

# billboard

JANUARY 11, 2020 • BILLBOARD.COM

**A SLAP ON THE WRISTBAND?**  
THE DOJ'S NEW DEAL WITH LIVE NATION

**GROWING GAINS**  
INSIDE MUSIC'S FIRST TRILLION STREAM YEAR

2020 VISIONS: THE YEAR AHEAD

# CITY GIRLS

FLORIDA'S RIDE-OR-DIE DUO IS BACK TOGETHER — AND READY TO SHAKE UP RAP'S BOYS CLUB



THE MAN WHO'S BUYING UP THE MUSIC BIZ

MANDY MOORE'S NEW VERVE

AARON CARPENTER ABBA ALESSO ALISON WONDERLAND ALTER BRIDGE ANNIE  
LENNOX BANKS BARNS COURTNEY BASTILLE BAZANJI BEASTIE BOYS BECK BEE  
GEES BENJAMIN CLEMENTINE BJ THE CHICAGO KID BLOND AMBITION BOB  
SEGER BREAKBOT BRODY DALLE BUSY P CALUM SCOTT CALYPSO ROS CAMILLE  
CATFISH AND THE BOTTLEMEN CERRONE CHARLOTTE GAINSBURG CHAZ  
FRENCH CHRISTINE AND THE QUEENS CITY GIRLS COLTON DIXON CONNAN  
MOCKASIN CROWDER CRYSTAL MURRAY CYN DEATH GRIPS DEVON GILFILLIAN  
DE STAAT D-BLOCK EUROPE DISCLOSURE DONNA MISSAL DOROTHY DR. LONNIE  
SMITH DUKE DUMONT EDEN EMELI SANDE EMPIRE OF THE SUN ERYKAH BADU  
EVAN GIIA FISHER FLETCHER FREYA RIDINGS GAVIN JAMES GAZ COOMBES  
HALSEY HILLSONG UNITED HILLSONG WORSHIP HOODBOI HO9909 ICY NARCO  
ILLENIUM JON BELLION JONAS BLUE JUDAH & THE LION JUKEBOX THE GHOST  
JUSTICE KATY PERRY KLYNE LEWIS CAPALDI LIL BABY LIL YACHTY LIONEL  
RICHIE LOREN GRAY LOWELL LUCY ROSE MABEL MAGGIE ROGERS MANDISA  
MARIEME MARSHMELLO MARTIN JENSEN MATT AND KIM MATTHEW WEST MAYA  
B MIGOS MIND ENTERPRISES MNEK NAUGHTY BOY NCT-127 NE-YO NERVO NF  
NIALL HORAN NICHOLE NORDEMAN NICOLAS GODIN NJOMZA NORAH JONES  
OFFSET OUTASIGHT PAUL MCCARTNEY PUMAROSA QUALITY CONTROL QUAVO  
QUEEN NAIJA ROO PANES ROSANNE CASH ROZES SAM SMITH SEBASTIAN  
SEINABO SEY SHAED SIGMA SLOWTHAI SOCIAL CLUB MISFITS STEFFLON DON  
SUPERM SURFACES TAKEOFF TERRELL HINES THE BEACH BOYS THE BEATLES  
THE CHEMICAL BROTHERS THE GREETING COMMITTEE THE LIMINANAS THE  
NEW RESPECTS THE YOUNG ESCAPE TOBYMAC TOM COCHRANE TOMOYASU  
HOTEL TORI KELLY TRIPPIE REDD TROMBONE SHORTY TROYE SIVAN TT UFFIE  
MENZA VINCE STAPLES XXXTENTACION ZEDS DEAD AARON CARPENTER ABBA  
ALESSO ALISON WONDERLAND ALTER BRIDGE ANNIE LENNOX BANKS BARNS  
COURTNEY BASTILLE BAZANJI BEASTIE BOYS BECK BEE GEES BENJAMIN  
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BRODY DALLE BUSY P CALUM SCOTT CALYPSO ROS CAMILLE CATFISH AND THE  
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NEW RESPECTS THE YOUNG ESCAPE TOBYMAC TOM COCHRANE TOMOYASU  
HOTEL TORI KELLY TRIPPIE REDD TROMBONE SHORTY TROYE SIVAN TT UFFIE

# THANK YOU

TO ALL OF OUR PARTNERS IN MUSIC SUPERVISION,  
THANK YOU FOR AN AMAZING YEAR IN SYNC.



HOLLYWOOD, CALIFORNIA



ASTRALWERKS



BLUE NOTE RECORDS



MOTOWN



CAPITOL CHRISTIAN MUSIC GROUP

CAROLINE

HOLLYWOOD, CALIFORNIA

# billboard Hot 100



Post Malone

## Post Malone 'Circles' Back To No. 1, Bieber Set To Bow

**P**OST MALONE'S "CIRCLES" RETURNS TO THE TOP OF THE Billboard Hot 100 (dated Jan. 11) for a third total week at No. 1, reigning with 102.1 million in all-format radio airplay audience, 24.2 million U.S. streams and 23,000 sold, according to Nielsen Music. Boosting the song's profile during the tracking week, the singer-rapper performed it live on ABC's *Dick Clark's New Year's Rockin' Eve* with Ryan Seacrest.

"Circles" resurges after a four-week interruption by The Weeknd's "Heartless" (one week at No. 1) and Mariah Carey's "All I Want for Christmas Is You" (three).

Next, Justin Bieber's "Yummy" is set to launch on the Jan. 18 Hot 100. Released at midnight ET on Jan. 3, his first solo material since his 2015 album, *Purpose*, starts at No. 38 on the Radio Songs chart with 26.7 million impressions in its first three days, thanks to top 40, rhythmic and a sampling of R&B/hip-hop stations.

Notes Doc Wynter, iHeartMedia executive vp urban/hip-hop programming strategy and program director of mainstream R&B/hip-hop KRRL Los Angeles, "This is the first Bieber record we've ever played on Real 92.3."

"Pop radio needs superstars," says Erik Bradley, assistant program director/music director at mainstream top 40 WBBM-FM (B96) Chicago, "and Justin certainly fits the bill."

—GARY TRUST

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	CERTIFICATION	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
3	5	1	<b>#1</b> <b>SAL</b> <b>CIRCLES</b>	POST MALONE, FRANK DUKE, L. BELL, (L. B. BELL, A. R. POSTA, FEAT. W. T. WALSH, K. GUNESBERK)	Post Malone REPUBLIC	1	18
7	9	2	<b>MEMORIES</b>	A. LEVINE, THE MONSTERS & STRANGER (A. N. LEVINE, M. R. POLLACK, J. D. BELLION, J. K. JOHNSON, S. JOHNSON, J. K. HINDLIN)	Maroon 5 222/ INTERSCOPE	2	15
18	13	3	<b>THE BOX</b>	3DR0C (R. W. MOORE, JR., S. GLOADE)	Roddy Ricch BIRD VISION/ATLANTIC	3	4
8	8	4	<b>SOMEONE YOU LOVED</b> ▲	T.M.S. (L. CAPALDI, ROMANS, B. KOHN, P. KELLEHER, T. BARNES)	Lewis Capaldi VERTIGO/ CAPITOL	1	34
4	6	5	<b>ROXANNE</b>	94SKRT, JAE GREEN (A. ZERVAS, J. JENNINGS, J. GREENSPAN, L. LARUE)	Arizona Zervas ARIZONA ZERVAS/ COLUMBIA	4	9
10	10	6	<b>GOOD AS HELL</b> ▲	RICKY REED (E. B. FREDERIC, M. JEFFERSON)	Lizzo NICE LIFE/ATLANTIC	3	19
11	14	7	<b>DANCE MONKEY</b>	K. KERSTING (T. WATSON)	Tones And I BAD BATCH/ELEKTRA/EMG	7	13
27	38	8	<b>STM</b> <b>HIGHEST IN THE ROOM</b> ▲	OZ, NIK, D. M. G. DEAN (TRAVIS SCOTT, O. YILDIRM, N. FRASCONA, M. G. DEAN)	Travis Scott CACTUS JACK/ GRAND HUSTLE/EPIC	1	13
13	17	9	<b>AIR</b> <b>10,000 HOURS</b> ●	D. SMYERS (D. SMYERS, S. MOONEY, J. J. DILLON, J. REYNOLDS, J. D. BIEBER, J. BOYD)	Dan + Shay & Justin Bieber NASHVILLE/WAR/WARNER	4	13
12	18	10	<b>LOSE YOU TO LOVE ME</b>	MATTMAN & ROBIN (S. GOMEZ, JULIA MICHAELS, J. D. TRANTER, M. LARSSON, R. FREDRIKSSON)	Selena Gomez INTERSCOPE	1	11

ADAM DEGRESS  
THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS LEGEND ON BILLBOARD.COM/101 FOR COMPLETE RULES AND EXPLANATIONS. © 2020 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.  
SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC



**3**  
**RODDY RICCH**  
"The Box"

The 21-year-old Compton, Calif., native's hit off his Billboard 200 No. 1 album, *Please Excuse Me for Being Antisocial*, also reaches No. 1 on Hot R&B/Hip-Hop Songs and Hot Rap Songs.

**How did "The Box" come together, and did you expect it to be the album's hit?**

It was 6 a.m. in New York. N—s thought I was crazy when I made the little door sound, but it all came together. The 808s hit so hard — that's why I put it [as track] No. 2. I really paid attention to transitions. Classic West Coast albums like Nipsey Hussle's *Victory Lap* come with a story.

**You're up for a Grammy Award for Nipsey's song "Racks in the Middle." What would you say to him today?**

It wouldn't be about us being nominated. It would be about real shit I'm going through. If you were one of the homies he decided to take under his wing, you could call him for anything. He'd call you back and give you real perspective. That's one thing I miss.

**You're performing at Coachella in April. Did you expect your star to rise so quickly?**

Nobody ever really plans this [kind of success]. You have to just let it happen. I know everybody at Coachella don't know who I am, so I want to take this opportunity to expand people's knowledge about what my music represents — I'll probably do that through heavy production.

—CARL LAMARRE



**25**  
**JONAS BROTHERS**  
"Only Human"

As 25 seasonal titles depart the Hot 100, seven songs that were removed over the holidays due to recurrent rules return, led by "Only Human," which also reenters Radio Songs at No. 8 (60.6 million impressions).

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
21	26	11	<b>SENORITA</b> ▲		ANDREW WATT, BENNY BLANCO (S. MENDES, K. C. CABELLO, A. WOTMAN, B. J. LEVIN, A. TAMPOSIC, E. ATCHISON, J. PATTERSON, M. A. HOIBERG)	Shawn Mendes & Camila Cabello	SYCO/ISLAND/EPIC/REPUBLIC	1	28
14	19	12	<b>BALLIN'</b> ▲		MUSTARD, GYLTYRYP (D. J. MCFARLANE, S. R. KHAN, ZAMAN KHAN, R. W. MOORE, JR., D. JONES)	Mustard Feat. Roddy Ricch	10 SUMMERS/INTERSCOPE	12	24
16	20	13	<b>BOP</b> ●		JETSONMADE, STARBOY (J. L. KIRK, T. MORGAN, A. M. MENDO)	DaBaby	SOUTHCOAST/INTERSCOPE	11	14
25	23	14	<b>BAD GUY</b> ▲		FINNEAS (B. E. O'CONNELL, F. B. O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	1	40
41	34	15	<b>OLD TOWN ROAD</b> ▲		YOUNGKIO, M. T. REZNOR, A. M. ROSS (M. L. HILL, K. ROUKEMA, M. T. REZNOR, A. M. ROSS, B. R. CYRUS, J. A. DONALD)	Lil Nas X Feat. Billy Ray Cyrus	COLUMBIA	1	44
20	25	16	<b>NO GUIDANCE</b> ▲		VINYLYZ, J. LOUIS, 40 T. WALTON (C. M. BROWN, A. GRAHAM, A. HERNANDEZ, N. J. SHEBIB, J. HUIZAR, T. WALTON, N. A. CHARLES, T. J. BRYANT, M. P. LEBRUN)	Chris Brown Feat. Drake	CBE/RCA	5	30
29	30	17	<b>PANINI</b> ▲		TAKE A DAY TRIP, DOT DA GENIUS (M. L. HILL, D. M. A. BAPTISTE, D. C. M. BIRAL, D. OMISHORE, K. COBAIN)	Lil Nas X	COLUMBIA	5	28
32	35	18	<b>TRUTH HURTS</b> ▲		RICKY REED, TELE (E. B. FREDERIC, M. JEFFERSON, S. CHEUNG, JESSE SAINT JOHN)	Lizzo	NICE LIFE/ATLANTIC	1	35
33	46	19	<b>TRAMPOLINE</b> ▲		SHAED, A. MENDOZA (C. LEE, S. ERNST, M. ERNST, A. MENDOZA)	SHAED	PHOTO FINISH/CAROLINE	13	31
26	39	20	<b>HEARTLESS</b>		METRO BOOMIN, THE WEEKND, ILL ANGELO (A. TESFAYE, L. T. WAYNE, ILL ANGELO, A. E. PROCTOR)	The Weeknd	XD/REPUBLIC	1	6

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
42	52	21	<b>DON'T START NOW</b>		I. KIRKPATRICK (C. AILIN, I. KIRKPATRICK, E. W. SCHWARTZ, D. LIPA)	Dua Lipa	WARNER	21	9
19	27	22	<b>BANDIT</b> ●		N. MIRA (N. MIRA, J. A. HIGGINS, K. GAULDEN)	Juice WRLD & YoungBoy Never Broke Again	GRADE A/INTERSCOPE	10	13
34	41	23	<b>EVERYTHING I WANTED</b>		FINNEAS (F. B. O'CONNELL, B. E. O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	8	8
31	33	24	<b>HOT</b> ●		WHEEZY (J. L. WILLIAMS, W. T. GLASS, S. G. KITCHENS)	Young Thug Feat. Gunna	YOUNG STONER LIFE/ATLANTIC/300	11	20
RE-ENTRY		25	<b>ONLY HUMAN</b>		SHELLBACK (J. JONAS, P. K. JONAS II, N. J. JONAS, SHELLBACK)	Jonas Brothers	REPUBLIC	18	28
44	54	26	<b>ONE MAN BAND</b> ●		S. MCANALLY (M. RAMSEY, T. ROSEN, B. FTURSI, J. OSBORNE)	Old Dominion	RCA NASHVILLE	20	19
35	47	27	<b>WOAH</b>		QUAY GLOBAL (D. JONES, C. ROSSER)	Lil Baby	QUALITY CONTROL/MOTOWN/CAPITOL	16	8
RE-ENTRY		28	<b>I DON'T CARE</b>		MAX MARTIN, SHELLBACK, FRED (E. C. SHEERAN, F. GIBSON, MAX MARTIN, SHELLBACK, J. D. BIEBER, J. BOYD)	Ed Sheeran & Justin Bieber	SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	2	31
RE-ENTRY		29	<b>SUCKER</b> ▲		R. B. TEDDER, FRANK DUKES (R. B. TEDDER, J. JONAS, A. FEENY, L. B. BELL, N. J. JONAS, P. K. JONAS II)	Jonas Brothers	REPUBLIC	1	39
49	59	30	<b>EVEN THOUGH I'M LEAVING</b> ●		S. MOFFATT (L. COMBS, W. B. DURRETTE, R. FULCHER)	Luke Combs	RIVER HOUSE/COLUMBIA NASHVILLE	11	18
38	51	31	<b>FALLING</b>		KC SUPREME, CHARLIE HANDSOME, TAZ TAYLOR (T. NEILL, TAZ TAYLOR, CHARLIE HANDSOME, K. CANDILORA II)	Trevor Daniel	INTERNET MONEY/ALAMO/INTERSCOPE	31	7
51	55	32	<b>HOT GIRL BUMMER</b> ●		A. M. GOLDSTEIN, BLACKBEAR (A. M. GOLDSTEIN, M. T. MUSTO)	blackbear	BEARTRAP/ALAMO/INTERSCOPE	32	16
39	50	33	<b>RANSOM</b>		N. MIRA, TAZ TAYLOR (T. J. A. SHARPE, N. MIRA, TAZ TAYLOR)	Lil Tecca	GALACTIC/REPUBLIC	4	31
48	57	34	<b>LOVER</b>		J. M. ANTONOFF, T. SWIFT (T. SWIFT)	Taylor Swift	REPUBLIC	10	20
24	53	35	<b>ADORE YOU</b>		KID HARPOON, T. JOHNSON (H. STYLES, T. HULL, A. R. ALLEN, T. JOHNSON)	Harry Styles	ERSKINE/COLUMBIA	24	4
55	64	36	<b>THE BONES</b> ▲		G. KURSTIN (M. MORRIS, J. ROBBINS, L. J. VOLTZ)	Maren Morris	COLUMBIANASHVILLE/COLUMBIA	36	15
52	61	37	<b>GRAVEYARD</b> ●		J. BELLION, L. BELL, O. VOLTA, THE MONSTERS & STRANGERZ (A. R. ALLEN, J. BELLION, L. BELL, A. FRANGIPANE, J. K. JOHNSON, S. JOHNSON, M. WILLIAMS)	Halsey	CAPITOL	34	16
HOT SHOT DEBUT		38	<b>OUT WEST</b>		BUDDAHBLESS, JABZ (TRAVIS SCOTT, T. B. DOUGLAS, SR., J. BAKER, J. L. WILLIAMS)	JACKBOYS Feat. Young Thug	CACTUS JACK/EPIC	38	1
46	58	39	<b>ON CHILL</b> ●		T. MOORE, VA (D. AKINTIMEHIN, J. P. FELTON, E. BELLINGER)	Wale Feat. Jeremih	MAYBACH/WARNER	22	21
RE-ENTRY		40	<b>TALK</b> ▲		DISCLOSURE (K. D. ROBINSON, H. LAWRENCE, G. LAWRENCE)	Khalid	RIGHT HAND/RCA	3	44
58	56	41	<b>SUICIDAL</b>		Z3N (J. M. DEMONS, J. GUERRIERI, MARIL)	YNW Melly	YNW MELLY/300	41	6
RE-ENTRY		42	<b>BEAUTIFUL PEOPLE</b>		SHELLBACK, MAX MARTIN, FRED (E. C. SHEERAN, F. GIBSON, MAX MARTIN, SHELLBACK, K. D. ROBINSON)	Ed Sheeran Feat. Khalid	RIGHT HAND/ATLANTIC/RCA	13	25
RE-ENTRY		43	<b>SUGE</b> ▲		JETSONMADE, POOH BEATZ (J. L. KIRK, T. MORGAN, D. CLEMONS)	DaBaby	SOUTHCOAST/INTERSCOPE	7	36
5	48	44	<b>FUTSAL SHUFFLE 2020</b>		BRANDON FINESSIN, STAR BOY, LOESOE, MAYYZO (S. WOODS, B. T. VEAL, A. M. MENDO, C. VAN DER HIJDEN, M. VAN DER BRUGGEN)	Lil Uzi Vert	GENERATION NOW/ATLANTIC	5	3
57	63	45	<b>JUICY</b>		TYSON TRAX, YETI (A. Z. DLAMINI, L. GOTTWALD, D. SPRECHER, L. ASRAT, M. R. NGUYEN, STEVENSON)	Doja Cat & Tyga	KEMOSABE/RCA	45	10
43	60	46	<b>NO IDEA</b>		WONDAGURL (C. Z. TOLIVER, E. N. OSHUNRINDE)	Don Toliver	CACTUS JACK/ATLANTIC	43	5
RE-ENTRY		47	<b>BABY</b>		WHEEZY (D. JONES, J. L. KIRK, W. T. GLASS)	Lil Baby & DaBaby	QUALITY CONTROL/MOTOWN/CAPITOL	21	21
NEW		48	<b>GANG GANG</b>		WONDAGURL (TRAVIS SCOTT, K. R. S. FALL, C. Z. TOLIVER, L. TAYLOR, E. N. OSHUNRINDE, U. TIG)	JACKBOYS & Sheck Wes	CACTUS JACK/EPIC	48	1
68	71	49	<b>WHAT IF I NEVER GET OVER YOU</b>		D. HUFF (S. ELLIS, J. GREEN, R. J. HURD, L. J. VOLTZ)	Lady Antebellum	BMLG	47	19
61	62	50	<b>MY OH MY</b>		FRANK DUKES (K. C. CABELLO, A. FEENY, L. B. BELL, S. KOTECHA, A. CLEMONS JR., J. L. KIRK)	Camila Cabello Feat. DaBaby	SYCO/EPIC	50	4



Maroon 5's Adam Levine onstage in London in 2019.

