSES (IMANBEK REMIX) SAINT JHN** Godd Complexx/HITCO
- 2 **RITMO (BAD BOYS FOR LIFE) Black Eyed Peas X J Balvin** BEP/We The Best/Epic
- 3 **RAIN ON ME Lady Gaga & Ariana Grande** Streamline/Interscope
- 4 **ILY surf mesa Featuring Emilee** Astralwerks/Capitol
- 5 **HAPPIER Marshmello & Bastille** Joytime Collective/Astralwerks/Capitol
- 6 **STUPID LOVE Lady Gaga** Streamline/Interscope
- 7 **RIDE IT. Regard** Ministry Of Sound/Epic
- 8 **BREAKING ME Topic & A7S** Astralwerks/Capitol
- 9 **HIGHER LOVE Kygo X Whitney Houston** Kygo AS/RCA
- 10 **LOSE SOMEBODY Kygo & OneRepublic** Kygo AS/RCA
- 11 **POST MALONE Sam Feldt Featuring RANI** Spinnin'/Warner



Gaga leads the year-end Top Dance/Electronic Artists tally, dominating the annual list for a fourth time following her 2009-11 three-peat. Her LP *Chromatica* is No. 1 for the year on Top Dance/Electronic Albums.



GAGA: KEVIN MAZUR/GETTY IMAGES. SAINT JHN: PRINCE WILLIAMS/WIREIMAGE

NO. 1 HOT DANCE/ELECTRONIC SONGS PRODUCERS

fallen

NO. 1 HOT DANCE/ELECTRONIC SONGWRITERS

SAINT JHN

fallen

(TIE)

- 12 GOOD THINGS FALL APART **ILLENIUM & Jon Bellion** Astralwerks/Capitol
- 13 HEAD & HEART **Joel Corry X MNEK** Perfect Havoc/Asylum/Big Beat/EMG
- 14 OK NOT TO BE OK **Marshmello & Demi Lovato** Joytime Collective/Island/Republic
- 15 LOSE CONTROL **Meduza x Becky Hill x GOODBOYS** Virgin/Astralwerks/Capitol
- 16 SOUR CANDY **Lady Gaga & BLACKPINK** Streamline/Interscope
- 17 QUE CALOR **Major Lazer & J Balvin Featuring El Alfa** Mad Decent
- 18 TAKEAWAY **The Chainsmokers & ILLENIUM Featuring Lennon Stella** Disruptor/Columbia
- 19 SECRETS **Regard & RAYE** Ministry Of Sound/Epic
- 20 FUNNY **Zedd & Jasmine Thompson** Interscope/Atlantic
- 21 LMK **Lil XXEL** Xxelulous/300
- 22 I'LL WAIT **Kygo & Sasha Sloan** Kygo AS/RCA
- 23 LAY YOUR HEAD ON ME **Major Lazer Featuring Marcus Mumford** Mad Decent/Columbia
- 24 LIKE IT IS **Kygo, Zara Larsson & Tyga** Kygo AS/RCA
- 25 MIDNIGHT **Alesso & Liam Payne** Alefune/10:22pm/Astralwerks/Capitol
- 26 FAMILY **The Chainsmokers With Kygo** Disruptor/Columbia
- 27 911 **Lady Gaga** Streamline/Interscope
- 28 FAITH **Galantis & Dolly Parton Featuring Mr. Probz** Big Beat/EMG
- 29 CONO **Jason Derulo X Puri X Jhormountain Or X Adje** Spinnin'
- 30 NIGHTLIGHT **ILLENIUM** 12Tone
- 31 GRIZTRONICS **GRiZ & Subtronics** Deadbeats
- 32 FREE WOMAN **Lady Gaga** Streamline/Interscope
- 33 FREEDOM **Kygo Featuring Zak Abel** Kygo AS/RCA
- 34 I FEEL LOVE **Sam Smith** Capitol
- 35 JERUSALEMA **Master KG Feat. Burna Boy & Nomcebo Zikode** Open Mic/Elektra/Warner
- 36 ALICE **Lady Gaga** Streamline/Interscope
- 37 WHAT'S LOVE GOT TO DO WITH IT **Kygo x Tina Turner** Kygo AS/RCA
- 38 THE DIFFERENCE **Flume Featuring Toro y Moi** Future Classic
- 39 USED TO LOVE **Martin Garrix & Dean Lewis** STMPD RCRDS/RCA
- 40 LEVITATING **Dua Lipa + The Blessed Madonna Feat. Madonna & Missy Elliott** Warner
- 41 SOMEONE ELSE **REZZ x Grabbitz** REZZ/RCA

- 42 BODY BACK **Gryffin Featuring Maia Wright** Darkroom/Geffen/Interscope
- 43 ASTRONOMIA **Vicetone & Tony Igy** disco:wax
- 44 BROKEN GLASS **Kygo & Kim Petras** Kygo AS/RCA
- 45 TURN ME ON **Riton X Oliver Heldens Featuring Vula** Ministry Of Sound/RCA
- 46 LITTLE THINGS **Louis The Child, Quinn XCII & Chelsea Cutler** Louis The Child/Interscope
- 47 ALONE, PT. II **Alan Walker & Ava Max** MER Musikk/RCA
- 48 TICK TOCK **Clean Bandit & Mabel Featuring 24kGoldn** Big Beat/Atlantic/EMG
- 49 SUCH A WHORE **JVLA** Studio Soyuz/Dance Paradise/BLVCK CVCTUS
- 50 PURPLE HAT **Sofi Tukker** Ultra

TOP DANCE/ELECTRONIC ALBUMS

POS / TITLE / ARTIST / LABEL

- 1 CHROMATICA **Lady Gaga** Streamline/Interscope/IGA
- 2 THE FAME **Lady Gaga** Streamline/KonLive/Cherrytree/Interscope/IGA
- 3 MARSHMELLO: FORTNITE EXTENDED SET **Marshmello** Joytime Collective
- 4 WORLD WAR JOY **The Chainsmokers** Disruptor/Columbia
- 5 GOLDEN HOUR **Kygo** Kygo AS/RCA
- 6 COLLAGE (EP) **The Chainsmokers** Disruptor/Columbia
- 7 MEMORIES...DO NOT OPEN **The Chainsmokers** Disruptor/Columbia
- 8 ASCEND **ILLENIUM** Astralwerks
- 9 GRAVITY **Gryffin** Darkroom/Geffen/IGA
- 10 DIFFERENT WORLD **Alan Walker** MER Musikk/RCA
- 11 CARTE BLANCHE **DJ Snake** DJ Snake/Geffen/IGA
- 12 A MOMENT APART **ODESZA** Foreign Family Collective/Counter
- 13 DEMON DAYS **Gorillaz** Parlophone/Warner
- 14 FUNK WAV BOUNCES VOL. 1 **Calvin Harris** Columbia
- 15 NOTHING BUT THE BEAT **David Guetta** What A Music/Parlophone/Atlantic/AG
- 16 TRUE **Avicii** PRMD/Island
- 17 RANDOM ACCESS MEMORIES **Daft Punk** Daft Life/Columbia
- 18 SICK BOY **The Chainsmokers** Disruptor/Columbia
- 19 HURRY UP, WE'RE DREAMING. **M83**. M83/Mute
- 20 WHAT IS LOVE? **Clean Bandit** Big Beat/Atlantic/AG
- 21 BORN THIS WAY **Lady Gaga** Streamline/KonLive/Interscope/IGA
- 22 DISCOVERY **Daft Punk** Daft Life/Parlophone/Rhino
- 23 MAGNETS EP **Sam Feldt** Spinnin'
- 24 MOTION **Calvin Harris** Fly Eye/Columbia
- 25 ENERGY **Disclosure** Island/Capitol

SEE MORE YEAR-END CHARTS AT BILLBOARD.COM/CHARTS/2020/YEAR-END.



SAINT JHN's "Roses (Imanbek Remix)" spent 23 weeks at No. 1 on Hot Dance/Electronic Songs, the most of any title in 2020, as it finishes atop the year-end chart.

THE YEAR THAT BROKE THE BUSINESS

Without any new events for the second half of 2020, the Billboard Boxscore charts look familiar, but a rebirth could be around the corner

BY DAVE BROOKS

JORDAN HARDING NEVER expected the Drive-In OC series to last. “When we started, we were dipping our toes in the water, trying to find things that would work and keep the venue active,” says the GM for the Nederlander Concerts-managed City National Grove of Anaheim in California. Fast forward six months, and Harding and Nederlander have become one of the busiest promoters of a pandemic-stricken 2020. Starting with a July three-night run for the artist billed as Andrew McMahon in the Wilderness, the drive-in series has kept growing into the biggest of its kind, according to Billboard Boxscore, generating \$3 million so far from 60 concerts.

That number pales in comparison with how much concerts would generate in an ordinary year. For Harding and his team though, the shows represent a rare chance to work during a time when there aren’t many opportunities. The Anaheim-based series embodies the story of live music in 2020: one of both devastation and hope, of crippling reality and powerful optimism, often simultaneously.

Live music is having an existential crisis brought on by the loss of tens of billions of dollars in revenue and the human tragedy that follows, leading to job cuts and personal financial devastation. And it’s not just promoters, agencies, artists and venues: Roadies, technicians, lighting and sound engineers, caterers, truck drivers, ushers and others — the backbone of what enables the touring industry to operate — are out of jobs, struggling while the business searches for solutions.

Amid the heavy cuts, new opportunities have arisen. Some, especially among agencies, have launched their own companies; others, like Harding, have found a new way forward, tackling the health threats of the pandemic and figuring out how to limit person-to-person



John's Farewell Yellow Brick Road Tour has grossed \$358.6 million since launching in 2018, according to Billboard Boxscore. With close to 100 shows still scheduled, the tour is likely to earn over \$500 million before it ends.