# 2

**MAROON 5**  
"Memories"

As Maroon 5's "Memories" surges from No. 9 to No. 2 on the Hot 100, the band joins elite company historically: Having now ranked in the top two on charts in the 2000s, '10s and '20s, the act joins The Rolling Stones as the only groups ever to place in the top two positions in three distinct decades. Maroon 5 notched one such hit in the '00s and five in the '10s. The Rolling Stones earned six top-two hits in the 1960s, three in the '70s and one in the '80s, with "Start Me Up" extending their run in 1981. —G.T.

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
66	73	51	<b>RIDIN' ROADS</b>		Dustin Lynch	51	9
NEW			<b>HAD ENOUGH</b>	Don Toliver Feat. Quavo & Offset		52	1
59	66	53	<b>HEAT</b>	Chris Brown Feat. Gunna		36	18
56	65	54	<b>PLAYING GAMES</b>	Summer Walker		16	18
65	67	55	<b>INTO THE UNKNOWN</b>	Idina Menzel & AURORA		46	6
NEW			<b>WHAT TO DO?</b>	JACKBOYS Feat. Don Toliver		56	1
60	68	57	<b>VIBEZ</b>	DaBaby		21	14
72	75	58	<b>HEARTACHE MEDICATION</b>	Jon Pardi		58	14
63	72	59	<b>BLINDING LIGHTS</b>	The Weeknd		11	5
81	80	60	<b>KINFOLKS</b>	Sam Hunt		60	12
73	82	61	<b>REMEMBER YOU YOUNG</b>	Thomas Rhett		53	16
70	70	62	<b>HEART ON ICE</b>	Rod Wave		54	8
76	77	63	<b>TAKE WHAT YOU WANT</b>	Post Malone Feat. Ozzy Osbourne & Travis Scott		8	17
96	88	64	<b>HOMESICK</b>	Kane Brown		64	7
71	74	65	<b>CAMELOT</b>	NLE Choppa		37	16
89	86	66	<b>RITMO (BAD BOYS FOR LIFE)</b>	The Black Eyed Peas X J Balvin		66	6
77	78	67	<b>LEAVE EM ALONE</b>	Layton Greene, Lil Baby, City Girls & PnB Rock		60	13
69	76	68	<b>START WIT ME</b>	Roddy Ricch & Gunna		58	7
NEW			<b>GATTI</b>	JACKBOYS, Pop Smoke & Travis Scott		69	1
NEW			<b>HIGH FASHION</b>	Roddy Ricch Feat. Mustard		70	1
RE-ENTRY			<b>TOES</b>	DaBaby Feat. Lil Baby & Moneybagg Yo		28	5
-	100	72	<b>SOUTH OF THE BORDER</b>	Ed Sheeran Feat. Camila Cabello & Cardi B		53	4
-	85	73	<b>SLIDE</b>	H.E.R. Feat. YG		73	2
NEW			<b>I HOPE</b>	Gabby Barrett		74	1
82	93	75	<b>NICE TO MEET YA</b>	Niall Horan		63	12
-	98	76	<b>TUSA</b>	Karol G & Nicki Minaj		76	5
RE-ENTRY			<b>WE BACK</b>	Jason Aldean		77	5
91	84	78	<b>223'S</b>	YNW Melly & 9lokknine		34	17
97	90	79	<b>EASY</b>	DaniLeigh Feat. Chris Brown		79	9
88	89	80	<b>SLOW DANCING IN THE DARK</b>	Joji		69	13

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
92	97	81	<b>BEST ON EARTH</b>	Russ & BIA		81	4
54	87	82	<b>WATERMELON SUGAR</b>	Harry Styles		54	6
85	91	83	<b>VETE</b>	Bad Bunny		33	6
NEW			<b>MAKE ME WANT TO</b>	Jimmie Allen		84	1
98	99	85	<b>ENEMIES</b>	Post Malone Feat. DaBaby		16	17
RE-ENTRY			<b>WHAT SHE WANTS TONIGHT</b>	Luke Bryan		86	2
RE-ENTRY			<b>HOMEcoming QUEEN?</b>	Kelsea Ballerini		82	4
NEW			<b>MORE HEARTS THAN MINE</b>	Ingrid Andress		88	1
80	95	89	<b>TIP TOE</b>	Roddy Ricch Feat. A Boogie Wit da Hoodie		73	5
NEW			<b>I WISH GRANDPAS NEVER DIED</b>	Riley Green		90	1
74	83	91	<b>DEATH</b>	Trippie Redd Feat. DaBaby		59	7
95	94	92	<b>YELLOW HEARTS</b>	Ant Saunders		81	8
RE-ENTRY			<b>JERRY SPRUNGER</b>	Tory Lanez & T-Pain		44	5
78	81	94	<b>LET ME KNOW (I WONDER WHY FREESTYLE)</b>	Juice WRLD		78	3
RE-ENTRY			<b>LOCO CONTIGO</b>	DJ Snake, J. Balvin & Tyga		95	2
94	96	96	<b>CANDY</b>	Doja Cat		86	6
RE-ENTRY			<b>HEARTLESS</b>	Diplo Presents Thomas Wesley Feat. Morgan Wallen		78	4
RE-ENTRY			<b>CHINA</b>	Anuel AA, Daddy Yankee, Karol G, Ozuna & J Balvin		43	18
NEW			<b>SLOW DANCE IN A PARKING LOT</b>	Jordan Davis		99	1
NEW			<b>JULY</b>	Noah Cyrus Feat. Leon Bridges		100	1



# 36

**MAREN MORRIS**  
"The Bones"

Morris earns her first top 40 Hot 100 on her own, following her featured turn on Thomas Rhett's "Craving You" (No. 39, 2017) and "Stay," with Zedd and Grey (No. 5, 2018).



# 100

**NOAH CYRUS**  
FEAT. LEON BRIDGES  
"July"

Cyrus' second Hot 100 entry marks the first for Bridges, who has notched six top 10s on the Triple A airplay chart. "July" rises 32-30 on the latter list, up 17% in plays.

THE WEEK'S MOST POPULAR SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS, AS MEASURED BY Nielsen Music. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SOME RECEIVING WIDE SPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS.ILLUSTRATION BY BILLBOARD.COM/GETTY IMAGES FOR COMPLETE RULES AND EXPLANATIONS. © 2020, PROMOTED BY BILLBOARD.COM/GETTY IMAGES. SALES, AIRPLAY & MEDIA COMPANIES. ALL RIGHTS RESERVED.

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JAN. 11, 2020 • VOLUME 132 / NO. 1

## ON THE COVER

JT (left) and Yung Miami of City Girls photographed by Donté Maurice on Dec. 4, 2019, at Ambient + Studio in Atlanta.

Mah-Jing Wong jackets, bodysuits and shorts. Giuseppe Zanotti shoes on JT. Casadei shoes on Yung Miami.

## TO OUR READERS

*Billboard* will publish its next issue on Jan. 25. For 24/7 music coverage, go to [billboard.com](http://billboard.com).

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CONGRATULATIONS TO KANE BROWN ON THE UPCOMING 2020 WORLD WIDE BEAUTIFUL TOUR!

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**03.06 ALBANY, NY**  
TIMES UNION CENTER

**03.07 BUFFALO, NY**  
KEYBANK CENTER

**03.19 OTTAWA, ON**  
CANADIAN TIRE CENTRE

**03.20 OSHAWA, ON**  
TRIBUTE COMM. CENTRE

**03.21 LONDON, ON**  
BUDWEISER GARDENS

**03.26 CHARLESTON, SC**  
NORTH CHARLESTON COLISEUM

**03.28 JACKSONVILLE, FL**  
DAILY'S PLACE

**04.23 TUPELO, MS**  
BANCORPSOUTH ARENA

**04.24 BRANDON, MS**  
BRANDON AMPHITHEATER

**04.25 LAFAYETTE, LA**  
CAJUNDOME

**04.30 EL PASO, TX**  
DON HASKINS CENTER

**05.01 LUBBOCK, TX**  
UNITED SUPERMARKETS ARENA

**05.07 LINCOLN, NE**  
PINNACLE BANK ARENA

**05.08 MOLINE, IL**  
TAXSLAYER CENTER

**05.09 KANSAS CITY, MO**  
SPRINT CENTER

**05.16 JACKSONVILLE, FL**  
DAILY'S PLACE

**05.17 GREENSBORO, NC**  
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LIVE NATION

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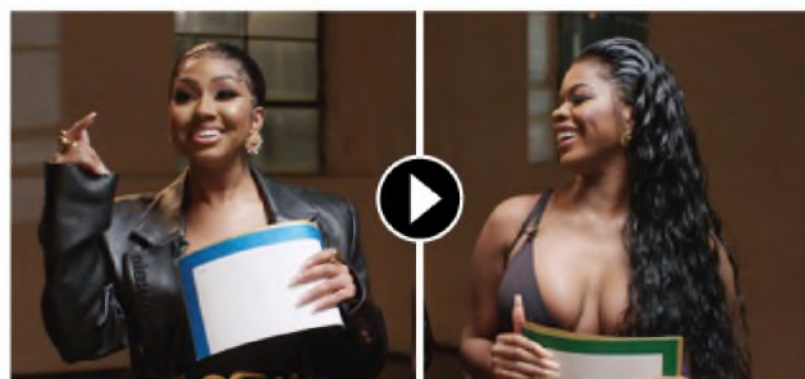
After co-producing **Chris Stapleton's** chart-topping 2015 album, *Traveller*, **Dave Cobb** was inspired to launch his own label and publishing company.

Trainor photographed by Ramona Rosales on Dec. 10, 2019, at The Garland in Los Angeles.



## **AWARDS WATCH**

On Jan. 22, *Billboard* will announce the first recipients of its new songwriter awards, including songwriter of the year, breakthrough songwriter and the Jay Rosenthal Award for Activism, at the 2020 Grammy Week Songwriter Showcase, in partnership with the National Music Publishers' Association.



## **FRIENDSHIP TEST**

In a new episode of *Billboard's* video series *How Well Do You Know Your Bandmates?*, cover stars JT and Yung Miami of City Girls quiz each other on their go-to emojis, first concerts, favorite designers and more. Watch now at [billboard.com/videos](http://billboard.com/videos).





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*Jon Langston*

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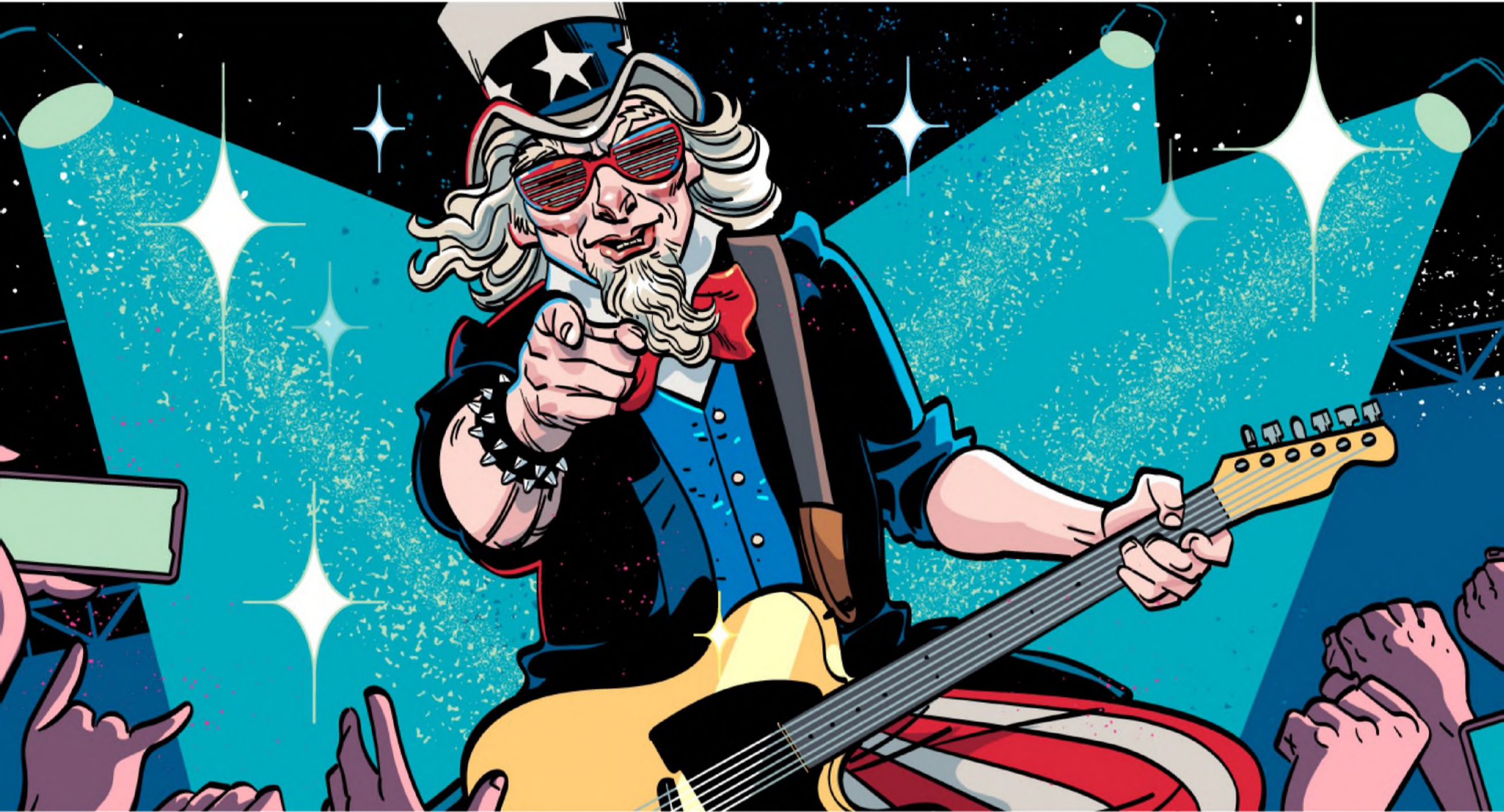


Crescent Drive Productions is proud to have represented Jeff Bhasker, Brendan O'Brien, and Emile Haynie in their recent Catalogue transactions.

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# The Market

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## Live Domination?

After an 18-month investigation, the Justice Department settlement with Live Nation over its consent decree ended up leaving the concert giant stronger than ever

BY DAVE BROOKS

**ON DEC. 20, 2019, THE** U.S. Department of Justice released the terms of its settlement with Live Nation. It found five separate instances in which the concert promoter allegedly violated the terms of the consent decree governing its 2010 merger with Ticketmaster, paving the way for a possible federal lawsuit against the company.

But instead of suing Live Nation, assistant attorney general for the antitrust division Makan Delrahim announced he reached a settlement with Live Nation. The consent decree would be extended five more years and Live Nation would face stiffer penalties if it retaliated against

venues that didn't use its ticketing service or made threats to withhold content. But the law didn't prevent Live Nation from bundling concerts with ticketing deals or giving preference to venues that use Ticketmaster, taking advantage of what Congressman Matt Gaetz, R-Fla., called a significant "loophole" in the decree.

Amid pressure to address antitrust issues around giant tech companies like Amazon and Facebook, the DOJ declared victory, calling the Live Nation settlement the most "significant enforcement action" of a decree in 20 years. Concerns about a DOJ investigation or lawsuit had whiplashed the company's stock, with investors worried a government probe would

disrupt the company's year-over-year growth. But the settlement calmed those waters.

Congress could still enact legislation to curb Live Nation's dominance, but that is unlikely in today's political climate. Delrahim is one of the few individuals in Washington who can unilaterally take action against Live Nation, and news that his office settled its differences with Live Nation means one of the conglomerate's largest potential liabilities has been resolved for now.

"It means business as usual," says Jefferies equity analyst Khoa Ngo,

calling the settlement an "unequivocal victory" for Live Nation president/CEO Michael Rapino.

Today, Live Nation's stock price is 700% higher than it was before the Ticketmaster acquisition in 2010. According to a 2018 *New York Times* report, Live Nation/Ticketmaster holds 80% of the total ticketing market share in North America.

"We were disappointed," says Chris VanDeHoef, president of Fan Freedom, a trade organization funded by StubHub, adding: "It's obvious [Live Nation/Ticketmaster] is a monopoly that controls the

8K

NUMBER OF CONTRACTS TICKETMASTER SAYS IT RENEWED UNDER THE CONSENT DECREE.

● VIVENDI SOLD 10% OF UNIVERSAL MUSIC GROUP TO TENCENT HOLDINGS. ● INTERSCOPE GEFEN A&M UPPED GARY KELLY TO CHIEF REVENUE OFFICER/GLOBAL HEAD OF STREAMING AND STRATEGY.

venues and the artist ticketing — so we were hoping that the Justice Department would actually sink some teeth into this, since Live Nation has been violating the consent decree from day one. But as quickly as the DOJ announced the investigation, Live Nation announced a settlement on it. I don't blame Live Nation or Ticketmaster for moving in that direction — that's the smart thing to do — and maybe moving forward, the DOJ will actually make them stick to the terms of the consent decree. But I don't have a ton of faith."

Negotiated between former assistant attorney general for the department's antitrust division Christine Varney, Rapino and Live Nation's lawyers, the original consent decree sought to prevent Live Nation from punishing or retaliating against venues (by withholding concerts and tours) if those venues used a competing ticketer (like Ticketfly). Live Nation was, however, permitted to give preference to venues that worked with Ticketmaster. This language created the so-called "loophole," giving Live Nation the latitude to withhold concerts from non-Ticketmaster venues and potentially pressure venues to use Ticketmaster.

In August 2019, Sens. Amy Klobuchar, D-Minn., and Richard Blumenthal, D-N.J., sent a letter to the DOJ, calling the consent decree "ineffective" amid "disturbing reports that Live Nation has flouted its conditions" and left the company largely unchallenged. Those comments probably won't affect the company now. "Politicians tweeting about their unhappiness with Live Nation and Ticketmaster are a 'headline risk' for the company," says Ngo. "Not a long-term risk."

Sources believe that following

the DOJ's eight clarifications to the original agreement and five-year extension, Live Nation is more powerful than ever. Last year, Live Nation posted a record \$272 million in profit and nearly \$10.8 billion in revenue. The company enters the new decade with a \$15 billion market cap and \$1.8 billion in cash on hand.

The consent decree also sought to "re-create the exact dynamic that Live Nation had itself produced by integrating into ticketing in 2009 when the company had attempted and failed to launch a competitor to Ticketmaster," said Varney during a 2010 speech at South by Southwest laying out her department's thinking behind the merger. With Live Nation opting to merge with Ticketmaster instead of spending more on its failed ticketing system, DOJ lawyers decided to prop up competing major promoter AEG to "go head to head with Ticketmaster in primary ticketing" by requiring Ticketmaster to license its technology to AEG until the company could create a competitive product.

The result was AXS, now one of the larger ticketing companies in live entertainment. Instead of building off its right to license Ticketmaster's technology for five years under the original 2010 consent decree, AEG tried to create its own system through a series of mergers that created a three-way ownership structure with TPG Capital and Dan Gilbert's Rockbridge Growth Equity.

Antitrust attorney Richard Hamilton, who used to work for the DOJ, believes Delrahim deserves credit for strengthening the decree and adding severe penalties for future violations. Says Hamilton, "[The Justice Department] is making it clear that it doesn't matter that only a very small percentage of businesses felt threatened." ■



## Can The Carlyle Group Shake It Off?

TAYLOR SWIFT MAY NOT SCARE PRIVATE EQUITY — BUT HER OUTRAGE COULD SHAPE FUTURE DEALS

BY GLENN PEOPLES

**I**N HER SONG "BLANK Space," Taylor Swift sings the line, "I'm a nightmare dressed like a daydream" — a fact the new owners of her recordings are learning the hard way as she uses her pulpit to warn the music industry of "potentially harmful" private-equity companies.

The object of her scorn: Ithaca Holdings chief executive Scooter Braun, who bought her former label, Big Machine, for \$300 million with financing from private-equity companies including The Carlyle Group and other parties.

Her criticism of private equity highlights the sector's percolating interest in publishing and recorded-music rights, now spurred by a fast-growing music business and low interest rates that are driving record amounts of money to private markets. In 2018, private-equity firms invested \$1.4 trillion overall, slightly higher than prerecession levels and up 75% over the previous five years, according to a 2019 McKinsey & Company report.

But is private equity as deleterious as Swift claims? On the contrary: Barry Massarsky, head of Massarsky Consulting and an expert in valuing songwriting and recording catalogs, says the "fierce acquisitions market" is actually a boon for creators that leaves them "in a very comfortable position."