TOP 40 TOURS

	ARTIST(S)	GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	ELTON JOHN	\$114,084,311	790,727	47
2	CÉLINE DION	\$84,618,706	497,957	40
3	U2	\$73,787,641	566,576	15
4	TRANS-SIBERIAN ORCHESTRA	\$66,827,877	1,016,353	109
5	POST MALONE	\$54,854,152	413,659	32
6	QUEEN + ADAM LAMBERT	\$44,363,189	376,477	10
7	JONAS BROTHERS	\$43,075,985	491,335	39
8	TOOL	\$39,271,274	367,102	29
9	MADONNA	\$36,385,935	124,655	52
10	DEAD & COMPANY	\$33,623,620	118,602	13
11	EAGLES	\$33,552,653	129,632	10
12	CHER	\$28,683,073	232,010	22
13	ARIANA GRANDE	\$28,124,584	241,852	20
14	AVENTURA	\$25,765,365	188,805	15
15	KISS	\$25,741,110	200,400	25
16	ANDREA BOCELLI	\$25,547,147	135,910	11
17	GEORGE STRAIT	\$24,285,768	144,612	9
18	ANDRÉ RIEU	\$21,892,456	250,838	26
19	MICHAEL BUBLÉ	\$21,532,706	188,551	17
20	BACKSTREET BOYS	\$20,330,901	251,828	19
21	MAROON 5	\$19,739,017	290,202	11
22	BAD BUNNY	\$19,377,673	202,981	17
23	OPRAH WINFREY	\$18,839,553	120,379	9
24	MARC ANTHONY	\$17,896,815	161,530	16
25	AEROSMITH	\$17,368,754	81,086	17
26	THE LUMINEERS	\$17,006,534	302,699	29
27	BILLY JOEL	\$15,717,429	131,472	6
28	ROD STEWART	\$15,252,919	119,616	15
29	SHAWN MENDES	\$14,967,027	195,082	15
30	THE KELLY FAMILY	\$13,823,966	238,151	32
31	THE BLACK KEYS	\$13,125,279	128,214	14
32	LADY GAGA	\$12,486,698	38,817	7
33	LUKE COMBS	\$11,604,438	261,596	21
34	BLAKE SHELTON	\$11,528,099	135,517	12
35	RNB FRIDAYS LIVE	\$11,290,090	111,338	6
36	DADDY YANKEE	\$10,822,173	150,888	11
37	MARIAH CAREY	\$8,972,016	68,016	17
38	LITTLE MIX	\$8,652,060	120,974	9
39	PHISH	\$8,205,401	91,530	5
40	OLD DOMINION	\$8,013,033	149,076	30

TOP TOURS BY GENRE

GENRE	ARTIST(S)	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
ROCK	ELTON JOHN	\$114,084,311	790,727	47
POP	CÉLINE DION	\$84,618,706	497,957	40
HOLIDAY	TRANS-SIBERIAN ORCHESTRA	\$66,827,877	1,016,353	109
R&B/HIP-HOP	POST MALONE	\$54,854,152	413,659	32
LATIN	AVENTURA	\$25,765,365	188,805	15
CLASSICAL	ANDREA BOCELLI	\$25,547,147	135,910	11
COUNTRY	GEORGE STRAIT	\$24,285,768	144,612	9
COMEDY	JACK WHITEHALL	\$7,639,488	144,505	14
CHRISTIAN	LAUREN DAIGLE	\$6,692,498	122,533	14
DANCE/ELECTRONIC	ILLENIUUM	\$5,605,024	114,733	18

Billboard's year-end touring charts are based on Billboard Boxscore data for performances between Nov. 1, 2019, and Oct. 31, 2020.



With a total gross north of \$146 million, Grande's *Sweetener* tour doubled the reported gross of her 2017 *Dangerous Woman* tour.

contact, with fans ordering food and queuing for bathrooms through a mobile app, and enjoying the show from either their cars or clearly marked parking spots.

And those lucky enough to still be working are at it harder than ever. From livestreamed concerts to virtual festivals, drive-in shows and socially distanced performances, those who have survived the layoffs and furloughs have done so from their homes, often in makeshift offices while juggling children and pets and parents.

"I've been just as busy as I was before the pandemic — the only difference is that now no one is making any money," says Messina Touring Group's Louis Messina. "We're constantly moving dates around as we try to figure out when live music is going to return. It takes an incredible amount of planning and staff."

While a rough winter still awaits, a recovery beginning in the early spring could bring a much-needed reboot to the business, which hasn't experienced any major activity since lockdowns began in March. Nearly all touring shows were pulled off the road on March 14, the day after the White House declared the COVID-19 pandemic a national emergency, meaning even the midyear charts (which run from November through April) were affected by six weeks with zero ticket sales. From May 1 to Oct. 31, there haven't been any major concerts or festivals, making a year-over-year comparison impossible — in effect, the pandemic almost erased a \$25 billion annual business overnight.

\$5 BILLION LOSS IN TICKET SALES

For the year that ran Nov. 1, 2019, to Oct. 31, 2020, ticket sales reported to Billboard Boxscore fell by

SEE MORE YEAR-END CHARTS AT BILLBOARD.COM/CHARTS/2020/YEAR-END.

TOP 25 BOXSCORES

	ARTIST(S) LOCATION DATE(S)	GROSS TICKET PRICE	TOTAL ATTENDEES NO. OF SHOWS	PROMOTER(S)
1	DEAD & COMPANY MOON PALACE RESORT, RIVIERA CANCUN, MEXICO JAN. 16-19	\$18,691,827 \$60,000/\$3,849	6,127 4	CID ENTERTAINMENT
2	U2 NATIONAL STADIUM, KALLANG, SINGAPORE NOV. 30-DEC. 1, 2019	\$12,433,310 \$269.21/\$71.69	82,557 2	LIVE NATION
3	ELECTRIC DAISY CARNIVAL AUTÓDROMO HERMANOS RODRÍGUEZ, MEXICO CITY FEB. 28-MARCH 1	\$12,151,755 \$40.91	296,981 3	OCESA-CIE
4	CORONA CAPITAL AUTÓDROMO HERMANOS RODRÍGUEZ, MEXICO CITY NOV. 16-17, 2019	\$12,051,408 \$66.94	180,012 2	OCESA-CIE
5	EAGLES MADISON SQUARE GARDEN, NEW YORK FEB. 14-15, 18	\$10,707,033 \$750/\$299/\$189/\$129	41,058 3	LIVE NATION
6	U2 SAITAMA SUPER ARENA, SAITAMA, JAPAN DEC. 4-5, 2019	\$10,343,858 \$356.41/\$71.65	43,225 2	LIVE NATION
7	MADONNA PALLADIUM, LONDON JAN. 29-30, FEB. 1-2, 5-6, 8-9, 12-13, 15-16	\$9,816,383 \$625.11/\$78.14	26,002 12	LIVE NATION
8	U2 SYDNEY CRICKET GROUND, SYDNEY NOV. 22-23, 2019	\$9,596,903 \$233.74/\$32.45	85,654 2	LIVE NATION
9	AEROSMITH PARK THEATER, LAS VEGAS NOV. 14, 16, 19, 21, 24, 26, 29, DEC. 1, 4, 2019	\$9,414,916 \$895/\$75	43,992 9	LIVE NATION, MGM RESORTS INTERNATIONAL
10	ELTON JOHN ROD LAVER ARENA, MELBOURNE, AUSTRALIA DEC. 10-11, 14-15, 2019	\$8,880,361 \$192.88/\$58.83	49,983 4	FRONTIER TOURING
11	EAGLES STATE FARM ARENA, ATLANTA FEB. 7-8, 11	\$8,871,615 \$753/\$132	39,375 3	LIVE NATION
12	AEROSMITH PARK THEATER, LAS VEGAS JAN. 29, 31, FEB. 3, 5, 8, 10, 13, 15	\$7,953,838 \$895/\$75	37,094 8	LIVE NATION, MGM RESORTS INTERNATIONAL
13	QUEEN + ADAM LAMBERT AAMI PARK, MELBOURNE, AUSTRALIA FEB. 19-20	\$7,482,495 \$126.33	59,230 2	TEG DAINTY
14	EAGLES AMERICAN AIRLINES CENTER, DALLAS FEB. 29-MARCH 1	\$7,453,138 \$774.50/\$293.50/\$183.50/\$123.50	25,650 2	LIVE NATION
15	U2 MT. SMART SUPERTOP, AUCKLAND, NEW ZEALAND NOV. 8-9, 2019	\$7,223,935 \$222.24/\$31.37	69,823 2	LIVE NATION
16	AVENTURA THE FORUM, INGLEWOOD, CALIF. FEB. 5-8	\$7,131,966 \$509.50/\$169.50/\$94.50 \$64.50/\$49.50	52,162 4	LIVE NATION
17	DADDY YANKEE COLISEO DE PUERTO RICO JOSÉ MIGUEL AGRELOT, SAN JUAN, PUERTO RICO DEC. 5-8, 12-14, 2019	\$7,045,175 \$300/\$25	95,446 7	MR. SOLD OUT
18	CÉLINE DION BELL CENTRE, MONTREAL NOV. 18-19, 21-22, 2019	\$6,994,869 \$192.82/\$147.45/\$71.83/\$49.15	53,864 4	AEG PRESENTS/ CONCERTS WEST
19	U2 MARVEL STADIUM, MELBOURNE, AUSTRALIA NOV. 15, 2019	\$6,909,670 \$231.40/\$28.59	59,726 1	LIVE NATION
20	U2 PHILIPPINE ARENA, MANILA, PHILIPPINES DEC. 11, 2019	\$6,895,277 \$403.62/\$39.38	33,721 1	LIVE NATION, MMI LIVE
21	VIVE LATINO FESTIVAL FORO SOL, MEXICO CITY, MEXICO MARCH 14-15	\$6,877,521 \$44.69	153,902 2	OCESA-CIE
22	PHISH MADISON SQUARE GARDEN, NEW YORK DEC. 28-31, 2019	\$6,712,920 \$110/\$100/\$90	76,079 4	LIVE NATION
23	ELTON JOHN QUODOS BANK ARENA, SYDNEY JAN. 7, 9, 14	\$6,698,225 \$207.54/\$68.72	43,721 3	FRONTIER TOURING
24	EAGLES TOYOTA CENTER, HOUSTON MARCH 5-6	\$6,520,867 \$750/\$129	23,549 2	LIVE NATION
25	QUEEN + ADAM LAMBERT ANZ STADIUM, SYDNEY FEB. 15	\$6,505,076 \$108.37	60,029 1	TEG DAINTY

Alongside guest moderators such as Gayle King, Lady Gaga and Michelle Obama, Winfrey (pictured) mounted 2020's top-earning tour for a speaker, selling over 120,000 tickets to just nine shows.



\$5 billion, down to \$1.7 billion in sales from \$6.7 billion last year. But that only tells part of the story of how the pandemic has devastated the concert business. Ticket sales are just one element of the loss in economic activity at a venue — factor in merchandise, concessions, fees, VIP packages and the myriad other ways people in the industry make money, and the number quickly multiplies.