Using private equity to fund music deals is still rare, but it's also not entirely new. Such firms backed the acquisitions of Warner Music Group in 2003 (by Thomas H. Lee, Bain Capital and Providence Equity Partners) and EMI Music in 2007 (by Terra Firma), although both were later sold. Lately, private

investors are funding the growth of midsize publishing companies. Music publisher Primary Wave's multiyear spending spree was helped by \$75 million each from the retirement system of the State of Florida and the City and County of San Francisco. And Ariana Grande's hit "7 Rings" pays publishing royalties to the Concord Music-owned "My Favorite Things" by Rodgers & Hammerstein — and to the Michigan Retirement Systems' pension fund that owns 90% of Concord.

Sources say that Swift could have at least bid on her catalog using alternative financing. If she had borrowed against her catalog of recordings, she could have retained ownership of her masters and licensed them to a record label for distribution, marketing and promotion. 23 Capital, one of the firms Swift has called out, provides this type of financing for companies such as Vice Media. So does Vine Alternative Investments, whose film and music clients have nontraditional options "that can supplement senior bank loans," says partner Rob Amir.

Big Machine doesn't need Swift's permission to rerelease albums or greatest-hits compilations, though as a songwriter with full or partial rights, she can veto potential synch licenses for TV, film and ads. That could diminish the value of her recordings to some extent, especially as Swift has said she plans to rerecord her entire catalog. So the lesson for future investors is that an artist's catalog — generally viewed as a stable asset — may be less valuable when it's not in the artist's hands. ■

### MARKET WATCH

**21.86B**

↓ 10.8%

**TOTAL ON-DEMAND STREAMS WEEK OVER WEEK**

Number of audio and video on-demand streams for the week ending Jan. 2.

**12.83M**

↓ 19.2%

**ALBUM CONSUMPTION UNITS WEEK OVER WEEK**

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending Jan. 2.

**1.147T**

↑ 29.3%

**TOTAL ON-DEMAND STREAMS YEAR OVER YEAR TO DATE**

Number of audio and video streams for the past 52 weeks over the same period prior.





# Congratulations to Aerosmith on being named the 2020 MusiCares Person of the Year.

We salute all of you on this well-deserved achievement and dedication to the music industry.

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# 2019 NIELSEN MUSIC REPORT

## Streaming In The Trillions

ON-DEMAND VIDEO AND AUDIO STREAMING AGAIN REACH NEW HIGHS

BY ED CHRISTMAN

**I**N 2019, U.S. ON-DEMAND streams crossed the 1 trillion threshold for the first time ever in a calendar year and logged double-digit percentage increases across nearly every category, save for overall album and track sales (though vinyl sales grew 14.5% to 18.8 million). Music streaming overall was up 29.3% from 2018, while on-demand video streams earned a bigger uptick, 40.7%, than on-demand audio streams, which rose 23.8%. Nielsen Music/MRC Data, now owned by the same company as *Billboard*, also unveiled global figures: Worldwide on-demand streams will hit 5.13 trillion, with audio and video to reach 1.72 trillion and 3.4 trillion, respectively.

Lil Nas X rode to the front of the streaming race with his viral “Old Town Road,” which reached 2.5 billion on-demand streams (1 billion from audio and 1.5 billion from video). By comparison, the No. 2 song, Post Malone and Swae Lee’s “Sunflower (Spider-Man: Into the Spider-Verse),” hit 1.475 billion on-demand streams (800.7 million from audio and 674.1 million from video). But Post Malone’s album *Hollywood’s Bleeding* led with 3 million consumption units. Universal Music Group remained the U.S. market-share leader at 38.12%, down slightly from 38.66% in 2018.

Overall album consumption units grew 15% to 785 million units, up from 682.56 million units last year in the United States. Album audio consumption units rose 11.4% to 677.97 million units from 608.5 million in 2018. Within that overall album consumption figure, catalog (releases older than 18 months) earned slightly more of the overall pie, comprising 63.8% of the market, compared with 63.1% in 2018.

R&B/hip-hop album consumption made the biggest leap in actual units, up 22.6% to 217.14 million versus 177.16 million in 2018. Pop grew at an even higher percentage to 109.54 million units. As a percentage of the overall industry, hip-hop remains the top genre at a 27.7% market share, besting rock’s 19.8% and pop’s 14%. **b**

For more detailed analysis, subscribe to *Billboard PRO* at [billboard.com](http://billboard.com).



## TOP ALBUMS

For the second straight year, Post Malone was the only artist to land two albums among the top 10 of the year, as 2019 LP *Hollywood’s Bleeding* led all others and 2018 release *beerbongs & bentleys* came in at No. 6 after finishing at No. 2 overall last year.

	ARTIST	ALBUM	DISTRIBUTION LABEL	TOTAL UNITS	ALBUM SALES	AUDIO STREAMING
1	Post Malone	<i>Hollywood’s Bleeding</i>	Republic	3.001 million	357,000	3.37 billion
2	Billie Eilish	<i>When We All Fall Asleep, Where Do We Go?</i>	Interscope/Geffen/A&M	2.518 million	676,000	2.46 billion
3	Taylor Swift	<i>Lover</i>	Republic	2.191 million	1,085 million	1.31 billion
4	Ariana Grande	<i>Thank U, Next</i>	Republic	2.056 million	279,000	2.31 billion
5	Khalid	<i>Free Spirit</i>	RCA	1.587 million	226,000	1.76 billion
6	Post Malone	<i>beerbongs &amp; bentleys</i>	Republic	1.380 million	85,000	1.76 billion
7	Lil Nas X	<i>7 EP</i>	Columbia	1.306 million	12,000	1.59 billion
8	Drake	<i>Scorpion</i>	Young Money/Cash Money/Republic	1.249 million	51,000	1.6 billion
9	Lady Gaga and Bradley Cooper	<i>A Star Is Born</i> soundtrack	Interscope/Geffen/A&M	1.213 million	486,000	757.692 million
10	Travis Scott	<i>Astroworld</i>	Epic	1.201 million	54,000	1.54 billion



Billie Eilish’s debut album was the second-highest-selling vinyl release of the year, with 176,000 copies.



Taylor Swift’s *Lover* was the only album to sell over 1 million copies in 2019.



Queen was the sole act with two albums in the top 10 of vinyl sales, with its *Greatest Hits* at No. 3.



## TOP ON-DEMAND STREAMS

Lil Nas X’s “Old Town Road” not only set a record for most consecutive weeks at No. 1 on the *Billboard* Hot 100 in 2019 (19), it also blew past the competition in terms of overall streams, becoming the only song that reached 1 billion in both audio and video streams.

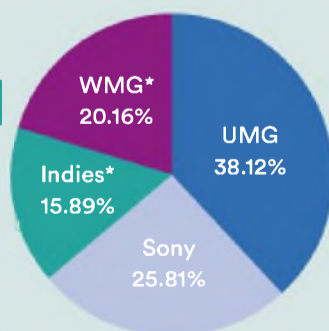
	ARTIST	SONG TITLE	LABEL	TOTAL STREAMS	ON-DEMAND AUDIO	ON-DEMAND VIDEO
1	Lil Nas X	“Old Town Road”	Columbia	2.5 billion	1 billion	1.5 billion
2	Post Malone and Swae Lee	“Sunflower (Spider-Man: Into the Spider-Verse)”	Republic	1.475 billion	800.812 million	674.102 million
3	Billie Eilish	“bad guy”	Interscope	1.29 billion	595.977 million	698.181 million
4	Ariana Grande	“7 Rings”	Republic	1.13 billion	575.944 million	553.887 million
5	Pinkfong	“Baby Shark”	Smart Study	980.531 million	196.588 million	783.943 million
6	Travis Scott feat. Drake	“Sicko Mode”	Epic	962.193 million	429.465 million	532.728 million
7	Lil Tecca	“Ransom”	Republic	959.137 million	536.335 million	422.802 million
8	Halsey	“Without Me”	Capitol	940.110 million	478.123 million	461.987 million
9	Post Malone	“Wow.”	Republic	918.466 million	644.467 million	273.998 million
10	J. Cole	“Middle Child”	Interscope	859.588 million	578.339 million	281.249 million



Children’s hit “Baby Shark” racked up the second-highest number of video streams in 2019.

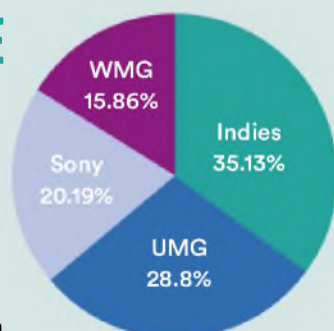
## MARKET SHARE BY DISTRIBUTION OWNERSHIP

UMG and WMG fell slightly as Sony and indies picked up.



## MARKET SHARE BY LABEL OWNERSHIP\*

UMG and Sony gained ground as indies ruled once again.



## BY THE NUMBERS

**18.7%**

Overall album sales dropped again to 112.75 million copies.

**29.3%**

Overall on-demand streaming continued to surge year over year.

**27.7%**

R&B/hip-hop retained its status as the top genre and grew its market share.

● BEGGARS GROUP SIGNED A U.S. PHYSICAL DISTRIBUTION DEAL WITH REDEYE. ● HASBRO CLOSED ITS \$3.8 BILLION MERGER DEAL WITH CANADIAN INDIE STUDIO ENTERTAINMENT ONE.

## Indie Venues Seek Help

NONPROFITS, CITIES STEP IN TO SAVE NIGHTLIFE FROM DEVELOPERS

**O**N NEW YEAR'S EVE, SAN FRANCISCO independent space Mezzanine hosted its final show after its landlord declined to renew its lease in order to convert the property into commercial office space. The club's closure followed the loss of fellow local indie venues Hemlock Tavern and Elbo Room, and helped prompt the city's Board of Supervisors to pass a resolution in July 2019 that would require approval before a nighttime entertainment venue could be designated for other uses within 18 months after its closure.

The legislation mirrors a nationwide trend of local governments and nonprofits intervening to help protect indie venues as rising rents, gentrification and industry consolidation push owners to seek assistance and assert their value. In 2019, New York officials released a study concluding that the city's nightlife industry supports 299,000 jobs, \$13.1 billion in employee compensation and \$35.1 billion in total economic output. "[New York nightlife] is why people move here," says Office of Nightlife senior executive director Ariel Palitz. "It's our currency around the world."

Austin's Red River Cultural District, which has one of the few contiguous music streets left in the country, has been working with the city to support its remaining venues after losing nearly half over a five-year period.

"Despite bringing in more than \$1.8 billion to the city's economy and being its largest driver of growth, [live music] had never seen a penny of funding from the city," says Cody Cowan, executive director of the nonprofit Red River Merchants Association. In 2013, district venues united to demand protection from the city, which granted resources to fill potholes, fix fences, bolster police presence and extend operating hours that increased revenue to venues and musicians.

Last July, the nonprofit Historic Seattle got support from Seattle musicians including Guns N' Roses' Duff McKagan and Macklemore to secure landmark status for the 100-year-old Showbox when a developer wanted to replace it with a 44-story high-rise.

"People come to Seattle or Austin, places that have culture, for a reason," says Historic Seattle director of preservation services Eugenia Woo. "Why does 'progress' take priority over what's made this city?"

—TAYLOR MIMS



Citypak employees and volunteers with founder Kaplan (fifth from left).

GOOD WORKS

## Leader Of The Pak

When agent Ron Kaplan isn't on the road with Van Morrison or the Steve Miller Band, he's making the journey for homeless individuals easier with Citypak

BY CHRISTOPHER WEINGARTEN

**F**OUR DAYS AGO, MY GIRLFRIEND was intoxicated and threw all of my possessions into the ocean," said Benjamin Strauss in an Instagram testimonial for Citypak, a nonprofit that distributes durable, custom-made weather-resistant backpacks to the homeless all around the world. "Luckily my Citypak was strapped to a beach chair, and most of my stuff didn't get wet. Love the Pak."

The video was filmed by Citypak founder Ron Kaplan — an agent at Paradigm Talent Agency whose clients include Van Morrison, Roger Daltrey, the Steve Miller Band, Lyle Lovett and Joss Stone — while he was on vacation in Maui in December and spotted Strauss.

Kaplan has grown accustomed to seeing Citypaks in action far from his current home base in Los Angeles. Strauss' backpack was one of over 64,000 Citypak has distributed in 142 cities and three continents since the charity's launch in 2012.

Made of ballistic nylon, the backpacks bring security, mobility and dignity to homeless living, complete with a cinch and poncho for weather protection and loops that can attach to the owner's arm or leg to prevent theft.

Kaplan developed an interest in helping the less fortunate around 1989, when he took over his mother's namesake charity, the Selma Breskin Kaplan Foundation, after she died. "I was basically just writing checks," says the Chicago native. "I was just doing administrative work, but not actually connecting with the charities I was giving to."

Kaplan's search for a more personal connection led to a relationship with the Chicago Coalition for the Homeless (CCH). That's when the idea for Citypak took hold: "A very typical scenario was that everyday

[homeless] people would come in for services, get food, recycled clothing, toiletries, but they never had anything to carry their stuff in," says Kaplan. "I thought, 'Has anyone ever devised a way to create a backpack specifically designed for the needs of the homeless?'"

Kaplan shared the idea with the owner of adventure luggage company High Sierra, who promptly put his design team on the project. After getting the first samples of the bags — inspired by the rugged knapsacks and ponchos that soldiers used in World War II — Kaplan asked CCH to help him gather a focus group of homeless Chicagoans for lunch and a chat.

As Kaplan recalls, "Everyone flipped out. They're saying, 'This is a lifesaver, this is exactly what we need!'" Members of the focus group also gave Kaplan some crucial suggestions, like adding a waterproof pouch to the bags to protect identification and hospital records. There are also no zippers on the bag's exterior, says Kaplan, where they might "get rusted or broken."

Citypak teams with local organizations to distribute the bags around the globe, and last September, it launched in Australia. At the most recent distribution in Los Angeles in December, held in conjunction with homeless youth resource center My Friends Place and Miley Cyrus' Happy Hippie Foundation, the organization gave backpacks to over 200 homeless youths.

In the future, Kaplan hopes to expand the nonprofit's reach by working with the Red Cross and the Federal Emergency Management Agency to make Citypaks part of disaster relief.

"[At] every distribution, you've done all this work scheduling and shipping, but then you're actually seeing the impact," says Kaplan. "And the impact is amazing." □

# Concerts Under Fire

As bushfires blaze on the continent, Australia's live biz braces for an economic hit

BY LARS BRANDLE and DAVE BROOKS



Firefighters battled bushfires in New South Wales, Australia, on Jan. 1.



## BRISBANE, AUSTRALIA —

Michael Chugg understands the devastating impact of bushfires better than most. The Chugg Entertainment founder's father was a firefighter in his native Tasmania, and the promoter joined his dad on several fire fights until they decided the son's outings were too dangerous.

Now, amid the massive bushfires sweeping across Australia, Chugg and other concert promoters are scrambling to develop contingency plans for festivals and events that could face smoke and fire danger. While only a handful of events have been canceled, the rapidly moving fires — unprecedented and supercharged by climate change — have promoters working around the clock to try and minimize the economic damage a string of major show cancellations could bring.

"The situation is day by day, hour by hour," says Matthew Lazarus-Hall, senior vp Asia Pacific for AEG Presents, which is promoting Elton John's second visit to Australia for his Farewell Yellow Brick Road tour, a 27-date run in the country that began Jan. 7 and will cover 12 cities, two arenas, six stadiums and four wineries.

The veteran British singer's Australian jaunt is among those threatened by

the fires. The tour includes a mix of indoor venues like Sydney's Qudos Bank Arena and the Brisbane Entertainment Centre, outdoor performances at wineries like Hope Estate in New South Wales and two shows at the famed Hanging Rock in Central Victoria — all of which have faced some level of fire danger in recent weeks.

John was grossing an average of \$2 million per show during his first dates in Australia at the end of 2019. The upcoming leg of outdoor concerts has AEG executives monitoring air quality and fire danger in the country and planning a number of benefit shows for those affected by the wildfires, which intensified in January just as the summer concert season in Australia and New Zealand kicked off.

Over 15 million acres of land have burned — an area the size of West Virginia and more than seven times the area torched in the 2018 California fires. Almost 2,000 homes have been destroyed, and at least 24 people are confirmed dead, with many more missing.

At times, the famous Sydney Harbour Bridge and Opera House have been lost to the naked eye due

to the orange haze of nearby fires. The filthy air has triggered smoke alarms in offices in Sydney, where the smoke was so bad in early December that air quality measured 11 times the "hazardous" level. In the capital of Canberra, the picture is no better. And the fires aren't contained: Over 130 of them were burning across southeastern Australia, the hardest-hit area, as of Jan. 6.

"These are not bushfires. They are climate-change storms," says

Chugg. "Disasters with fireballs, massive explosions, massive fire fronts and much more. I grew up with bushfires, and the disasters happening now can't be called bushfires."

The latest crisis has already forced the cancellation of one major outdoor event. Halsey was among the acts who were to perform at the Falls Festival in Lorne, Victoria (organized by Live Nation-affiliated Secret Sounds), which was called off due to unsafe conditions. Some 9,000 people were evacuated from the site on Dec. 29 due to extreme weather conditions.

"We are gutted to make this call, but the safety of our patrons, artists and

staff is our main priority," said Secret Sounds co-CEO Jessica Ducrou. Falls Festival events in Byron Bay, Marion Bay and Fremantle went as planned.

The raging fires are threatening to dampen Australia's live entertainment sector just as it's coming off two banner years. Artists in Australia sold 3.7 million tickets to 672 shows in 2019, down from 4.74 million tickets to 877 shows in 2018, when bigger touring stars like P!nk, Ed Sheeran, Bruno Mars and Taylor Swift visited Down Under, according to Billboard Boxscore. P!nk played 42 shows in the country last year on her *Beautiful Trauma* world tour, grossing \$80.4 million with 559,361 tickets sold in Australia and New Zealand.

Legendary singer Jimmy Barnes, whose rock band Cold Chisel is touring its domestic No. 1 album *Blood Moon* for a string of outdoor shows in January and February, says the hot weather is taking its toll. "It really is dry," Barnes told *Billboard* from his home in the New South Wales Southern Highlands. "It's tough out there for people. We could all do with rain, but unfortunately, it's not looking good."

It's a sensitive time, and not just for Aussie natives. Tourism Australia temporarily yanked a \$15 million "Matesong" campaign fronted by Kylie Minogue, which promotes the region in the United Kingdom; it launched before Christmas.

Reegan Stark, who heads up communications for Frontier Touring, says the longer-than-normal bushfire season "seems to be getting closer and closer to the start of our busy season," which really gets going in February and March. Most think the situation will improve by the time events like the traveling Laneway Festival starts in Brisbane (Feb. 1), but fears that the unprecedented natural crisis could drag on longer has promoters worried about mounting losses.

The country's distance from Europe and North America makes rescheduling shows more difficult. A canceled Rolling Stones date at Hanging Rock in 2014 nearly bankrupted Frontier founder/CEO Michael Gudinski, who merged with the much larger AEG in 2019.

"The entire industry is in shock and distressed by what's happening," says Chugg. "And we believe it will go on for some time." As an industry, "we will be doing whatever we can concertwise to raise funds and focus on climate-change awareness." ■

Additional reporting by Eric Frankenberg.



John



**SABAN** Music Group

**PRESENTS**

# STATIC + BEN ZEL

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תוננב (BANANAS)



FROM THE DESK OF

# CASEY McGRATH

Co-founder/chief creative officer,  
Night After Night

BY GAIL MITCHELL  
PHOTOGRAPHED BY HEATHER STEN

**“IF YOU’RE JUST  
RELYING ON DATA,  
YOU’RE MISSING  
AN OPPORTUNITY  
TO TUG ON A  
HEARTSTRING.”**

—McGRATH

directly or becoming an agency,” says McGrath. “We entered the business through a side door.” Night After Night has since been involved in a plethora of branding campaigns involving hospitality, sexual health (Trojan) and the spirits/cocktail industry, allowing McGrath to marry his day job with his love of music. Rockers Kings of Leon have been a client since 2008; McGrath is also the band’s creative director, overseeing concert visuals and the launch of the 2016 album *WALLS* — the group’s first to top the Billboard 200.