In a normal year, *Billboard* estimates, the concert industry generates about \$25 billion, with about 68% of that generated in the second half of the year. Add in the six dark weeks during the first quarter, and the loss for the reporting period is about \$18.7 billion in economic activity. That number worsens each month that passes without a return to normalcy — if concerts aren't significantly revived until late 2021, the business faces \$40 billion to \$45 billion in lost opportunity costs, as well as new rounds of debt that will last for years. And that's before factoring in the human toll: The shutdowns eliminated 75,000 to 100,000 full-time jobs in live music, and over 12 million positions were affected or eliminated in the events business as a whole.

As quickly as the live industry shut down, however, its return will be slow, as event staff and operations employees begin to prepare for the thousands of rescheduled concerts and festivals, as well as new tours and shows, that inevitably will fill the calendar again and require booking, marketing and staging. But there are few signs that the industry's traditional power dynamics will shift dramatically in either direction for behemoths like Live Nation or AEG. Both face significant challenges rebuilding their post-COVID-19 business. Live Nation's flywheel model, where each department affects the next, will mean the company will have to grow its largest departments — touring, ticketing, sponsorships, and clubs and theaters —

TOP 10 PROMOTERS

	PROMOTER(S)	GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	LIVE NATION	\$774,019,226	7,988,450	1,401
2	AEG PRESENTS	\$522,067,246	6,928,861	2,995
3	MSG ENTERTAINMENT	\$131,064,374	1,468,651	295
4	OCESA-CIE	\$94,003,501	1,825,989	147
5	TEG DAINTY/TEG LIVE/TEG MJR	\$72,824,762	706,472	85
6	SEMMELE CONCERTS	\$46,208,100	898,446	363
7	CÁRDENAS MARKETING NETWORK	\$42,137,910	431,010	49
8	CAESARS ENTERTAINMENT	\$39,602,133	314,941	185
9	MGM RESORTS INTERNATIONAL	\$33,838,729	146,216	29
10	SJM CONCERTS	\$30,865,630	520,098	60

TOP 25 VENUES 15,001-PLUS

	VENUE LOCATION	CAPACITY	GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	MADISON SQUARE GARDEN NEW YORK	20,697	\$69,894,865	621,893	47
2	O2 ARENA LONDON	21,000	\$67,468,512	968,114	91
3	THE FORUM INGLEWOOD, CALIF.	17,800	\$53,555,233	543,788	45
4	T-MOBILE ARENA LAS VEGAS	20,000	\$37,655,419	196,371	15
5	BARCLAYS CENTER BROOKLYN	19,000	\$36,625,212	445,642	52
6	CAMPING WORLD STADIUM ORLANDO, FLA.	70,000	\$32,850,610	271,810	7
7	WELLS FARGO CENTER PHILADELPHIA	21,000	\$30,960,512	410,250	44
8	STATE FARM ARENA ATLANTA	20,919	\$30,557,951	270,019	25
9	AMERICAN AIRLINES CENTER DALLAS	20,020	\$29,368,272	287,342	41

along parallel paths and quickly staff up its regional offices. AEG Presents' model, which is largely built around its touring deals, will have to reestablish its artist pipeline. As a result, independent venues will face stiffer competition to fill voids in their local market, pushing indies to unite behind the National Independent Venue Association or sell controlling rights to groups like Marc Geiger's SaveLive.

The same can be said for the major agencies like WME, Creative Artists Agency and UTA, with an exception being Paradigm, which fell into crisis in the early days of the pandemic as touring revenue dried up and layoffs quickly followed. Even after they shed hundreds of jobs though, the companies will probably keep their big-earning agents.

IS LIVESTREAMING HERE TO STAY?

The pandemic forced artists and managers to turn to livestreams, and whether that's a passing fad or a business that's here to stay, one fact can't be denied: On a per-show basis, streaming concerts have generated far more revenue than almost anyone expected.

It has also created streaming companies: Over 40 such livestream businesses now offer a variation of the same service. Early leaders included Cisco Adler's NoCap, Joel and Benji Madden's Veeps and specialty providers like John Petrocelli's Bulldog Digital Media, which streamed the Save Our Stages Festival on YouTube. But others have disappointed — the space's only publicly traded company, LiveX-Live, has little to show for the \$150 million-plus it spent on legacy technology platforms.

One standout has been Driift, the promotion and production company founded by ATC Management's Ric Salmon and Brian Message, which has generated \$4.6 million in ticket sales from its



Aventura's The Immortal Tour is the year's top Latin outing, as the group embarked on its first live trek in over a decade.

TOP 25 VENUES 15,001-PLUS (CONTINUED)

	VENUE LOCATION	CAPACITY	GROSS	TOTAL ATTENDEES	NO. OF SHOWS
10	TOYOTA CENTER HOUSTON	19,000	\$28,848,564	212,285	20
11	WIZINK CENTER MADRID	17,453	\$28,167,343	501,214	62
12	AUTÓDROMO HERMANOS RODRÍGUEZ MEXICO CITY	48,988	\$27,623,541	546,972	6
13	PRUDENTIAL CENTER NEWARK, N.J.	18,000	\$24,677,511	343,710	46
14	AMERICAN AIRLINES ARENA MIAMI	19,500	\$23,254,487	210,578	24
15	FORO SOL MEXICO CITY	55,000	\$21,859,432	454,264	9
16	TD GARDEN BOSTON	19,600	\$21,266,617	226,260	27
17	STAPLES CENTER LOS ANGELES	20,000	\$21,157,405	263,462	26
18	MANCHESTER ARENA MANCHESTER, ENGLAND	21,000	\$21,011,424	357,418	42
19	QUDOS BANK ARENA SYDNEY	21,000	\$20,876,604	239,135	24
20	CAPITAL ONE ARENA WASHINGTON, D.C.	20,000	\$20,130,093	256,667	28
21	BRIDGESTONE ARENA NASHVILLE	20,000	\$19,271,546	284,610	41
22	BELL CENTRE MONTREAL	21,242	\$18,533,379	200,640	19
23	COLISEO DE PUERTO RICO JOSÉ MIGUEL AGRELOT SAN JUAN, PUERTO RICO	18,500	\$18,026,008	275,247	26
24	CHASE CENTER SAN FRANCISCO	18,064	\$17,422,465	132,303	10
25	ROD LAVER ARENA MELBOURNE, AUSTRALIA	16,820	\$16,867,706	127,678	11

TOP 10 VENUES 10,001-15,000

	VENUE LOCATION	CAPACITY	GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	MGM GRAND GARDEN LAS VEGAS	14,500	\$33,644,023	67,767	6
2	HALLENSTADION ZURICH	13,000	\$22,391,039	262,729	37
3	SSE HYDRO GLASGOW	13,000	\$22,261,906	385,707	53
4	BARCLAYCARD ARENA HAMBURG, GERMANY	15,000	\$21,217,837	381,276	63
5	SSE ARENA, WEMBLEY LONDON	12,530	\$17,085,958	275,662	46
6	NYCB LIVE, HOME OF NASSAU VETERANS MEMORIAL COLISEUM UNIONDALE, N.Y.	14,500	\$16,819,087	231,986	48
7	MERCEDES-BENZ ARENA BERLIN	15,000	\$16,403,274	279,432	31
8	FIRST DIRECT ARENA LEEDS, ENGLAND	13,500	\$12,022,543	210,190	31
9	BRISBANE ENTERTAINMENT CENTRE BRISBANE, AUSTRALIA	13,500	\$11,852,431	115,869	16
10	DICKIES ARENA DALLAS	14,000	\$10,687,782	110,367	13

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Dion's *Courage* world tour follows her 16-year Las Vegas residency, which exceeded \$600 million in earnings. The tour is still scheduled to bring the pop titan to Europe and North America.

TOP 10 VENUES 5,001-10,000

	VENUE LOCATION	CAPACITY	GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	RADIO CITY MUSIC HALL NEW YORK	5,900	\$105,051,017	1,139,802	214
2	PARK THEATER LAS VEGAS	5,200	\$34,946,630	164,083	33
3	AUDITORIO NACIONAL MEXICO CITY	9,683	\$23,001,565	470,593	58
4	HULU THEATER AT MADISON SQUARE GARDEN NEW YORK	5,610	\$18,349,744	250,234	64
5	MOHEGAN SUN ARENA UNCASVILLE, CONN.	10,000	\$15,831,330	255,315	45
6	ZAPPOS THEATER AT PLANET HOLLYWOOD LAS VEGAS	7,000	\$11,069,446	95,313	26
7	MICROSOFT THEATER LOS ANGELES	7,100	\$9,455,388	103,119	23
8	THE ANTHEM WASHINGTON, D.C.	6,000	\$8,195,731	136,373	38
9	FIRST STATE SUPER THEATRE SYDNEY	9,000	\$7,273,094	81,892	13
10	LOTTO ARENA ANTWERP, BELGIUM	8,000	\$7,076,302	184,459	37

TOP 10 VENUES 5,000 OR LESS

	VENUE LOCATION	CAPACITY	GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	THE COLOSSEUM AT CAESARS PALACE LAS VEGAS	4,000	\$25,040,844	136,362	39
2	FOX THEATRE ATLANTA	4,600	\$19,082,576	226,408	69
3	EVENTIM APOLLO LONDON	5,000	\$15,178,603	253,238	88
4	CHICAGO THEATRE CHICAGO	3,604	\$14,717,282	228,393	76
5	BEACON THEATRE NEW YORK	2,900	\$14,114,353	168,677	66
6	DEVOS PERFORMANCE HALL GRAND RAPIDS, MICH.	2,446	\$13,326,389	146,713	86
7	ALTRIA THEATER RICHMOND, VA.	3,565	\$13,307,421	130,782	42
8	DURHAM PERFORMING ARTS CENTER DURHAM, N.C.	2,712	\$12,136,413	207,534	94
9	PALLADIUM LONDON	2,286	\$9,816,383	26,002	12
10	BROWARD CENTER FOR THE PERFORMING ARTS, AU-RENE THEATER FORT LAUDERDALE, FLA.	2,700	\$9,363,509	128,372	74

top 10 shows since June 6, when Laura Marling grossed \$90,000 from nearly 6,000 tickets. Since then, Driift's top-grossing performer has been Niall Horan, with \$2.2 million from over 126,000 tickets sold — more than most acts make from a single arena tour date.