In 2019, McGrath helped major liquor brands work with rap artists. The “Love Thy Neighborhood/#LoveThyBar” campaign for Jameson Irish Whiskey featured singer-rapper .Paak; Migos’ Quavo appeared in the “Make Your Statement” campaign for Martell Cognac; and Avión Tequila’s “Depart. Elevate. Arrive.” starred 21 Savage. According to Night After Night, since it began working with Jameson six years ago, the brand has nearly quadrupled its sales (moving 3.5 million cases in the United States last year, up from 1 million in 2014), and Martell’s platform experienced a 30% increase in domestic growth.

McGrath launched a new Quavo/Martell spot in December and is planning further evolutions of that campaign and Jameson’s “Love Thy Neighborhood” platform. He’s also

in the midst of organizing the first music program for new client TX Whiskey. Night After Night recently brewed its own spirits brand, Barking Irons Applejack, distilled from upstate New York apples.

**What makes Night After Night so unorthodox as a creative agency?**

At Night After Night, it’s all one point of contact. That allows us to streamline the strategic, creative, negotiation, casting and directorial processes. Everybody on our 25-person team has a similar multiheaded ability and industry relationships,

**C**ASEY McGRATH IS ONE OF MUSIC’S most sought-after matchmakers. His job: pairing brands with contemporary R&B/rap stars that have included Quavo, Anderson .Paak and 21 Savage. “We are the agency that runs the night,” says the 40-year-old Trenton, N.J., native. “That’s when consumers are the most open, which is the most exciting time to connect with them.”

McGrath dropped out of college and entered film school — a precursor to co-founding then-fledgling production company Night After Night in 2005.

Around that time, McGrath became intrigued by the field he had once eschewed as major brands began investing in online campaigns in innovative ways. Experiential advertising was taking off, and McGrath wanted a piece of the business. Night After Night secured its first formal agency gig working on Super Bowl XLI in Miami Gardens, Fla., staging celebrity go-kart races in the Hard Rock Stadium parking lot for General Motors.

“We had no eye on ever working with brands

McGrath photographed Dec. 18, 2019, at Night After Night in New York.

coming from unlikely places from which you'd staff an agency: producers, directors, editors, artist-entertainers, comedy writers. Because our team has relationships with the music industry as well as with brands, we can sit down and have real conversations with both sides about creating new models for how brands and artists can work together. That's the secret sauce.

**People often view branding and marketing as synonymous. Why is it so important to understand the distinction?**

It's the difference between using your gut and relying on data. Art versus science. Marketing is about finding and maintaining consumers, listeners or whatever. We're about connecting. But data is super important. For instance, it might say people like red a lot more than blue, so make more red. But *why* people like red is the other part [of the conversation]. When you combine those two elements in the right way, that's how you win. If you're just completely relying on data, you're missing an opportunity to tug on a heartstring.

**What's your philosophy when it comes to matching artists with brands?**

That success begins with casting. A brand wants to connect with consumers on shared values. But it's very hard for a brand to have a conversation with consumers and convince them that they actually do embody those values. The artist needs to embody the brand's values when they're not working with the brand.

Quavo is probably one of my favorite examples. Martell really wanted to promote the idea that in order to succeed in life, you don't need to change the way you speak, dress, how you think, what you believe — and that isn't the message everybody hears growing up. Even at the product level, Martell is pushing against the traditional model for a successful cognac. They're saying, "We're going to break these rules and succeed because of it." Then you find someone like Quavo: He's succeeding absolutely on his own terms, making no concessions. It's powerful when a brand can simply say, "Look at Quavo's story, look at what he's about to do next." Having a shared passion is the best way to communicate to consumers. This is not a "sip, this-tastes-great" type of influencer program.

**How do you convince rule-breaking artists to meet the demands of a commercial brand?**

Skepticism and doubt about what the platform is going to be is the heart of the struggle, and the lack of trust is completely legitimate because brands still want certain things from the artists that aren't necessarily what artists want or should be doing. And artists are still fighting for the biggest check and against the biggest logo — that's how they enter the conversation. But the biggest joy is when artists realize this isn't what it's about, that we're actually interested in supporting them and hearing



**1.** Night After Night's stable of spirits: Barking Irons overproofed White Night and original applejack (McGrath and company co-founder/CEO Elliott Phear co-own the spirits brand); a can of Hap & Harry's Neon Leon beer, a limited release from the craft beer brand and Kings of Leon that the agency designed. **2.** A "retired" shirt that Phear gave McGrath for his 40th birthday. **3.** A signature USS New Jersey hat commemorating the famous battleship on which McGrath's father served. **4.** A pheasant purchased as a joke when McGrath's sister-in-law misheard his wife's request to get him a "present." **5.** A Super 8 camera used to capture footage of Kings of Leon for the Grammy Award-nominated documentary *Talihina Sky*, which McGrath co-directed and produced.

about what they want to do and achieve, ideas they'd love to put more money behind that the label wouldn't be interested in but perhaps a brand could come in and help. When that light switch flips on, we're off to the races.

**What trends are you keeping an eye on in 2020?**

The trend of brands bringing creative teams and agencies in-house is ridiculous. People are moving away from brand-out messaging to consumer-centric, which is good news for everybody. So moving creative partners inside the brand to find efficiencies and save money is counterintuitive to the way the business is moving. It's going to become very clear very soon that doing everything in-house is unsustainable. Those brands are going to start losing.

**How do music influencers compare to actors and athletes in terms of consumer engagement?**

We like to say that if a brand is willing to put one-tenth of what it spends on sports sponsorships into musicians, it will receive 10 times more passionate consumer results.

**Having worked with Kings of Leon for years, why are rock bands so allergic to big consumer brands — or vice versa?**

Pop and hip-hop are kicking rock's ass on the charts and benefiting from additional media dollars, which leads to more messaging about tour announcements and album releases. Rock acts can benefit from what we do, but some of them carry the old baggage about not wanting to shill for a brand. That's my next big goal: to make those feelings go away and create the freedom for a rock act to thrive in popular music with the benefit of brand support. A lot of things need to change in order for that to happen. But we're on it. **B**

# The Scene



## DICK CLARK'S NEW YEAR'S ROCKIN' EVE

NEW YORK, DEC. 31

The biggest stars of 2019 gathered in the heart of Times Square to ring in the next decade as part of ABC's annual *Dick Clark's New Year's Rockin' Eve* celebration, hosted by Ryan Seacrest and Lucy Hale. Alanis Morissette and castmembers of the Broadway musical *Jagged Little Pill* (above) performed a medley from the production, which is based on Morissette's 1995 album of the same name; country star Sam Hunt serenaded concertgoers with his hits "Kinfolks" and "Body Like a Back Road"; and a cacophony of screams from the crowd heralded the arrival of K-pop sensations BTS, who performed "Make It Right" and "Boy With Luv." And finally, headliner Post Malone emerged in a hot-pink suit to perform "Circles" and his 2016 smash "Congratulations" — at one point falling offstage. All was well by midnight, though, when the seven members of BTS enveloped the face-tattooed rapper in a group hug as the iconic ball drop signaled the start of 2020. (*Dick Clark Productions*, producer of *Dick Clark's New Year's Rockin' Eve*, is owned by *Valence Media*, which also owns *Billboard*.)

—TATIANA CIRISANO



▲ Usher performed his 2004 hit "Yeah!" at the event's New Orleans edition the same night.

Ciara hosted the Los Angeles version of the event, where she also performed.







Post Malone's pyrotechnics-filled performance took place just before midnight.



On Instagram, Morissette wished fans a new year "filled with connection, healing, self-expression, and love."



▲ BTS member RM (center) told Seacrest onstage that the event is "a thing we've been watching since [we were] 6 [years old]."



▲ Megan Thee Stallion capped her breakout year with performances of her raunchy tracks "Cash Shit" and "Big Ole Freak" in Los Angeles.



Seacrest marked his 15th year hosting the annual celebration.



▲ Hunt (right, with guitarist Josh Burkett) later brought his wife, Hannah Lee Fowler, onstage for the ball drop.



We Are Hear co-founder Linda Perry joined Marilyn Manson onstage to duet on his cover of "Sweet Dreams (Are Made of This)."



Shooter Jennings (left) and Manson, who have been teasing a collaborative album.



▲ Cheap Trick frontman Robin Zander closed out the evening with a rendition of the band's "Surrender."



**ROCK N' REUNION** On Jan. 4 in Los Angeles, former Nirvana drummer Dave Grohl united with the band's surviving members, his daughter Violet and several artist friends to perform "In Bloom" and other Nirvana classics at Heaven Is Rock & Roll, a fundraiser presented by artist organizations The Art of Elysium and We Are Hear. Above, from left: Former Nirvana touring guitarist Pat Smear, Grohl, St. Vincent, Beck and former Nirvana bassist Krist Novoselic.



Donita Sparks (left) and Jennifer Finch of L7 reunited for a short but rowdy set.



▲ Art of Elysium founder Jennifer Howell and We Are Hear co-founder Kerry Brown, who curated the event with Perry.

## 77TH GOLDEN GLOBE AWARDS

BEVERLY HILLS, CALIF., JAN. 5



▲ Beyoncé, who co-wrote best original song - motion picture nominee "Spirit" from *The Lion King*, and JAY-Z.



Amy Poehler (left) and Taylor Swift, who co-wrote *Cats*' "Beautiful Ghosts," nominated for best original song.



*Hustlers* star Jennifer Lopez presented.



▲ Bernie Taupin (left) and Elton John won best original song for their track "I'm Gonna Love Me Again" from *Rocketman*, the musical biopic based on John's life.



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PHOTO: ZACK WHITFORD

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# The Sound

PG. 30 GO-TO PRODUCER ETHAN GRUSKA \* PG. 31 REDRECORDS \* PG. 32 CHARTBREAKER: TREVOR DANIEL

## ALL ABOUT THAT CHANGE

Meghan Trainor has struggled to continue her string of early wins at pop radio, but by jumping from one genre to the next on her latest album, has she cracked the code for streaming success?

BY NOLAN FEENEY

PHOTOGRAPHED BY RAMONA ROSALES

Trainor photographed Dec. 10 at The Garland in Los Angeles.

Styling by Hayley Atkin  
JLUXLABEL bodysuit, NyLaurent tulle capelet,  
ShoeDazzle boots, Keren Wolf crown.

**M**EGHAN TRAINOR remembers exactly when she realized pop music was changing. It was the spring of 2018 and she was just starting to promote her third album, *Treat Myself*. Its lead single, “No Excuses,” had peaked at No. 46 on the Billboard Hot 100 — lower than her past lead singles, including her debut hit, “All About That Bass,” which reached No. 1 in 2014 — and her team had turned their attention to its follow-up, a laid-back disco track called “Let You Be Right.”

“The label, management, my whole team were really confident in it,” recalls Trainor. “Radio guys were telling them, ‘It’s the only song that will work [off the new album].’” As it turned out, “Let You Be Right” didn’t even crack the Hot 100. “That shit was *wrong*,” she says of her team’s prediction, forcing out a sneering laugh and adding: “Sorry, I’m getting fired up.”

So, Trainor went back to the drawing board. It wasn’t the first time she had something to prove: Following the viral success of “All About That Bass,” she says, “I was told to my face, ‘You’re going to be a one-hit wonder.’” Instead, she focused on her songwriting and went on to collect five more top 20 Hot 100 hits. When she returned to the studio to rework *Treat Myself*, however, she realized other writers and producers around her were all struggling to answer the same question: How do you make pop records that feel relevant in an era when hip-hop reigns? “They said, ‘We’re in the same predicament: We don’t know what to do, we don’t know what to write, we don’t know how to stay cool,’” says Trainor. “I wrote four albums [of material] because I was adapting to what’s going on in the music industry. I got into such a dark place of, ‘I don’t know

how to follow all these rules.’”

As a result, on *Treat Myself* — out Jan. 31 on Epic Records — Trainor embraces pop’s streaming era by offering a variety of sonic approaches. Long associated with her wholesome, doo-wop-inspired sound, the 26-year-old approached her album like the playlists she grew up with, skipping around from futuristic funk (“Genetics,” which features the recently reunited Pussycat Dolls and has a chorus begging for TikTok memes) to hushed coffee-shop jams (“Workin’ On It,” featuring Lennon Stella and Sasha Sloan). And though Trainor has rapped on her songs before, she has found more natural ways to tap into hip-hop

**“I wrote four albums [of material] because I was adapting to what’s going on in the music industry.”**

—TRAINOR

along the way: The choir-like backing vocals on dark, throbbing tracks like “Babygirl” and “Wave,” she says, were inspired by her visits to Kanye West’s Sunday Service gospel events.

While reworking the album, Trainor also released an EP (last February’s *The Love Train*), contributed to a handful of soundtracks (from the comedy *The Hustle* to the animated *Playmobil: The Movie*) and collaborated with artists like CNCO and Kaskade. More recently, she started writing original Christmas songs she hopes to release later in 2020.



Philipp Plein dress, Keren Wolf headband.

Trainor still prides herself on being a feel-good, family-friendly artist you can play in any room — a quality that makes her a natural fit to open for Maroon 5 on its upcoming North American tour of arenas and stadiums, which begins May 30. Yet with *Treat Myself*, Trainor had a new goal. “I wanted respect from other musicians, I didn’t care if radio would play it or not,” she says of tracks like “Wave,” which she wrote right after turning in her second album, *Thank You*, in 2016, but held on to it until she linked up with producer Mike Sabath (Chris Brown, Liam Payne) last year. With a shape-shifting beat that slithers in and out, it’s unlike anything she has released before. “I’ve

been told that radio is scared of it,” says Trainor. “They’re like, ‘It’s just so different, we can’t wrap our heads around it.’ It boggles my mind.”

Having a radio hit is no longer a point of stress, though. Changes in her personal life — she married actor Daryl Sabara in 2018 and adopted some dogs — helped Trainor reconnect with songwriting for the fun of it. “When I’m just trying to write my favorite songs, I’m booked and blessed,” she says of finally cracking *Treat Myself*. “Of course I want my songs to have a moment again, because I work so hard on them, but if it doesn’t happen, I’m finally at this place where I’m letting go.”

## TREATS OF THE TRADE

Full Stop Management’s Tommy Bruce on helping Trainor grow into a new decade



Bruce

### How did the album campaign for *Treat Myself* evolve?

We were initially planning on going with an album quickly, but we were also monitoring where things were going in the industry. It’s a benefit of streaming culture: We don’t have to be as confined by the old requirements of living and dying by, “This is the single, this is the first-week [performance], this is the album.”

There’s no rule that says we can’t take a little more time.

### How did you advise Trainor as she went back to the studio?

We used it as an opportunity to try things that [didn’t] necessarily have to be a single or an album. She only had a couple of previous collaborations, so we tried a few [more]: The Sigala song in the U.K. [“Just Got Paid,” with Ella Eyre

and French Montana], the CNCO remix [“Hey DJ,” which also features Sean Paul] and the Kaskadee song [“With You”] were done [last] summer. All of that led toward her developing how she wanted this album to sound.

**Trainor has been a judge on Fox’s *The Four: The Battle for Stardom*, and is now a first-time coach on *The Voice UK*.**

### How important are those opportunities to her?

She loves mentoring new artists because it’s something she always wanted when she was coming up. You’ll notice on this album, from co-writers to features, it isn’t just about who is the biggest in the business, it’s about the people she wants to support and lift up any way she can.

—N.F.

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IN DEMAND

# ETHAN GRUSKA

PRODUCER

The Los Angeles-based Gruska, 30, grew up in the Valley watching his father, Emmy-nominated composer Jay Gruska, work with session players in their backyard studio and nerding out over *Star Wars* and *Indiana Jones* — the scores to both were written by his grandfather, the legendary John Williams. “As a kid, I didn’t understand how heavy that all is,” says Gruska today. “But the studio environment never felt foreign or scary to me.” That mentality helped Gruska when he got an unexpected call in 2019 from Fiona Apple that led to them recording together. Gruska also co-produced forthcoming albums from indie singer-songwriter Phoebe Bridgers and Atlanta alt-rockers Manchester Orchestra last year, all while making his own second album, the lush indie-folk *En Garde*, out Jan. 24 on Warner Records. “I’m hoping it leads to more collaborations as a producer and writer,” he says. “It’s a long process of putting together everything I’ve learned — and putting it to my own voice.”

—CHRIS PAYNE



## PHOEBE BRIDGERS



Gruska first met Bridgers through Tony Berg, a studio/A&R veteran who produced Gruska’s first solo album, 2017’s *Slowmotionary*. “Phoebe, Tony and I — we call ourselves The Trilemma: a dilemma with three

outcomes,” says Gruska with a laugh. “We lean on each other a lot.” He and Berg co-produced Bridgers’ acclaimed 2017 debut, *Stranger in the Alps*, and are now finishing up her second LP. “She brought in a batch of songs that are truly elevated, as a lyricist and composer,” says Gruska. “I’d just gotten some new toys before the project — granular synthesizer samplers — so there’s a lot of sound design on the record.”

## FIONA APPLE



Gruska’s older sister — who once drummed in Apple’s live band — introduced him to the singer’s classic albums when he was a teen. He immediately became a fan. So in mid-2019, when Berg asked him to play piano on an

Apple song he was producing — a cover of The Waterboys’ “The Whole of the Moon” for Showtime’s *The Affair* — he was thrilled. “I had never seen somebody sing with that amount of energy in one take and [have it be] perfect,” recalls Gruska. Weeks later, he was co-producing Apple’s cover of Simon & Garfunkel’s “7 O’Clock News/Silent Night,” featuring Bridgers and The National’s Matt Berninger, released to benefit Planned Parenthood.

## MANCHESTER ORCHESTRA



In 2019, Gruska was brought in to put finishing touches on Bad Books’ June album, *///*. Frontman Andy Hull (pictured from left with Manchester Orchestra bassist Andy Prince) was so impressed that he enlisted Gruska

to co-produce the upcoming sixth studio album for his main band, the heady, post-hardcore Manchester Orchestra, whose last album, 2017’s *A Black Mile to the Surface*, debuted at No. 2 on Vinyl Albums. “There are really interesting, character-driven narratives, but you always can tell they’re about something that’s real to [Hull],” says Gruska of Manchester Orchestra’s new album, which is in its early stages.

## BIG IN... ENGLAND



## KSI

### IN AUGUST 2018, BRITISH RAPPER

KSI challenged fellow YouTube star Logan Paul to an amateur boxing match. It became the biggest white-collar match in history, streamed by more than 20 million people worldwide. The match resulted in a draw, and the two men met for a rematch in November 2019 — this time at a sold-out Staples Center in Los Angeles. Before KSI even stepped into the ring, he knew he’d enter to his own song.

KSI chose his latest single, “Down Like That,” a catchy, hard-hitting hip-hop track featuring Rick Ross, Lil Baby

and British producer S-X, and won the rematch. “I wanted to make a statement and get inside Logan’s head — make him realize I’m on a completely different level,” says KSI, born Olajide Olayinka Williams Olatunji, but known to friends as JJ.

“Down Like That” was KSI’s first release on BMG’s indie label, RBC Records, which he signed with in November 2019; he was previously signed to Island Records but left the imprint to release music independently. Following the rematch, broadcast globally on pay-per-view, “Down Like That” climbed the U.K. charts, becoming the 26-year-old’s first top 10 hit.

To build on the momentum, KSI — who gained a following by posting gaming videos to YouTube and now has over 20 million subscribers to his channel — will headline shows in London, Dublin and Glasgow early this year. All three sold out in under a minute. He’s also working on his debut solo album, which he hopes to release on BMG this summer, followed by a European and U.S. tour planned for the fall. And as he continues to grow his music career, KSI says he’ll keep boxing, too, although his next opponent is yet to be decided. “I love proving people wrong,” he says. “That’s what has driven me to get to where I’m at now.”

—RICHARD SMIRKE





Fernandes at the RedRecords launch in December.

**LABEL  
LOOK**  
**REDRECORDS**

In 2001, Tony Fernandes — who had spent over a decade at Warner Music, rising to vp for Southeast Asia — bought struggling Malaysian-based airline AirAsia for about 25 cents. As CEO, he transformed it into Asia's biggest low-cost carrier, and in 2019, with his company holding steady, he felt ready to return to music. At the 2019 Grammys, Fernandes' friend and colleague Hassan Choudhury connected him with Universal Music Group chairman/CEO Lucian Grainge. "[Tony] came back and said, 'Go

and find a name, we're starting a label,'" recalls Choudhury, a 30-year music industry veteran who has held senior positions at all three majors and now heads AirAsia's music division. In December they unveiled Asian pop label RedRecords, a joint venture between AirAsia Group and UMG based in Kuala Lumpur, Malaysia. "We want Asian talent to follow their dreams," says Fernandes, "and if the artist is the right fit, we will do our best to make those dreams a reality." —RICHARD SMIRKE

**BACKGROUND**

Under Fernandes' leadership, AirAsia went from two to 250 aircrafts — and not only got out from its \$11 million debt, but generated net sales of over \$2.5 billion last year. To promote the airline and bring in more revenue, he's expanded the business into lifestyle and e-commerce markets. And when he connected with Grainge at the Grammys, he knew it could prove beneficial for both parties; this year, UMG added Southeast Asia headquarters in Singapore. Choudhury, CEO of RedRecords, says that though he and Fernandes fielded pitches from other labels early on, "what Universal can offer on a global scale was apparent to everyone."