“We’ve shown that the right artist can benefit from streaming and create an opportunity for fans living in parts of the world that may be inaccessible to certain touring artists,” says Russ Tannen, chief revenue officer at Dice, the online ticketing platform that emerged as one of the leaders in the early days of the pandemic.

Underoath manager Randy Nichols says online ticket sales, either through traditional ticketing companies like Dice or new providers like Maestro, are just one component of how artists make money from livestreaming. “They are also an incredible platform for selling merch,” he says, noting that unlike traditional touring, bands don’t have to place orders until after purchases are made, allowing them to significantly reduce waste.

Other artists, like the Dropkick Murphys, have relied on sponsors to help underwrite their performances, including the band’s historic concert on the infield of Boston’s Fenway Park that was presented by local tech company Pega and was one of the group’s biggest shows ever.

“Bottom line, fans will buy tickets if there is compelling content from an artist that fans love,” says Tannen. “Whether it’s in person or online only, the idea of participating in something that only happens once will always draw in fans.”

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Empty Stages

As touring ground to a halt in March, clubs and music venues went dark, losing the revenue they had expected to come in, even as rent, insurance and other expenses kept piling up. Many survived by taking on debt or benefiting from state or local concert-business bailouts while waiting on stalled bills in Congress to provide more significant aid. At least 88 others, listed below, have closed. At some point next year, the concert business will return. But these venues have shut their doors forever.

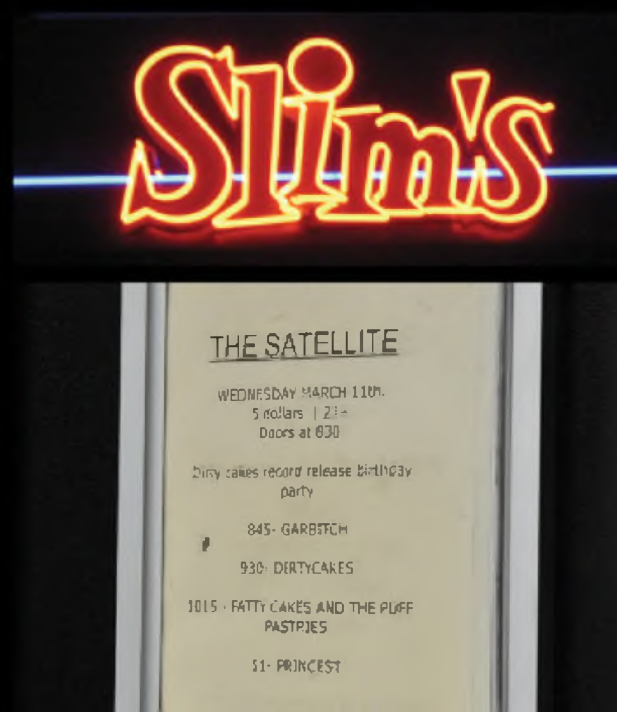
—TAYLOR MIMS

- Barracuda** Austin
- Big Texas Dance Hall & Saloon** Spring, Texas
- THE BLOCK off biltmore** Asheville, N.C.
- The Blue Light** Dallas
- Boot & Saddle** Philadelphia
- Brillobox** Pittsburgh
- Bull McCabe's** Somerville, Mass.
- Burgundy Basin** Pittsford, N.Y.
- The C Note** Hull, Mass.
- The Cantab Lounge*** Cambridge, Mass.
- Chameleon Club** Lancaster, Pa.
- Chicago Bar** Tucson, Ariz.
- Copacabana** New York
- Cosmic Charlie's** Lexington, Ky.
- The Country Club Dancehall & Saloon** Augusta, Ga.
- The Crocodile**** Seattle
- Douglas Corner Cafe** Nashville
- Eighteenth Street Lounge** Washington, D.C.
- El Chapultepec** Denver
- Fire on Water** Milwaukee
- The Firefly Lounge** Bellingham, Wash.
- The Funky Biscuit** Boca Raton, Fla.
- Gas Monkey Live** Dallas
- The Graduate** San Luis Obispo, Calif.
- Great Scott** Boston
- The Greenroom** Flagstaff, Ariz.
- The Henry Strater Theatre** Durango, Colo.
- Hodi's Half Note** Fort Collins, Colo.
- Honey** Minneapolis

- Intrinzik** Montrose, Colo.
- iO Theater** Chicago
- The Jinx 912** Savannah, Ga.
- Kanza Hall** Kansas City, Mo.
- Le Cour Denver's Art Bar** Denver
- Live @ Jack's** Denver
- Lizard Lounge** Dallas
- Local 46** Denver
- Louie G's** Fife, Wash.
- MAC650** Middletown, Conn.
- Magic Stick Music Venue*** Detroit
- Majestic Theatre*** Detroit
- Midtown Crossing Grill** Memphis
- The Mill** Iowa City, Iowa
- The Mothlight** West Asheville, N.C.
- The Music Room** Atlanta
- The North Door** Austin
- ONCE Lounge and Ballroom** Somerville, Mass.
- One-2-One Bar** Austin
- The Pin** Spokane, Wash.
- Plush** Austin
- Port City Music Hall** Portland, Maine
- The Ready Room** St. Louis
- Re-bar** Seattle
- Republic Country Club and BBQ** Houston
- The Rex Theater** Pittsburgh
- The Riverwest Public House Cooperative** Milwaukee
- The Satellite** Los Angeles
- Scratchhouse** Austin
- Shady Grove** Austin