**THE ARTISTS**

Jannine Weigel, a 19-year-old Thai singer, actor and influencer who in 2018 signed a recording contract with Universal Music Singapore, became RedRecords' first signee — when Universal agreed to move her over with a new contract. Born in Germany, Weigel moved to Bangkok when she was 10 and started to post covers on YouTube — where she has 3.6 million subscribers. "She has broad appeal beyond Southeast Asia, and that's the goal with every artist we sign," says Adam Granite, UMG's executive vp market development. The label is in talks with "two of the world's top producers" for Weigel's RedRecords debut, due this spring.

**KEY STATS**

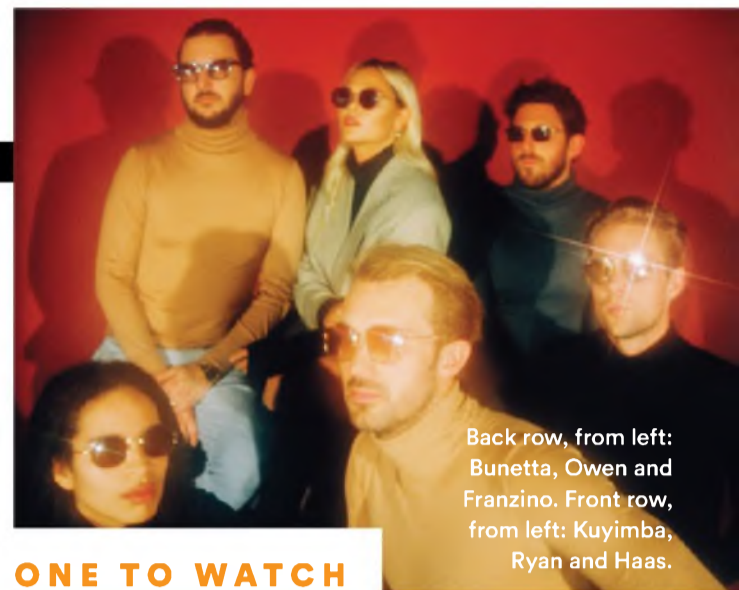
AirAsia currently flies 100 million passengers annually, while its website brings in 65 million unique visitors every month and 3.5 billion a year, according to Granite. The label will use that preexisting audience to grow awareness of RedRecords through in-flight entertainment provided by the label and targeted online marketing. "With the right creative, it could help propel Asian artists across the entire region, and beyond that, the rest of the world," says Granite.



Weigel

**WHAT'S NEXT**

Choudhury wants to keep his team lean for now; RedRecords will have an initial staff of four: Choudhury, a marketing manager, an A&R manager and a general office manager. Beyond growing the label's roster — Choudhury says he has already been "inundated" with local artists wanting to sign — there are plans to build a recording studio in Kuala Lumpur. "The room for growth [in the Asian market] is greater than any other part of the planet," he says, pointing to the global popularity of K-pop as an example of how Asian pop can similarly cross borders. "The world is one now — and we want to be part of that."



Back row, from left: Bunetta, Owen and Franzino. Front row, from left: Kuyimba, Ryan and Haas.

**ONE TO WATCH**

**ASL**

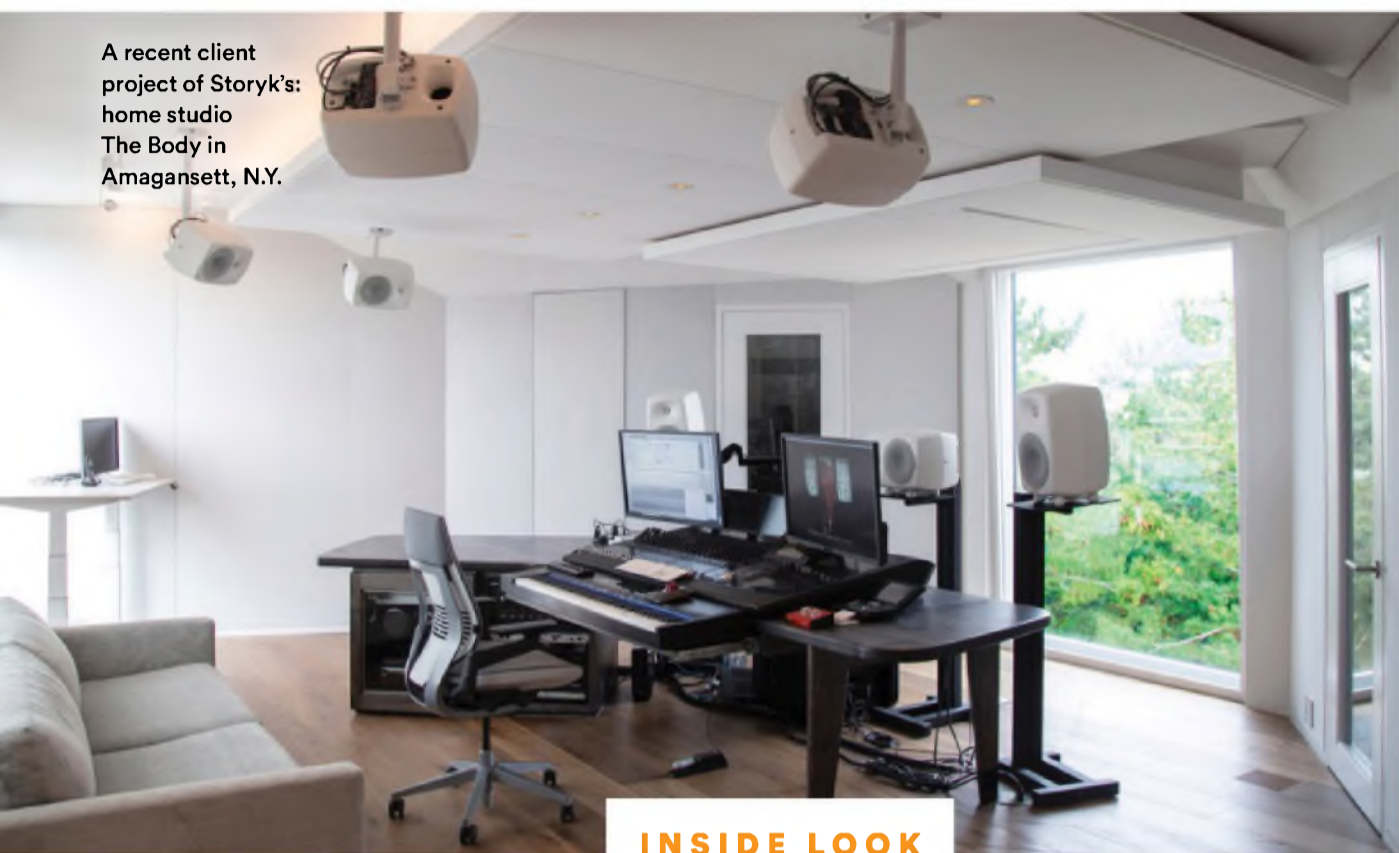
**FROM** Los Angeles  
**AGES** Late 20s to early 30s  
**LABEL** AMLOR Music/Modest! Management

**FOUNDATION** One weekend in 2017, John Ryan, co-writer and producer for acts like One Direction and Maroon 5, invited his friends to a rental home in Malibu, Calif., to help him write music for a then-upcoming film. By 3 p.m. the first day, the group — which consisted of songwriter-producers Shungudzo Kuyimba, Julian Bunetta, Andrew Haas, Ian Franzino, Liza Owen and Teddy Geiger — found their flow with a romantic track, "Off the Market." By 7 a.m. the next day, they had a five-song EP. "At 3 or 4 in the morning, I was like, 'Are we a band?'" recalls Ryan. Kuyimba suggested the name ASL, an acronym for the age/sex/location identifier from the early internet: "It's definitely not the most functional, but neither is Lil Xan 998," she jokes. Six weeks later, they met again for a two-day stay at a cabin in Santa Monica, Calif., creating a second EP.

**PROCESS** Now a six-piece (Geiger joins when she can), ASL meets every six months for 72-hour sessions, choosing a new location each time — and introducing a new set of rules. Kuyimba, who is co-lead singer alongside Ryan, says the two most important are that nothing can be changed once the weekend is over, and everything that's created gets released. "[Our] process is closest to what you think it would be when you dream of being a musician," she says. "When we make music together, all of the bullshit doesn't exist."

**FUTURE** In September 2019, ASL signed with Modest! Management's indie publishing house, AMLOR Music; by the end of January, it will release its debut full-length, *Love Center*. Though coordinating seven schedules hasn't been easy — each member still writes and produces for other artists — ASL played six shows last year, including Lollapalooza Chicago. And while Ryan says some artists have expressed interest in recording ASL's songs, he insists that they release their music themselves. This year, ASL hopes to engage fans in the creation of a future album via livestream, with Ryan saying: "We want to show that if you surround yourself with people that you really love, you can make something beautiful." —TAYLOR WEATHERBY

A recent client project of Storyk's: home studio The Body in Amagansett, N.Y.



INSIDE LOOK

# Electric Feel

Architect-acoustician John Storyk designed Electric Lady Studios 50 years ago; now, he's venturing into podcast spaces and collecting prestigious awards for his work around the world

BY NICK WILLIAMS

**F**IVE DECADES AGO, JOHN Storyk's life "changed on a dime" when he met Jimi Hendrix. The then-22-year-old musician-carpenter had just completed his first design project for New York's Cerebrum nightclub. Hendrix admired the space's aesthetic and asked his manager to track down its designer to work on his own Greenwich Village space that would later become the now iconic Electric Lady Studios. Given the guitarist's involvement, says Storyk, "it was famous before it was even done."

Nearly two decades later, Storyk met his wife and business partner, Beth Walters, an interior/fabric designer, and they co-founded the Walters-Storyk Design Group. WSDG now counts over 60 employees across six offices in the U.S., Germany, Switzerland and Brazil — and after 50 years, Storyk has become a respected figure in the science of sound.

Storyk has designed over 3,500 audiovisual production spaces globally, including commercial studios, educational facilities, multimedia/podcast rooms and even home studios for stars such as JAY-Z, Whitney Houston, Bob Marley and Bruce Springsteen.

More recently, says Storyk, podcast studios have become a larger part of his business, and WSDG is working with podcast players Gimlet, which is owned

by Spotify, and Stitcher. Two of WSDG's 2019 projects — the Zhejiang Conservatory of Music in Hangzhou, China, and Stitcher's studios in New York and Los Angeles — received nominations in the outstanding creative achievement, studio design category for the National Association of Music Merchants' 2020 Technical Excellence & Creativity Awards, to be handed out Jan. 18. Now, WSDG has a half-dozen podcast-facility projects on deck. "Spotify bought Gimlet for over \$300 million," says Storyk. "Somebody thinks there's money there."



Storyk circa 1976.

Storyk hasn't abandoned music studios, though. He recently reunited with Hollywood composer Carter Burwell (*Fargo*, *The Big Lebowski*) to build a studio at Burwell's Hamptons home in Amagansett N.Y., called The Body. (They first collaborated in 1999 on Burwell's Manhattan loft studio.) The Body was added as an extension to the property, which sits on the water, "driving the geometry and shape" of the room, says Storyk. "[Carter] wanted to sit there, mix and look out over panoramic views of the ocean."

While operating in an era where "everybody can have great recording equipment at one-tenth the price," working with Burwell affirms Storyk's core mission: "Studios are supposed to have great technology and acoustics," he says, "but also vibe and emotion and feeling — the very thing I've been doing for 50 years." **D**

## CHARTBREAKER

# TREVOR DANIEL

Thanks to TikTok, "Falling" keeps rising for the R&B breakout

BY JOSH GLICKSMAN

PHOTOGRAPHED BY TAYLOR RAINBOLT

### ● FAKE IT TILL YOU MAKE IT

Inspired by Blink-182's Travis Barker, Houston native Trevor Daniel started playing drums in second grade. By the time he was in high school in 2010, he was making his own music with the computer software program Mixcraft 5, studying YouTube tutorials made by production collective Internet Money. After accidentally (he swears) taking a stick mic home from school one day, he and his friends assembled a bare-bones studio and got to work. "I wrapped a sock around the microphone and duct-taped it to this hanger," recalls Daniel, now 25. "We hung up, like, 20 different colors of blankets — it was so bad."

### ● INTERNET MONEY MOVES

Daniel started uploading music to SoundCloud in 2015, but it was his 2017 track "Pretend" that took off after it was reposted on the YouTube channel SyrebralVibes — it now has over 10 million views. A few months later, Daniel received a message from Internet Money founder Taz Taylor offering to fly him out to Los Angeles. "Taz is the last person I thought would DM me," says Daniel. Within weeks of meeting Taylor, Daniel signed a recording contract with Internet Money/Alamo/Interscope in July 2018 (and amicably parted ways with Internet Money in 2019).

### ● CAN'T STOP 'FALLING'

During Daniel's first studio session with Taylor, the song "Falling" came together in a matter of hours. "That night was just a crazy energy," says Daniel. But when the trap-infused R&B-pop track with Auto-Tuned vocals about heartbreak arrived in October 2018, it did so to little fanfare. In fall 2019, it got another chance thanks to a TikTok challenge that boosted streams and helped the song reach No. 36 on the Billboard Hot 100 in December. (It's No. 31 on the Jan. 11 chart.) "I'm glad it took so long," he says. "A year was perfect timing for me to get mentally prepared. It couldn't have happened better if I tried."

### ● HIDDEN TREASURES

For many, "Falling" is an introduction to Daniel, but his discography is already robust. He put out EPs in 2018 and 2019 and says he has 300 unreleased tracks, roughly 80 of which he thinks are ready to go. But he's not concerned with rushing to release a follow-up hit, instead focusing on his debut album, slated to arrive later this year — he teases that he has been in the studio with Barker and in touch with Bebe Rexha. "I don't see 'Falling' as being the biggest song of my career," says Daniel. "Which song is going to be the next hit? I don't know. But I do know that we've got it. It's in there somewhere." **D**

Daniel photographed Dec. 17, 2019,  
at Blackheart Studio in Los Angeles.

Styling by Juliann McCandless  
Klaos + Conquer button down shirt.



# No. 10

ON BILLBOARD'S HOT RAP SONGS

2020

PREDICTIONS

CITY GIRLS

*Will* **BOSS UP**

AFTER A JAIL STINT, A NEW BABY AND MORE THAN A YEAR APART, JT AND YUNG MIAMI ARE BACK — AND, WITH NEW MUSIC, READY TO PROVE THEY'RE SERIOUS STARS

BY MEAGHAN GARVEY

PHOTOGRAPHED BY DONTÉ MAURICE

JT (left) and Miami of City Girls  
photographed Dec. 4, 2019, at  
Ambient + Studio in Atlanta.

Styling by Law Roach  
Christopher John Rogers dresses.



**T**HE QUALITY Control Music headquarters in Atlanta feels like a fortress — an unmarked, short gray compound with bullet-

proof windows, tucked between a Goodwill and a dog groomer in the uptown Buckhead neighborhood. Through the labyrinth of offices and recording studios at hip-hop's most vital indie label flows a steady stream of rappers, videographers and executives, including Lil Yachty, whose red, beaded braids clack as he shuffles around, shopping for rare Jordans on his phone. A giant flat-screen showing nine cameras' worth of security footage hangs above a separate TV playing sports news. And when a sparkling white Benz truck rolls into one of the frames, I know the littest ladies in rap — JT and Yung Miami of City Girls — have arrived.

Lit within reason, that is: Today is JT's 27th birthday (the Benz was an early gift from Pierre "P" Thomas, Quality Control's co-founder alongside Kevin "Coach K" Lee), but she's due back at the halfway house where she's currently living by the admittedly generous curfew of 5 a.m. The rapper born Jatavia Johnson has been out of federal prison for about seven weeks, having served 16 months for credit card fraud, but her sentence isn't technically over until March. So for now, she's on her best behavior, spending all her time outside the halfway house in the studio, which she has turned into a makeshift bedroom complete with embroidered "CITY GIRLS" pillows. She's all hype energy, cracking jokes and calling everyone "baby."

"The City Girls are not subtle — only reason I'm subtle right now is 'cause I can't do nothing!" yelps JT as she paces around the studio, Styrofoam plate of soul food in hand, nearly knee-length hair swinging around her barely 5-foot frame. "I'm just trying to stay out of jail. But if a bitch try me...!"

Despite her newly hot-pink bob, Yung Miami's been laying low these days, too: A week after JT's release, she gave birth to her second child, a preternaturally adorable baby named Summer Miami whose cherubic curls and doe eyes are, her mother swears, unedited in the photos she shows me. The 26-year-old born Caresha Brownlee is at the moment

trying to convince her publicist to hook Summer up with a Gerber endorsement deal. "I just can't believe how cute this baby is!" marvels the publicist. Yung Miami bats her lashes. "Have you seen me?" she deadpans. "I don't know what's so unbelievable."

For the past 16 months, Miami has served as the public face of rap's coolest new duo: touring solo, shooting videos solo, rocking a tank top airbrushed with JT's face in the video for Drake's "In My Feelings," the Billboard Hot 100-topping hit that featured vocals from the Girls and name-checked them in the hook ("JT, do you love me? Are you riding?"). Less than a year into City Girls' career, 2018's undisputed song of the summer made their budding career skyrocket, a blessing from the king of co-signs. There was just one hitch: Drake put out the song on June 29, the night before JT had agreed to turn herself in to the Tallahassee Federal Correctional Institution in Florida to begin her two-year sentence.

That could have capped the Girls' career before it started. Instead, the ill-fated timing seemed to stoke interest in the duo: Who were these hyperconfident voices snapping, "Fuck that Netflix and chill, what's your net worth?" By the end of 2018, City Girls had debuted at No. 14 on *Billboard's* Emerging Artists chart and scored their first entries on both the Billboard 200 (*Girl Code*) and Hot 100 (the Cardi B collaboration "Twerk"). But the pair's come-up was part of something bigger, too: a watershed moment in 2019 for new female rappers, like their contemporaries Megan Thee Stallion and Saweetie, gaining Hot 100 success.

For the first time in — well, maybe ever — it felt like there was finally space for more than one female rapper to shine. And in the case of City Girls, it was the first time a female rap act had blown up since Salt-N-Pepa three decades prior. Nothing about the Girls felt manufactured or media-trained; their songs sounded like two best friends wilding out and talking trash. "The things they come up with end up going viral because it's hilarious and so many girls relate to it," says Ethiopia Habtemariam, president of Motown Records, which the Girls are signed to as part of the label's joint venture with Quality Control. "But it's just them being their most authentic selves."

With JT out and Miami back at work, they're ready to reap the rewards of their perseverance — to show the world, as JT calls it, "City Girls 2.0." Because they can't just pick up where they left off before JT went away. In a year and a half, she experienced some of her life's brightest and darkest moments, as Miami honed both her bars and her performance skills in real time, partially during the first two trimesters of her pregnancy. They've seemingly raced against the clock at every stage of their career, but they won't have a calm adjustment period: Their long-awaited third album is due in the spring, and they're slated to play both weekends of Coachella.


Meanwhile, the longtime best friends — inseparable since middle school, when they were stirring up trouble in Miami teen clubs — are mostly just happy to be together again. At the top of JT's Twitter timeline is a photo of the duo in twin iced-out "CITY GIRLS" chains, her head resting on Miami's shoulder, with the caption, "Obsessed with her. Same wins, same losses." She can barely contain herself when Miami emerges from an impromptu studio glam session, pink hair tied back in braids. "I love when you like this! You that bitch!" JT gushes as Miami rolls her eyes, smiling. "Girl, you look so pretty — what, it's your birthday, too?" She giggles. "I'm just kidding. It's *our* birthday."

**T**HE MINUTE SHE met Miami, JT knew she wanted to be her friend. "Caresha was one of those young 'It' girls. I was like, 'Yo, she lit as fuck!' " remembers JT, sitting cross-legged in child-size Jordans and gray sweats.

Miami was a grade younger, but already popular on Myspace. Growing up in Opa-Locka — one of the most violent areas of Miami-Dade County — her mom's drug-dealer boyfriend afforded their family a flashy lifestyle. Her mom had grown up with local rap icons Trick Daddy and Trina, the latter of whom is Miami's godmother; going over to Trick Daddy's for a pool party was just a regular Saturday. But what most impressed JT was that Miami's uncle was dating Jacki-O, a local rapper whose best-known song, 2003's "Nookie," was a pussy-power anthem with lines like, "Police pull me over, they

don't write no ticket/All between my legs, trying to lick it."

Life for Miami wasn't exactly as charmed as it appeared: In middle school, around the same time she met JT, her mom went to prison, and Miami moved in with her dad. "With my daddy, it was different; it was like moving from Beverly Hills to the fucking hood," explains Miami softly. "I missed my mama, and I was just going through a lot trying to figure it out. I kind of felt alone." JT's own situation wasn't so different. She grew up in Liberty City, the neighborhood in which 2016's *Moonlight* is set, with a drug-dealer dad who had 16 kids. Her mom was never in the picture. "I was rebellious because I didn't have my mama around — nobody could tell me what to do," she says. "When I started hanging out with Caresha, I was pillar to post. I started running away. I didn't like it at my daddy's house; I didn't like it nowhere no more."



"I just know we gonna have a good 2020," says JT.

SKIMS dress, Giuseppe Zanotti shoes, Versace earrings.



## THE TEAM

### LABELS

#### QUALITY CONTROL MUSIC

Pierre "P" Thomas, CEO  
 Kevin "Coach K" Lee, COO  
 Twin  
 Simone Mitchell

#### MOTOWN/ CAPITOL MUSIC GROUP

Steve Barnett, chairman/CEO,  
 Capitol Music Group  
 Ethiopia Habtemariam,  
 president, Motown Records/  
 executive vp, Capitol Music Group  
 Gabriela Schwartz, senior vp  
 marketing, Capitol Music Group

### AGENTS

#### ICM

Yves C. Pierre  
 Jacqueline Reynolds-Drumm

JT started sleeping at Miami's grandma's house every night after the girls hit the clubs, "sneaking out, fighting, drinking, being grown — doing stuff we had no business doing," says Miami. JT had a little hustle selling hygiene products she would steal from drugstores, until business went south after an ill-conceived scuffle with a CVS loss-prevention staffer. "The people inside told me I was going to jail," recalls JT. "They trying to pull my keys out the car, but you know Altima Coupes got a push start. So I tricked them. I'm like, 'OK, OK, I'm sorry. Just let me pull in and park my car.' Rolled my window up, *skrrrrrt*, pulled off." She wasn't caught, but her sister, who was with her, briefly went to jail.

Even in their boosting days, the Girls carried themselves like bosses. It didn't take long to learn that no matter how much money a man had, he wasn't to be relied on. "You gotta be careful with them dream-

selling-ass men who be like, 'Baby, when I get this, we gonna live it up; now give me \$500,' " rants JT, recalling the "man leeches" of her past. "And these rich n—s will sell you a dream, too, so don't you get it confused. It's a lot of women out here getting drained." And anyway, no man was going to hold you down like your best friend did.

When JT hit up Miami in the summer of 2017 to record a disc track about a neighborhood girl talking shit, it was mostly for want of something to do, though JT had been rapping for a while on her own time. When they got the beat from their producer friend Major Nine — a genius flip of Khia's 2001 hit "My Neck, My Back" — the song immediately went in a different direction. "Give me the cash, fuck a wedding ring!" is the first bar on "Fuck Dat N—a," a solid introduction to City Girls' ethos, though back then they were billing themselves as simply "JT & Yung Miami." It was the first

time either had been in a recording studio, but their attitude was undeniable — the track steadily racked up SoundCloud plays and became a fixture on the southern Florida strip club circuit. Suddenly clubs from Tampa to Jacksonville were asking how much the duo charged for shows; they made up answers on the fly. Raw talent aside, they accidentally had become rappers.

**C**OACH K AND P CUT casually imposing figures on the leather seats in Quality Control's main studio. Coach, with his distinguished salt-and-pepper beard, is the smooth talker; P, with his reserved baritone, the self-described "motivator." Coach built a reputation as an artist manager during the heyday of Atlanta trap, developing the careers of Gucci Mane and Young Jeezy practically from scratch. P had been

running his own small label, Dirty Dolla, when Coach approached him to start their own venture. “As the industry started going to a different place, labels started getting rid of artist development; it was more about data,” says Coach. “So when me and P decided to start the label, it was about: ‘Let’s keep the old way, but coexist with today’s time.’ ”

The same year Quality Control launched, Habtemariam — an Atlanta native herself — was named president of Motown, tasked with bringing new life to one of America’s most storied cultural institutions. “Clearly, there was the history, the music, but there was also something about it being the first African American-owned label that went on to have huge pop success and change the culture of this country,” says Habtemariam. “I wanted to balance the history of it while allowing it to be a platform for new talent.” For that, she knew she had to call Coach.

A year into her tenure as president, Habtemariam brokered a joint venture between Motown and Quality Control, under which Motown and other divisions of Capitol Music Group work and distribute Quality Control signees on an artist-by-artist basis. For the first two years, Habtemariam admits, the arrangement was a bit dicey: The first artist signed under the joint venture was OG Maco, a rapper whose fame would prove fleeting. But as Quality Control signed acts from Lil Yachty and Lil Baby to Migos — the label’s marquee act whose 2017 album *Culture* debuted at No. 1 on the Billboard 200 the same month the Quality Control/Motown deal was announced — and made management deals with Cardi B and Trippie Redd, Habtemariam’s gamble seemed to pay off. The homegrown outfit was breaking artists at a clip some majors couldn’t match. Coach and P’s formula was working, and their ambitions for the label expanded beyond Atlanta.

It was a friend of P’s in Miami, a waitress at a local club, who pulled out her phone and asked him, “Have you heard these girls?” around the same time “Fuck Dat N—a” was blowing up. P was on the fence, but Coach was hooked — the raunchy, boss-bitch raps reminded him of Miami’s godmother, Trina. “When Trina first came out, she had this confidence about the shit she was talking about — you’re like, ‘Who the fuck is this?’ ” says Coach. When he played “Fuck Dat N—a” for Habtemariam, she had a

“We had our little bumps in the road,” says Miami. “But now, I had a baby, and she outta jail — so we gonna come with it.”





different association: the freaky, uptempo party rap of the late '80s and '90s known as Miami bass, made famous by Luther "Uncle Luke" Campbell and 2 Live Crew, the brains behind the first album deemed legally obscene (1989's *As Nasty As They Wanna Be*). It was as if, without even trying, the duo had channeled the full timeline of Miami hip-hop history into something that sounded brand new.

When Coach arranged a meeting with Miami and JT in November 2017, the Girls admit, they had to Google who he was. They had recorded only two songs, but when Coach heard their story, he was sold. "The first thing I asked them was, 'So, where y'all from?'" says Coach with a laugh. "And both of them were like, 'We from the city!' Like, together, with attitude!" After the meeting, the girls had a serious talk. "JT was like, 'Caresha, we can't sign with that man and waste his time. We is not real rappers; we can't take these people's money!'" recalls Miami, sipping a juice box as elegantly as an adult can sip a juice box. "And I was like, 'Bitch, yes, we can! We don't got nothing to lose!'"

The day after their meeting, JT called up Coach with some information she had withheld: She had accepted a plea deal after being arrested in June 2017 for aggravated identity theft and was due for sentencing in a month. To Coach and P, it was a hurdle, but not a deal-breaker — they had worked with Migos back when the trio's Offset was locked up, and there's an argument that the #FreeOffset campaign helped build the group's buzz. "But there was still two Migos, so it was still a group," says P. "With City Girls, it was just one, but we was like, '[Miami] can do it.' We had a plan, and it worked — actually, better than I thought it was gonna work."

Coach and P recruited Drew Findling — the Atlanta-based criminal defense attorney who has represented rappers from Migos to Gucci Mane and who bills himself as the #BillionDollarLawyer — to convince the judge that JT had just signed a record deal, a shot at a new life. The judge agreed to extend her surrender date by six months, giving her time to record. During those months, say Coach and P, JT and Miami lived in the studio, recording two full-length projects — *Period* and *Girl Code*, both released in 2018 — and shooting six music videos. "It was radio

runs, press, photo shoots — there wasn't no time for an off day," says Miami of that time. The hustle helped keep JT distracted, but occasionally she would crack. "One day, we was on a radio run, and she broke down on our way to the station," remembers Miami. "She was just like, 'My mind not on this. I'm thinking about turning myself in, and I gotta go answer these questions?' Like, it's a lot."

With JT beginning her sentence the day after "In My Feelings" dropped, she could only witness City Girls' subsequent explosion secondhand as singles "Act Up" and "Twerk" scaled the Hot 100 (peaking at Nos. 26 and 29, respectively). Still, the best friends talked every day through the inmate messaging service, and JT learned all of Miami's feature verses by heart. City Girls singles hadn't yet shown up in the Trulincs system (the Federal Bureau

ready to talk more deeply about it. "It was some shit I never want to experience again. When you BOP custody, you belong to them," she says, still pacing hyperactive laps around the studio. "Not to say I don't ever want to talk about it. But I think that I need to talk about it when I'm helping other people, not so much like 'me, me, me.'" On the day of her release, Oct. 8, she immediately started writing, and "JT First Day Out" dropped the same night. "Been a real bitch way before the fed case/Yung Miami held me down, that's a bitch ace," she spit, sounding harder than ever.

Coach, P and Habtemariam all get overcome with emotion when they talk about Miami's year and a half representing City Girls alone. The less-experienced rapper of the duo, it took months in the studio for her to feel confident as an artist. "Miami didn't have a window of time to figure things out

women, who tend to lose their minds at the opening stabs of "Take Yo Man" or "Act Up" when the duo performs them live. For all their bars about stealing boyfriends out of spite and racking up charges on hapless men's credit cards, the pair say it is really about girl power. "People get it confused, like, 'City Girls saying, 'Don't be in a relationship!'" says JT. "No. If you gonna be in a relationship, make sure he's a provider. Don't let him use you or drain you. I'm not saying stay 'cause he's rich — just don't let no man suck you dry."

"Being a City Girl is just being a boss-ass bitch," adds Miami. "You don't have to feel nobody but yourself."

"And feel that n—'s pockets," cackles JT.

The Quality Control bosses are pushing for a City Girls album this spring — an official cap to the past two years of drama. But the Girls don't want to rush it, even though they've got more than enough songs recorded — including "You Tried It," on which JT snarls, "I can wait in the car, I ain't tryna meet your mama" over a primo strip-club beat. If the world's going to see the duo together for the first time since it blew up, everything has got to be perfect. "I don't wanna sound crazy, but I just feel like we can do more," says JT. "I just wanna get back to ... not how we was, but how we need to be." So they're still in the studio daily, grinding it out, Miami bringing the baby from time to time and JT crashing in her makeshift bedroom, which is currently overflowing with Louis Vuitton and Chanel bags filled with birthday gifts that would make a scene were they at the halfway house.

As evening fades to night, before the Quality Control team starts heading home for the day, they unbox a grocery-store birthday cake to surprise JT in her studio turned bedroom (where, five minutes before, I witnessed her strip completely naked with zero shame in a room full of at least eight people). JT grins wide beneath designer sunglasses as everyone sings "Happy Birthday." The braces she entered prison with are noticeably gone, and she conducts with her acrylic talons, the same pale pink as Miami's, a fuzzy blue Chanel bag from Lil Baby under her arm. "Let me make a wish, let me make a wish," she says, and waits a full 15 seconds in silence before blowing out the candles. ■

**"For new artists, period, it's super tough. You're in a group with your best friend, and all of a sudden you have to be the one to carry it? That's real friendship."**

—ETHIOPIA HABTEMARIAM, MOTOWN RECORDS/CAPITOL MUSIC GROUP

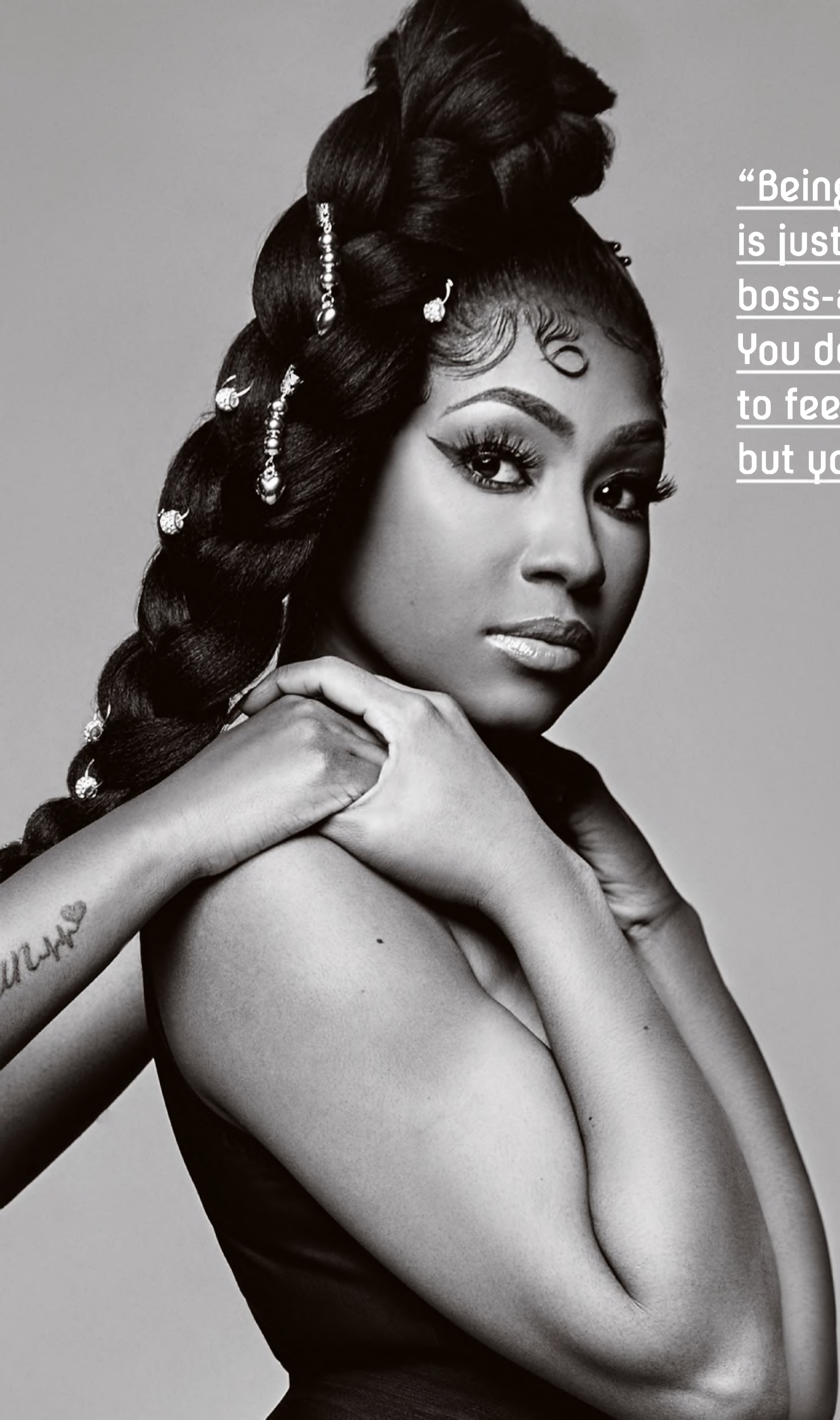
of Prisons' limited computer database, which includes MP3s for purchase) by the time of her release, but according to Miami's mom, their latest, "You Tried It," is now available. (Federal inmates can download only the clean version of a song, however, and listening to a censored City Girls track almost defeats the purpose.) Shirts spray-painted with JT's face popped up in every City Girls video that dropped during her sentence, which JT laughingly admits she got tired of: "You know how dead people get spray-painted on stuff? I ain't dead!"

JT speaks of her time in prison in offhand anecdotes, like how she would regularly get yelled at for absent-mindedly calling the guards "baby." But when I ask her directly, it's clear she's not quite

— she just had to step up to the plate," says Habtemariam. "The 'In My Feelings' video, the tours: She had to carry the load. And she was still developing, learning from a performance standpoint how to do it without a partner there. I was always so proud of her for that. For new artists, period, it's super tough. You're in a group with your best friend, and all of a sudden you have to be the one to carry it? That's real friendship." Coach and P had to beg Miami to stop performing once she hit her third trimester; JT was counting on her, so she was ready to hold it down to the end.

That ride-or-die sisterhood is at the heart of what makes listening to a City Girls song so fun. And it's part of why their music has resonated especially with young





“Being a City Girl  
is just being a  
boss-ass bitch.  
You don’t have  
to feel nobody  
but yourself.”

—YUNG MIAMI

# Mandy Moore Will Own Her Voice



No regrets, with a few exceptions,” sings Mandy Moore on the folksy ballad “Fifteen,” one of 10 tracks on her upcoming album, *Silver Landings* (Verve Forecast, March 6). It’s not hard to discern what those regrets might be. Like most of Moore’s new songs, “Fifteen” (named for the age at which she released her Billboard Hot 100-charting debut single, “Candy”) is baldly confessional. “I’m not a developed enough songwriter at this juncture of my musical life to know how to write about other things,” the now 35-year-old says with a self-deprecating laugh. “I look back at [the younger] version of myself and just want to give her a big hug. I don’t think I really knew what I was in for.”

Twenty years after her bubblegum breakthrough, the pop star turned movie star turned face of one of the decade’s most popular TV dramas (*This Is Us*) is making music on her own terms. Late in 2019, Moore signed with Verve Forecast, where her longtime friend and collaborator Mike Viola is West Coast vp A&R. (He also produced *Silver Landings* and is credited as a co-writer on all its songs.) “I had slight PTSD from being on labels in the past,” says Moore, who adds that she would have just released the album herself without Verve’s offer. “But Verve truly feels like it’s run by a bunch of deeply creative people who aren’t necessarily just concerned with the numbers game.”

At Verve — now run by Universal Classics and Jazz president/CEO Dickon Stainer after Verve Label Group head Danny Bennett’s 2019 departure — Moore’s roots-driven adult pop fits right in with its roster of genre-agnostic singer-songwriter acts. “There’s no template for someone like her at this point, and that’s very cool — she sort of waited it out,” says Jamie Krents, executive vp at the label. “The infrastructure — streaming, direct-to-consumer sales — that exists now actually works in her favor, as [she’s] an artist with both rabid fans and a large latent group who may not even realize she’s still making music.”

Over the decade since her

last album, 2009’s *Amanda Leigh*, Moore was stifled creatively by what she recently told *The New York Times* was psychologically abusive behavior by her ex-husband, Ryan Adams, and she was at a loss for how to get back into the music industry by the time she filed for divorce in 2015. “It was like, the machine has been completely shut down and sold for parts — I wouldn’t even know how to start this thing back up again!” she jokes.

Then *This Is Us* debuted, and Moore found unprecedented success playing a character who’s also a singer stifled by circumstance. “Every time I sang live on set, I felt kind of rusty — but man, it really lit a fire in me again,” she says. “I’d forgotten how much I loved this.” She then started writing with Viola and her new husband, Dawes frontman Taylor Goldsmith. “I felt like I’ve had a whole trove of life lived under my belt I wanted to make sense of through songwriting,” says Moore. “There was a lot of shit I had to unpack as a human, as a woman, as a musician.”

The first song she wrote with Viola and Goldsmith is called “Forgiveness.” She sings, “I wanted to be good enough for you/Until it wasn’t good enough for me,” though she clarifies that it is *not* about Adams. “I wrote those songs, but I don’t think they were for the world to hear — they were for me to get out,” she explains. “I said everything I really wanted to say about that person, and I’m done having them be a part of my life whatsoever moving forward. To me, it’s just about owning my side of the street.”

And in stripping away the toxic relationships, oppressive record deals and pressures facing a former child star, Moore was able to surface a new and stronger creative voice — one that she’s giddy to share, as is clear when she talks about recording live to tape with her “little band” of collaborators. “It may not sound like it’s that big of a deal,” she says, hesitating a moment. “But for me, it was revelatory to be a part of that process — a real rush of adrenaline that I’ve never felt before. I just loved that sense of adventure.” —NATALIE WEINER

ALSO  
COMING



It's a busy time for the ladies of Def Jam: **070 Shake** (center) drops *Modus Vivendi* on Jan. 17, while (from left) **Jhené Aiko's** *Chilombo* and **Teyana Taylor's** *The Album* are expected in February and March, respectively.