- Shetler Studios** New York
- Slim's** San Francisco
- Songbirds** Chattanooga, Tenn.
- The Sundry** Columbia, Md.
- Starline Social Club*** Oakland, Calif.
- Stella's Music Club** Cleveland
- Studio at 550*** Cambridge, Mass.
- The Swiss** Tacoma, Wash.
- Tangled String Studios** Huntsville, Ala.
- Threadgill's** Austin
- 3 Kings Tavern** Denver
- Thunder Road Music Club** Somerville, Mass.
- Thursday's Lounge** Akron, Ohio
- Tomcats West** Dallas
- Tony V's Garage** Everett, Wash.
- The Townsend** Austin
- Twins Jazz** Washington, D.C.
- U Street Music Hall** Washington, D.C.
- Underground Collaborative** Milwaukee
- Up & Under** Milwaukee
- Upright Citizens Brigade** New York
- The Uptown** Oakland, Calif.
- Vaudeville Mews** Des Moines, Iowa
- The Vista Room** Decatur, Ga.
- Warmdaddy's** Philadelphia
- The Well** New York
- The Willow Tree** Johnson City, Tenn.
- Wolf Den** Cleveland
- Zephyr Lounge** Aurora, Colo.

*Put up for sale **Relocating



Clockwise from top left: Majestic Theatre in Detroit, Boot & Saddle in Philadelphia, Threadgill's in Austin, Slim's in San Francisco and Rita Ora at U Street Music Hall in Washington, D.C.

MAJESTIC: ARON J. THORNTON/GETTY IMAGES; SADDLE: THOMAS HAWK/FUCKRUCK; BOLT: J. WOOD/FUCKRUCK; BY NC 2.0; SLIMS: STUART WAINSTOCK/FUCKRUCK; BY SA 2.0; SATELLITE: FRAZER HARRISON/GETTY IMAGES; ORA: RICHARD CHAPIN/DOWN JR./GETTY IMAGES.

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the moon one decade after
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billboard

*"The Chosen One
has returned."*

REVOLT

*"...this might be the most
heavily anticipated album
of the fourth quarter."*

HIPHOPDX

*"Kid Cudi is back on track, and
with this release, has made his
best solo album to date."*

CLASH

*"A cinematic
masterstroke that
electrifies the senses at
every turn"*

NME

republic
records

taylor swift
evermore album

“A” Rating

“The sonic details of ‘Evermore’ are radiant and meticulous; the songwriting is poised and careful. It’s an album to respect.”
- Jon Pareles

The New York Times

★★★★★
NME

“It’s a sister album that only crystallizes Swift’s strengths as a songwriter...”
- Patrick Ryan

USA TODAY

“Introspective, imaginative, exquisite — Swift has delivered another timeless tome to her modern classic canon.”
- Jeff Nelson and Melody Chiu

People

“Swift was able to stop the world yesterday.”
- Tom Breihan

STEREOGUM

★★★★☆

“A fully-realised hour-long collection of songs...”
- Alexis Petridis

The Guardian

“evermore is even better than folklore, thanks to greater sonic cohesion and stronger songwriting.”
- Alexis Petridis

AV CLUB

“She’s taking a victory lap just months after proving herself to be one of the greatest musicians of her generation.”
- Hugh McIntyre

Forbes

“Freedom from expectations has, both with this album and its predecessor, led to Swift’s leaps giving new heights to her already-pretty-skyscraping career.”
- Maura Johnston

Entertainment

★★★★☆

Rolling Stone

“[evermore] stands on its own as yet another triumph in a remarkable career.”
- Alan Light

Esquire

“The songwriting is as top-notch as ever, the musicianship as beautifully crafted, the lyrics possibly the greatest she has ever penned...”
- Mark Sutherland

Music Week

“A reminder: the next time Taylor Swift says, ‘not a lot going on at the moment,’ there’s always more up her sleeve.”
- Lyndsey McKenna

npr

“A little sister to Folklore — lighter, looser, vibey-er, even a bit scrappier. But that is in fact Evermore’s charm.”
- Lyndsey Parker

yahoo!

“The surprise album and sister record to ‘Folklore’ proves she’s a master storyteller putting out her best work yet.”
- Ilana Kaplan

i-D

“I fucking love evermore.”
- Brandon Taylor

THE CUT

“Taylor Swift’s Evermore Is an Undeniable Folk-Pop Masterpiece.”
- Bobby Olivier

SPIN

“evermore employs a lo-fi, watery sonic palette. Hypnotic, it’s music to light a candle by, pour a glass of red wine to and ruminate over life’s mysteries with. Or dream of the future you hope to create as the music wafts through the room. A companion for reckoning our mistakes, it can fill a long night or stretch of highway with insight missed in the heat of the moment.”
- Holly Gleason

HITS

“‘Evermore,’ Taylor Swift’s second surprise album of 2020, is a hit (again).”
- Rob Picheta

CNN

“‘Evermore,’ like its mid-pandemic predecessor, feels like something that’s been labored over — in the best possible way — for years, not something that was written and recorded beginning in August...”
- Chris Willman

VARIETY

“Evermore is fully formed, less of a follow-up to Folklore than an expansion of its universe; there was fertile ground left to explore, and Swift summarily locates it.”
- Jason Lipshutz

billboard