## THESE LEGAL CASES COULD CHANGE HOW YOU DO BUSINESS



THE ISSUE	DR. LUKE V. KESHA	SONY ET AL. V. COX COMMUNICATIONS ET AL.	MICHAEL SKIDMORE V. LED ZEPPELIN	EIGHT MILE STYLE V. SPOTIFY	DOWNTOWN MUSIC PUBLISHING ET AL. V. PELOTON INTERACTIVE
THE LOWDOWN	After five years of litigation, their bitter legal battle is due to unfold in a New York federal courtroom.	A court ruled that Cox Communications was liable for the piracy infringement of over 10,000 musical works.	A trustee for the late guitarist of Spirit alleges Zeppelin's "Stairway to Heaven" infringes on the band's 1968 song "Taurus."	Eminem's publisher is suing Spotify, saying it failed to properly license 250 of his songs.	Music publishers filed a \$300 million suit accusing the fitness brand of using songs without proper licenses.
WHAT'S UNRESOLVED	While Kesha dismissed her sexual abuse claims in 2016, Dr. Luke's \$50 million defamation claims against her are still pending.	The decision could affect similar pending cases, such as the ongoing suit 50 labels and publishers have filed against Charter Communications.	The ruling will have broad implications over whether pre-1978 copyright cases should be restricted to the sheet music.	Besides seeking billions in damages, the plaintiff is also arguing that the Music Modernization Act's pre-2018 infringement exemption is unconstitutional.	In turn, Peloton accused the National Music Publishers' Association of violating antitrust law by engaging in price fixing and encouraging publishers not to negotiate with Peloton.
THE UPSHOT	Dr. Luke — who continues to write and produce for a few artists — is hoping a victory will repair his reputation.	The jaw-dropping verdict — Cox has to pay \$1 billion to plaintiffs including the three major label groups and EMI — put other cable/internet providers on notice.	The case could create a precedent regarding what constitutes an original song and whether common elements such as chord progression, if used in an unusual way, are protectable.	It's one of the first legal challenges to the MMA. The publisher's attorney argued the act in its creation allows "retroactive taking of property rights" that violates the due process of right protections.	Peloton's stock price has risen since its initial public offering in October, but the continued use of music in its workout programs will be key to its success.
NEXT STEPS	A trial date is expected to be announced after the court decides on the parties' remaining summary judgment motions.	Cox said in a statement that it plans to appeal the decision.	Attorneys from both sides are awaiting the court's decision on whether it will restrict copyright protection of pre-1978 works to sheet music that was submitted to the Copyright Office.	While the case is still entrenched in discovery, some legal experts say the lawsuit could eventually end up before the Supreme Court.	Peloton has asked the court to hold oral arguments over its antitrust "refusal to deal" claims. The NMPA argues Peloton is trying to turn the licensing issue into a conspiracy case.

—CLAUDIA ROSENBAUM



Netflix will get deep with Taylor Swift in the doc *Miss Americana* (debuting at Sundance on Jan. 23), then revisit the late Queen of Tejano in the upcoming drama *Selena: The Series*.



Disco is in the air: La Roux is readying her first LP in six years (*Supervision*, Feb. 7), while **Dua Lipa** is going retro for spring's *Future Nostalgia*.



**Tame Impala** releases the long-awaited *The Slow Rush* on Feb. 14, then hits the road; **Perfume Genius** (also working on new music) tags along this summer.



Climate change, ancient mythology, nu-metal — it's all there on **Grimes'** first album since 2015, *Miss Anthropocene*, out Feb. 21.



As Justin Bieber preps a new "R&Bieber" album, his "10,000 Hours" collaborators **Dan + Shay** will kick off an arena tour in March.

## TIKTOK WILL REWRITE HOW HITS GET MADE

**LAST YEAR, WHEN RCA** Records executives noticed a surge in streams for Lykke Li's 2018 song "sex money feelings die," they traced the uptick to a fan-made, slowed-down version that TikTok users had been including in thousands of videos — and responded by releasing an official version in October to keep the trend going. Now, as artists like Lizzo and Lil Nas X score massive hits thanks in part to their popularity on the short-form-video app, labels and songwriters are figuring out how to reverse-engineer such viral moments, often from a track's inception.

"If you can visualize some-

thing quickly while listening, it's probably going to work for the platform," says RCA senior vp digital marketing Tarek Al-Hamdouni. That means big bass drops, call-and-response lyrics and pop culture references. In fact, RCA has started releasing new versions of songs with embedded audio from other areas of pop culture exclusively for the platform. To further tap into TikTok tropes, the label recently added a clip from the 2010 movie *Hot Tub Time Machine* to the start of Oliver Heldens and Riton's "Turn Me On," which samples Yaz's 1982 classic "Don't Go." Says Al-Hamdouni, "What we've seen work well is costume

changes, so the idea was [to get users] to start doing transitions into '80s clothing."

Songwriter Jesse Saint John, who co-wrote Lizzo's No. 1 hit "Truth Hurts," thinks the song took off on TikTok because of its instantly quotable "I just took a DNA test" lyric — and he has since seen an uptick in what he calls "hook-y, bad bitch" catchphrases. "If a song has a standout clever line, it's fun to use for your video," he says. But not everything has to be upbeat: Warner Records senior vp fan engagement and digital marketing Elissa Ayadi

says the label found success promoting Disturbed's "Hold on to Memories" on TikTok, where the number of videos featuring the song jumped from only 10 to over 1,000 following a late-2019 campaign. "You wouldn't say this is a band that's TikTok-able, but they had a powerful song [that touched on] depression," she says. "That's TikTok-able because it's something people related to."

Still, TikTok users' tastes are constantly evolving. Al-Hamdouni estimates that memes and challenges have a life span of

about four to six weeks; by the time an artist releases a song, he says, they "might make something the platform has moved on from." Capitol Records artist Loren Gray — TikTok's most-followed person, with over 35 million followers — believes tailoring music to the app only goes so far. "People will ask me to make videos to their songs because they expect them to blow up, but it doesn't necessarily work," she says. "The things that do blow up are authentic and happen organically."

—TATIANA CIRISANO



From left: Li, Gray, Lizzo and Lil Nas X.

MOORE: WE ARE THE RHODOS; A.K.C. DAN: SHAY TAYLOR/HILL/FILMMAGIC; SHAKE: KOURY ANGELO/SHUTTERSTOCK; TAYLOR: GREGG DEBOURE/GETTY IMAGES; SELENA: WINNIE ZUFFANTE/GETTY IMAGES; SWIFT: KEVIN WINTER/GETTY IMAGES; LAPTIP: NEIL GORDON/FUTURE PUBLISHING/SHUTTERSTOCK; EMINEM: EVAN AGOSTINI/INVISIONAP IMAGES; PELOTON: SCOTT HEINS/GETTY IMAGES; LI: SCOTT DUDSELSON/GETTY IMAGES; GRAY: XAVIER COLLIN/PICTUREGROUP/SHUTTERSTOCK; LIZZO: CHELSEA LAUREN/SHUTTERSTOCK; LIL NAS X: STEPHEN LOVEKIN/SHUTTERSTOCK.

# Latin Music Will Level Up — Again

**F**ROM THE SUCCESS OF “Despacito” to the explosive growth of reggaetón and urbano, Latin music has made monumental inroads into the mainstream over the past few years. But there’s perhaps no greater proof that the genre has cemented its place in American pop culture than the Super Bowl LIV halftime show, when Jennifer Lopez and Shakira will take the stage at the Hard Rock Stadium in Miami Gardens, Fla., on Feb. 2.

“This is a great opportunity for Latin music and Latin artists,” says Horacio Ontiveros, CEO of On Air Media Group and a former producer

for ESPN Deportes. “There are a lot of promoters who are finally realizing that there is value in [booking] Latin music talent.”

The performance — expected to feature songs in both Spanish and English, as well as additional Latin artists as possible special guests — is not just a victory lap. Routinely drawing over 100 million viewers stateside, the halftime show is one of the most-watched TV events of the year, and it offers enviable sales and streaming boosts to even the biggest superstars: Following her 2017 performance, Lady Gaga’s song downloads increased by 960%, according to Nielsen Music. “[This year’s show] is a unique event

that will definitely have unmatched numbers during the broadcast,” says Elena Sotomayor, executive vp Latin sponsorship at CMN Entertainment.

And if it does, the ramifications may go well beyond the headliners’ pockets and lead to more collaborations between Latin artists and the worlds of sports, media and advertising. In 2016, ESPN — whose radio division has been broadcasting NFL En Español games in recent years — approached reggaetón duo Alex & Fido to produce an exclusive Spanish-language theme song and incorporated the track into multiple franchises. A 2019 analysis of MLB players’ walk-up music from Fangraphs.com found that Latin pop and reggaetón made up a combined 23% of walk-up songs, more than any genre besides rap; Bad Bunny was the athletes’ top artist, with four of his songs ranking among the 10 most popular.

“Smart brand marketers have already aligned themselves and developed strategy utilizing Latin cultural insights,” says Erik Bankston, head of integrated marketing and branded entertainment at CMN Entertainment. Last year, CMN helped broker a sponsorship deal between Corona and Bad Bunny’s *X 100PRE* tour. In the past, “there wasn’t a beer brand to collaborate with a global artist at this level,” says Sotomayor.

Whatever happens at this year’s halftime show, Ontiveros is confident the NFL’s booking of Lopez and Shakira is not the pinnacle of Latin music’s assimilation, but the kickoff of a new era: “Latin music is coming in full force in the United States.”

— ISABELA RAYGOZA



Shakira (left) and Lopez



It’s a Capitol Records dream team: **Niall Horan** (center), “Someone You Loved” crooner **Lewis Capaldi** (right) and pop upstart **Fletcher** will team up for a North American arena tour starting April 20.



**Lil Dicky**’s FX comedy series, *Dave*, will premiere in March. Don’t be surprised if famous musician pals came in this show based on the rapper’s life.



**Kelly Clarkson** — now a daytime success with *The Kelly Clarkson Show* and its hit “Kellyoke” segments — launches her Las Vegas residency, *Invincible*, on April 1.



**Ozzy Osbourne** voices a villain in *Trolls World Tour* (in theaters April 17), then embarks on an actual world tour in May; Marilyn Manson and Judas Priest will join him.



The **Dixie Chicks** worked on the tentatively titled *Gaslighter* (their first album since 2006) with Jack Antonoff, who says a new *Bleachers* LP is also coming in 2020.



**Paramore**’s **Hayley Williams** announced a solo project in December and has been teasing something called “Petals for Armor” on Twitter.



After team-ups with Gunna (*Drip Harder*) and DaBaby (“Baby”), **Lil Baby** is doing it his own way on debut album *My Turn*, due early this year.

## INDIE PUBLISHERS WILL FLOURISH IN NASHVILLE

### SOMETHING CURIOUS

happened last September: A trio of Nashville executives from the three main performing rights organizations in the United States all announced separate plans to lead new publishing companies. Jody Williams, vp creative at BMI Nashville, revealed he was leaving the organization to start his own firm; Shannan Hatch, who most recently served as vp creative services at SESAC, became president of Fourward Music, the newly launched publishing

wing of management/production company Fourward; and former ASCAP Nashville vp Michael Martin, who left the PRO in June, unveiled Endurance Music Group, backed by Raven Capital Management.

The moves close out a year of high-profile acquisitions and expansions in Music City. In June, Scooter Braun’s Ithaca Holdings, backed by The Carlyle Group, bought Big Machine Label Group in a deal that included its publishing division. The following month, con-

cert promoter/production company Blackbird Presents, with backing from The Raine Group, launched Blackbird Music Publishing Group with offices in Nashville as well as New York and Los Angeles.

So what’s driving all the action? “There is so much content coming out of Nashville, and that is part of the excitement,” says Martin. “It is such a melting pot, with a lot happening musically, even beyond country: We have an indie-rock scene, Americana, Christian, an evolving urban scene.” Streaming,

of course, has also helped make publishing one of the hottest sectors in the industry, with catalog valuations breaking the 20 times multiple level for net publisher’s share (gross profit) — up from a 13 times multiple just a few years ago. “I have never seen so many Nashville songwriters willing to sell their co-publishing or songwriter shares,” says Williams. “People didn’t do that here in Nashville.”

In the past, “the feeling was that country didn’t have the longevity of rock and mainstream pop standards,” says attorney Lisa Alter, of Alter Kendrick & Baron, who has advised some recent major publishing deals, including Mojo Music & Media Group’s

acquisition of the Nashville-based HoriPro Entertainment Group in March. But a host of factors has made the market more attractive to investors. “Country radio is very strong, so that means more performance royalty money,” says one publisher. “Country is crossing over into pop more than ever. And as the publishers, you are likely to get bigger chunks of the songs because Nashville only has two or three songwriters in the room.”

The flurry of activity in publishing has many wondering if they should try to cash in sooner rather than later. As one publishing dealmaker recalls a songwriter saying, “Twenty years from now, I don’t think my songs will be worth anything near what they are now.”

— ED CHRISTMAN



Martin

Williams

Hatch

# LICENSING WILL GET WITH THE TIMES

SEVEN YEARS AGO, WHEN SIMON Sollberger was launching the online health/fitness coaching app Pear Sports, record labels wouldn't play. It was impossible to license music to accommodate cross-fades between songs, and snippets of tracks that could be jumbled into a workout were out of the question. Says Sollberger, "It was like, 'Let's see if you can get an appointment with the labels,' and the appointment was six months out. The writing on the wall was, 'It's going to be a nightmare to get them to agree to this format.'"

Then, three years ago, Peloton broke the dam, licensing music for over 13,000 online fitness classes for its exercise bikes — and today, labels and publishers are aggressively seeking new frontiers for licensing beyond TV, movies and advertisements. "The thing that gets me up in the morning is nontraditional categories," says Bryan Stone, Universal Music's senior vp digital strategy and business development.

"It has been expanding for years," notes Primary Wave founder/CEO Larry Mestel, who's working with Shinola on an upcoming line of Smokey Robinson watches.

Fitness remains the hottest new sector. Pear Sports was able to secure music deals three years ago with the help of Feed.fm, a go-between for rights holders and licensees. Weav customizes playlists and song speeds for running and skiing workouts, and startup Tonal offers Pandora-style genre stations as part of its home-fitness devices. "The holy grail of fitness right now is to provide the right workout to the right person at the right time," says Feed.fm founder/CEO Jeff Yasuda. "An obvious corollary is to provide the right music to the right person at the right time."

Rights holders have come around to more bespoke opportunities: Music-lesson services Fender Play and Guitar Tricks license songs for instructional videos; Marshmello performed a Fortnite in-game "virtual concert" last February that drew 10 million players; some gas stations provide music at their pumps. "The music industry has been rebounding for the past couple of years, and many people tie that directly to Spotify," says BMI assistant vp digital licensing Evan Parness. "But it's not just one music service — it's diversification."

Licensing for these opportunities is mostly standard: A fitness company contacts both label and publisher and makes a deal for on-demand digital streaming rights; a gas station has to license performance rights from BMI, ASCAP or SESAC to air music in a public space; and companies that offer users radio stations based on certain genres must pay for an internet-only radio license. Peloton paid \$2.8 million for music in 2019, but after it allegedly used Ariana Grande and Drake songs in workout videos without the required licenses, the National Music Publishers' Association sued the company for \$150 million. "It's really tough to do this," says NMPA president/CEO David Israelite. "Even a company as well-funded and innovative as Peloton is going to have its travails."

Ryan Vance, Tonal's chief content officer, is still optimistic: "It's great to see the labels actually beginning to understand the landscape and make deals they wouldn't have made 10 years ago." —STEVE KNOPPER

# REUNIONS WILL RULE



	THE PUSSYCAT DOLLS	MY CHEMICAL ROMANCE	RAGE AGAINST THE MACHINE	AVENTURA
<b>WHAT THEIR DEAL WAS</b>	With mid-'00s pop hits like "Buttons," "Don't Cha" and "When I Grow Up," The Pussycat Dolls offered a more rhythmic, stateside answer to British girl group forebears like the Spice Girls and Girls Aloud.	No history of '00s emo can be written without MCR, as Gerard Way & Co.'s theatrical, post-hardcore approach resulted in genre classics like 2006's <i>The Black Parade</i> before a 2013 disbanding.	Before the advent of nu-metal, Rage mixed rap, rock and politically charged lyrics to become one of the defining bands of the 1990s. Its members have since soldiered on in groups like Audioslave and Prophets of Rage.	The bachata quartet became one of the most commercially successful Latin groups of all time before announcing a hiatus in 2011; leading man Romeo Santos subsequently became a huge solo star.
<b>YEARS OFF</b>	10	7	9	4
<b>FUTURE PLANS</b>	A trek dubbed the Unfinished Business Tour kicks off in the United Kingdom in April. The group also teased new music during a U.K. <i>X Factor</i> performance.	After launching its reunion with a one-off Los Angeles show in December, the band members announced a handful of overseas dates for early 2020.	A trio of tuneup dates in March will lead into the group's triumphant return to Coachella, where it is headlining for the first time since 2007.	A nine-date U.S. arena tour begins Feb. 6 in Los Angeles. It's Aventura's first series of shows since a 2016 outing.
<b>2020 STAKES</b>	Despite an uneven solo career, de facto PCD leader Nicole Scherzinger has endured as a celebrity, most recently as a judge on <i>The Masked Singer</i> . If this outing captures the magic of last year's Spice Girls reunion, her solo prospects could be renewed.	Even at the height of its popularity, MCR was never a surefire arena headliner. But given the effusive response to its reunion and MCR's palpable influence on modern alt-rock, the band could score its highest-grossing tour to date this year.	Even if Rage's latest reunion doesn't lead to the group's first full-length since 2000's <i>Renegades</i> , the band — especially fiery frontman Zack de la Rocha — will likely be one of the most vocal acts speaking out in the run-up to the 2020 presidential election.	Santos' profile has grown as Latin pop has become more present in the U.S. mainstream; with 11 top 10 hits on the Hot Latin Songs chart, Aventura could dominate boxscores and expand its legacy as one of the genre's most important acts of the 2000s. —JASON LIPSHUTZ

## MUSIC PODCASTS WILL ENTER THE PRESTIGE ERA

AS SPOTIFY INVESTED HEAVILY IN podcasting in 2019 — including a deal with Barack and Michelle Obama's Higher Ground production company reportedly worth over \$10 million — labels were also getting in on the action. In April, Universal Music Group announced a partnership with Wonderly to produce original audio content based on its catalog; the following month, Sony Music Entertainment unveiled a partnership with renowned podcast producers Laura Mayer and Adam Davidson to create shows across a variety of formats and genres.

"It's still early days as far as revenue is concerned," says UMG executive vp content strategy and operations Barak Moffitt, "but we're really interested in what's happening in the space as an opportunity for our artists and their visions, personalities and stories to reach fans in new ways."

Perhaps no figure dominates the music-podcast conversation quite like Joe Budden, the retired rapper whose

wildly popular *The Joe Budden Podcast* became a Spotify exclusive in 2018 and frequently makes headlines for his unfiltered takes on other rappers. Yet all kinds of artists have used talk programming to grow their audiences. Thanks to her award-winning food podcast, *Table Manners*, British soul singer Jessie Ware will release her first cookbook in March. Last year, indie singer-songwriter Bhi Bhiman rolled out his topical album *Peace of Mind* as a nine-episode series that featured interviews with thought leaders about the songs' lyrical themes. "Because of the popularity of political podcasts and society/culture podcasts, it kind of fits in there," he told *Billboard* in 2019.

Some companies, however, are combining original music and podcasts in surprising ways. Last fall, Tenderfoot TV, which produces a slate of true crime and anthology podcasts, announced a partnership with indie label Lakeshore Records to release soundtracks of its podcast scores.

And then there's iHeartMedia's *Bear and a Banjo*, which told the story of a fictional folk duo through voice actors like Dennis Quaid and a soundtrack co-written by Jason "Poo Bear" Boyd (Justin Bieber, Mariah Carey) and produced by T Bone Burnett. The ambitious podcast, which premiered in October and unveiled new episodes and stand-alone songs on a weekly basis, hints at the storytelling possibilities of the form.

"With the best creators in the world working with almost total creative freedom and the ability to test ideas fast in front of audiences at scale, podcasting is a gold mine of good new ideas," says iHeart Podcast Network president Conal Byrne.

And at a time when Hollywood has found success by both adapting podcasts for the screen (*Dirty John*, *Homecoming*) and greenlighting projects based around legacy artists' catalogs (*Bohemian Rhapsody*, *Rocketman*), music-focused podcasts that could live on in other forms are already a priority. Says Moffitt: "We're investing considerable time and energy into mining our catalog to develop ideas that could potentially have derivative life in film and TV."

—MICAH SINGLETON





# THE INDUSTRY WILL WATCH GREG MAFFEI'S NEXT MOVE

He may be a relative newcomer to the music business — but with significant stakes in a portfolio of its biggest companies, the Liberty Media CEO has become a power that major labels and indies alike can't ignore

BY STEVE KNOPPER • ILLUSTRATION BY DAVID DESPAU

**A**CROSS THE HUGE VIDEO SCREEN SPANNING the stage at Manhattan's TimesCenter, a ragtag rock band strides in slow-mo: white-haired singer in a T-shirt, tight jeans, smoky eye makeup and Freddie Mercury mustache; guitarist in black leather pants; another guitarist in a cowboy hat too big for his head; and a guy in a black jumpsuit and gold chains whose role is unclear. They perform what sounds like a famous Queen song, then sit down for interviews.

But something's not quite right about this installment of *Behind the Music*. For one, the singer is way off-key; for another, the song is called "Capitalist Rhapsody," with the usual "Galileo!" chorus changed to "Oh Rapino! Oh Rapino!" This is not some scrappy band of rock'n'rollers — it's a parody video by the brain trust of a cable giant that's gradually and quietly preparing to dominate the music business: Greg Maffei, the 59-year-old president/CEO of Liberty Media; Courtnee Chun, Liberty's chief portfolio and senior vp investor relations; Mark Carleton, a senior



adviser; and Albert Rosenthaler, chief corporate development officer. And this is no episode of some backstage drama music show: It's Liberty's much anticipated Investor Day, where Maffei's team annually rolls out a central parody skit, usually riffing on music, and the crowd takes a break from checking stocks on laptops to applaud politely.

Once Maffei and crew have finished their shenanigans, it's up to Michael Rapino, president/CEO of Live Nation — the dominant concert promoter, of which Liberty owns 33% — to steer things back to business. "I'm going to take all that rebellious energy and pack it into a blue suit and 14 boring slides," he dryly tells the crowd. "That seems to be what we do up here." Rapino has appeared in Investor Day skits before, noticeably cringing a few years ago while clinking a cowbell as Maffei and company riffed on Will Ferrell's "(Don't Fear) The Reaper" skit from *Saturday Night Live*. (He declined to comment for this story.)

Unlike Rapino, Maffei is a music industry outsider. He did not start his career as a DJ, he never produced a concert in college, and his tastes run middle-of-the-road boomer — John Mayer, Dead & Company, Billy Joel. He's a Republican, a longtime John McCain supporter who donated to President Donald Trump's 2017 inauguration but who also has donated to Democratic candidates in his home state of Colorado. For years, the industry has regarded him as a sort of cowtown curiosity, a brilliant investor with an unlimited checkbook who buys damaged properties like SiriusXM (Liberty owns 71%), Live

Nation, Pandora (now fully owned by Sirius) and iHeartMedia (5%), then turns them around. He has a goofy, dad-joke sense of humor and seems genuinely tickled to take his turn at playing a rock star. Maffei has set up Investor Day as a kind of "Woodstock for media investors," as Christopher J. Marangi, Gabelli Funds' co-chief information officer, puts it.

"Look, I'm a suit; let's be real," says Maffei a few months ahead of Investor Day, wearing his more standard uniform of a blue button-down at his Englewood, Colo., office. "We try to show some amusement value."

But his Investor Day focus on rock'n'roll wasn't just a joke. In 2020, Maffei is poised to steer Liberty into far greater influence in the music business. In a speech that same morning in late November, he made a case for audio — not video — as "a more attractive space where we are spending our time and dollars." Less than a month later, *The Wall Street Journal* reported that Liberty asked the U.S. Department of Justice to approve an expansion of its 5% investment in broadcast giant iHeartMedia into a controlling stake — and a dominant position in concerts, broadcast radio and SiriusXM to go with its own streaming service, Pandora.

Soon enough, Maffei's outsider approach could put him at the center of the music business. With a controlling stake in iHeart (which is not a sure thing: the DOJ reportedly has antitrust concerns about one company owning the dominant AM-FM and satellite radio broadcasters), Liberty might be able to play concerts, streaming and satellite/broadcast radio off one

another, plus smaller divisions like its QVC-owned Katy Perry footwear line. Allen Kovac, manager of Mötley Crüe and head of indie label Eleven Seven, envisions a Liberty "dashboard" in which customers stream via Pandora and buy tickets through Live Nation. "It's going to take a little while to perfect, but it will be one of the single best things that happened in the music business since Spotify," he says. New York promoter John Scher sees echoes of the late Robert Sillerman's early-2000s SFX rollup of promoters, venues and radio in which stations promote concerts. Jerry Mickelson, president/CEO of Chicago promoter Jam Productions, agrees and adds: "Sillerman was flying by the seat of his pants, but Liberty's much smarter."

Maffei only hints at the possibilities for vertical integration among these divisions. "Thank you for the credit that we've got a great master plan," he says. "I don't think it's been quite that well thought out. We'll see if there are things where they can touch each other." A Dartmouth College-educated, Harvard Business School-trained dealmaker, he argues that unlike those entrenched in the music business, he has an uncluttered way of looking at things; he saw the potential in a Sirius-Pandora merger, then talked longtime Sirius CEO Jim Meyer into the idea. "A lot of times, businesses are very much focused on 'How do I get from here to there?'" he adds. "I'm a little less held to that standard of 'What do I have to do this quarter?'"

So why not stack Live Nation in the same division as Formula One racing so, as Maffei (vaguely) put it during Investor Day, "synergistic things can

**From left: Maffei at the Allen and Co. media conference in 2015; with Red Bull Racing Team principal Christian Horner (far left) and Chase Carey, group chairman of Formula One (a Liberty Media property) at the Mexican Grand Prix in 2019.**

happen"? Why not consider merging content (Howard Stern's Sirius show, iHeartRadio podcasts) with distribution (Pandora streaming, iHeart's 850 broadcast stations), similar to what Netflix and Disney are doing? Why not add a controlling iHeart stake so Liberty could, if it wants to take full advantage of its holdings, broadcast Live Nation concerts to radio listeners everywhere?

Regardless of how Liberty uses its music properties in tandem, owning large stakes of Live Nation, Ticketmaster, iHeartMedia, SiriusXM and Pandora could well give the company a key competitive advantage: user data. "This is what Netflix has been so great at," notes Josh Hill, a Minneapolis investor in Liberty. "They use that data to see what's popular, to invest in content, to make the platform more popular — which makes it worth more money."

Maffei won't offer details on how Liberty might use that information, but he is clearly bullish on the music business as a whole — and ready to take advantage however he can. "You're absolutely seeing a renaissance," he says. "Technology threatened the traditional record business, but it now has also created new business models. Nobody was buying a new album from the 1980s — now they're maybe listening to something from the '80s that I'm getting paid for in a way that I wasn't before. That's

huge.” On Investor Day, he told CNBC that “the good news for us is we are a serious player in audio.” And soon, Liberty may get much more serious.

**P**EGGY JOHNSON vividly remembers her first Live Nation board of directors meeting back in 2013. Then executive vp of Qualcomm Technologies, Johnson, a self-proclaimed introvert, found a room “full of Type A entertainment and finance individuals.” She quietly explained to Maffei, who had invited her onto the board, that she preferred to work in small groups. “He didn’t try and turn me into one of *them*,” recalls Johnson, now Microsoft executive vp business development. “He allowed me to be just who I was.”

Maffei has a way of putting people at ease. When I first met him several months ago at Liberty’s headquarters outside Denver — a three-story brick-and-cement building that looks like a castle — he calmly reassured me when a plane from the nearby airport appeared headed directly for the window of the room we sat in. “The only time it drives you crazy is when the F-16s land,” he said. “They’re like three times as loud as any other plane that comes through here.” At Investor Day, when an analyst wondered whether Google could drive other streaming companies out of business, Maffei was similarly soothing, saying: “That’s a fairly dystopian view of the future, my friend.”

When it comes to music, Maffei acknowledges his experience is limited. He played trombone and piano as a kid and occasionally attends concerts with newish music biz friends like Rapino, Meyer, Maverick’s Guy Oseary and Irving Azoff. He considered journalism before landing early on at investment bank Dillon Read, where, the *Journal* reported, he engineered a refrigerator-company sale to Citicorp. He took over Citibank’s Pay ‘N Pak Stores and liquidated them in a year-and-a-half. Such moves brought him to the attention of then-Microsoft treasurer Mike Brown, who hired him as director of business development and investments in 1993.

“He could lead by teaching,” says the retired Brown. “If he gets on a wrong track for a few minutes, he doesn’t have trouble admitting that. Bill Gates was like that. He doesn’t need all the oxygen in the room.” Maffei’s wheeling and dealing intensified at Microsoft, where he

steered the company into a \$1 billion Comcast stake and helped create the Microsoft-NBC joint venture MSNBC. Later, he was co-president/CFO of Larry Ellison’s Oracle. “If I have a talent,” says Maffei, “it’s a lot of intellectual curiosity about different things and a reasonable ability to juggle balls.”

That intensity isn’t limited to the office. Living in Colorado, he used to ski 20 nights every season. (His four kids — two in their early 20s and teenage twins — used to race.) “I don’t see him taking a nap,” says John Hickenlooper, the former Colorado governor and U.S. Senate candidate — and long-time Maffei drinking buddy — whose wife, Robin, is Liberty’s vp corporate development. “When I was governor, I’d call him up sometimes and ask his advice, and all of a sudden, he’d be shouting into the phone: ‘That’s not a foul! That was a terrible call!’ And he’d be pacing the sidelines of one of his children’s sporting events.”

**Maffei is clearly bullish on the music business as a whole — and ready to take advantage however he can. “You’re absolutely seeing a renaissance,” he says.**

Even at home, Maffei can’t resist some competitive ribbing. His sons — the oldest is in finance, and the twins are mostly into soccer and hip-hop — like to tease him when he asks about whatever new rapper they might be streaming: “Daddy, isn’t that Billy Joel?” On one recent evening, Maffei finally had his revenge. When one of the 16-year-olds was listening to an old rock’n’roll tune, Maffei appeared out of nowhere with a characteristic quip. “You can’t believe the counter-rip I got to give him,” he recalls. “‘You know that’s Billy Joel, right?’”

That competitive spirit is usually lighthearted in intent, but it sometimes rubs music business colleagues the wrong way. “He is a sort of combative-bully type of a person,” says a senior music industry executive who knows him well. “It’s a business strategy that has worked well for him.

People are afraid of him because he can extract revenge in many ways because of all the different businesses that he controls.” With a controlling iHeart stake potentially in Liberty’s mix, this tendency is, to some, worrying. “Any company that gets too big and controls too much wipes out competition to a large degree,” says Scher, who, as an indie promoter, regularly battles Live Nation for shows. “It’s hard competing against them, and if they have the extra clout of having radio support in markets that I promote, it’s going to make it even more difficult to break through.”

Maffei exhibited what Ted Kalo of the Artist Rights Alliance calls a “pugilistic chief executive” personality in late 2018. Although the Music Modernization Act received widespread music business support, it ran counter to SiriusXM’s interests — Meyer wrote in *Billboard* that Sirius shouldn’t pay royalties for pre-1972 songs when AM and FM stations

gling to avoid bankruptcy. It was one of Maffei’s earliest deals as Liberty CEO, one which ushered the cable giant (owned by Colorado billionaire John Malone) into the music business and road-tested his idea of combining content and distribution, like Netflix and Disney+ do today. By 2018, he had declared an interest in buying a large stake in Universal Music Group. Maffei calls Vincent Bolloré, whose family controls much of the board of UMG parent Vivendi, a “very impressive” and “very cagey guy.” He couldn’t talk him into the deal and says he’s unsure that UMG will ever sell, although Chinese tech giant Tencent bought 10% of the company at the end of 2019.

The one type of music business property Liberty does not own is actual music — neither master recordings nor publishing. But SiriusXM and iHeart develop their own on-air content every day, for which the broadcast companies pay relatively little. The senior executive close to Maffei says he believes labels and publishers “have too much power in the industry,” and through Liberty’s varied music assets, he’s trying to gain “some leverage back against them.”

Malone, Liberty’s reclusive founder and chairman, pays close attention to Maffei’s music deals and signs off on all of them, but at 78, he isn’t as active in the negotiations as he had been for decades. (He has gamely appeared in Maffei’s Investor Day videos — in November, he sang a few Queen notes off-key.) And thanks to his lucrative holdings in other areas, Malone, known for his patience as an investor, encourages Maffei’s long game in the music business. For example, in June 2018, Liberty tried unsuccessfully to buy 40% of iHeartMedia as it emerged from bankruptcy — but now the opportunity may have returned due to the broadcast giant’s low share price. Says Minneapolis investor Hill: “I’m sure what they’re thinking is, ‘If we were ever going to try it, now is our time.’”

That could be the music business story of early 2020, but Maffei is more ambiguous. “We have a permission slip to say, ‘OK, what might work in a year or two? What might work in five years?’” he says. “Well, we’ll be here, hopefully, and we’ll be able to do something smart and take advantage of it then.” Or, as Maffei sang more succinctly in his Freddie Mercury getup on Investor Day: “Deals will come! Deals will go! Sell them high! Sell them low!”

# The Players

## Aerosmith Is MusiCares' 2020 Person Of The Year

AHEAD OF THE GRAMMY WEEK GALA ON JAN. 24, STEVEN TYLER AND JOE PERRY DISCUSS THE BAND'S CHARITABLE ARM, JANIE'S FUND, ALONGSIDE NONPROFIT PARTNER YOUTH VILLAGES' PATRICK LAWLER AND RICHARD SHAW

BY GARY GRAFF

**O**N JAN. 24, AEROSMITH will be honored as the 2020 MusiCares Person of the Year during The Recording Academy's 30th-anniversary benefit gala. The Rock & Roll Hall of Fame inductees will be honored for their philanthropic achievements and join an elite group of past award recipients that includes Dolly Parton, Fleetwood Mac, Tom Petty, Lionel Richie, Bob Dylan and Carole King. Always a Grammy Week highlight, the annual reception will include a silent auction and tribute concert with performances by Foo Fighters, H.E.R., Alice Cooper, Jonas Brothers and others. The honor is fitting, as this year marks the group's 50th anniversary as a band, and the second year of its *Deuces Are Wild* residency, which will continue at Las Vegas' MGM Park Theater through June, followed by an arena/stadium tour of Europe. The residency, which grossed \$45 million in 2019, is just a fraction of the band's total live haul of \$524.3 million, according to Billboard Boxscore.

Among the songs on the residency's

set list is "Janie's Got a Gun," a 1990 anthem for trauma and abuse victims co-written by frontman Steven Tyler and bassist Tom Hamilton that reached No. 4 on the Billboard Hot 100 and spent 18 weeks on the chart. The hit appeared on the band's 10th studio album, 1989's *Pump*, which is tied as the group's top-selling studio set, with RIAA-certified sales of 7 million in the United States. In 1991, the socially conscious track earned the band its first Grammy for best rock performance by a duo or group.

Tyler spent nine months crafting the lyrics, which were inspired by his own experience in a recovery program in the '80s, where he heard a story of a woman who had battled addiction after being abused by her father.

Today the power anthem continues to live on through the act's philanthropic organization, Janie's Fund, which Tyler established in 2015 to coincide with the song's 26th anniversary. He partnered with the Atlanta-based Youth Villages, a nonprofit organization dedicated to helping emotionally and behaviorally troubled

girls across America. With more than \$7.5 million raised from over 3,500 supporters in 40-plus countries, the fund has provided 167,000 days of counseling and trauma care for over 1,200 girls and their families.

"One in five girls will be sexually abused before the age of 18, which we all know is underreported, and the first step toward addressing this issue is being able to talk about it openly and honestly," says Youth Villages chief development officer Richard Shaw. "These issues are often hiding in plain sight."

The organization established two Janie's Houses, in Douglasville, Ga., and Bartlett, Tenn., which provide 24-hour medical care, therapy and housing for up to 14 women and girls at a time. Community gardens, drumming yurts, horse barns and playgrounds are among the activities available to residents. "Steven is very supportive of experiential therapies — arts programs, West African therapeutic drumming," says Shaw.



Top: Aerosmith on *The Tonight Show* Starring Jimmy Fallon in 2018. Above, clockwise from top: Hamilton, Whitford, Perry, Tyler and Joey Kramer circa 1975.

"He started as a drummer and will tell you about how these girls speak to him through their drumming in ways they can't verbally."

Ahead of the gala, bandmates Tyler and Joe Perry discussed Janie's Fund and what's next alongside Shaw and Youth Villages CEO Patrick Lawler.

**Steven, what was your initial inspiration for Janie's Fund?**

**STEVEN TYLER** In the 1980s I was in a recovery program where I met so many women who had experienced incredibly painful and debilitating sexual, mental and physical abuse. Those events put them on a path of suffering that led to anything from abusing drugs to self-harm to many other self-destructive behaviors to mask the pain. It was also around that time that I wrote the song "Janie's Got a Gun," which tells the story of a young girl who is abused by her father. Over the 30 years since that song was released, I've often thought about what could be done to prevent this kind of abuse.

We started Janie's Fund to give a voice to the thousands of victims who haven't had one. It's an incredible organization and has become my life's work and a huge part of my legacy.

**How important was it, and is it, to have someone with Steven's celebrity involved?**

**RICHARD SHAW** Aerosmith is the greatest rock'n'roll band in American history, with a following in the millions. From the time we started, Steven has dedicated time, energy and resources. His entire life has been focused on this for the last five years. He has fans who feel deeply moved by him being so committed to this issue. That has amplified the number of people talking about abuse in this country. This has given them a platform and a voice.

**The band has thrived across five decades. What has been the biggest insight with younger demographics?**

**PATRICK LAWLER** Our kids all know Steven as a judge on *American Idol*, not the Steven who we grew up with. **SHAW** If you ask them to tell you 10 songs by Aerosmith, they can't. They can't tell you who it is when they hear "Dream On," but when they see Steven's face they know him. *Idol* did a lot to make him much more visible and viable for a whole new generation.

**Your *Deuces Are Wild* residency will marks its first anniversary in April. Why Sin City, and why now?**

**JOE PERRY** We've played Vegas at all the different venues, but the residency is a different audience on the Strip. We thought, "Let's try and put up a show that's the rock'n'roll equivalent

to Cirque du Soleil or David Copperfield." There's real pressure there, almost like playing Madison Square Garden or Glastonbury [Festival] — the feeling that you have to be on your toes every night. And people come to see us from all over the world. We're entertainers and they want to be entertained, so we give it up every night. Long may it continue.

**MusiCares helps musicians struggling with addiction. Aerosmith has gone through so much there, very publicly. What is your perspective on that struggle today?**

**PERRY** When we decided to put the band back together after [guitarist] Brad [Whitford] and I had left, the most important thing was to see if we still had it. So we toured bare bones that summer, and realized that the one thing we had to fix was everybody's old habits and overdoing the partying. We had burned every bridge we could — we had to buy our way out of the Columbia recording deal. Nobody wanted to give us a record deal, and the promoters were very wary about booking us. The only people that were there for us were the fans. They came out to see us, and we were encouraged by that. We gave them everything we had and realized we could give a lot more if we changed that old style of life.

**At the time, not many rockers talked openly about sobriety. Were you worried it could affect your success?**

**PERRY** Not many bands were getting



Tyler (center) and Lawler (far right) with Youth Villages board members and residents at the opening of the Janie's House in Bartlett, Tenn., in 2019.

clean, and we were worried we would lose fans, but they cared more about our music than if we were still getting high. We've had our ups and downs. I'd like to say that everybody has been sober since that day and time in 1984 but I can't. It's a journey, not a destination, and everybody has to do it for themselves.

**Youth Villages' LifeSet program has helped over 9,000 young adults aging out of state custody transition to living independently. Why is this such an important facet to the organization?**

**SHAW** When girls turn 18, they age

out of the foster care system and are essentially kicked to the curb. Steven felt it was an enormous disservice, and equated it to aftercare in rehab. When you get clean, you have to continue to have support.

**Steven, what has been the most rewarding part of Janie's Fund?**

**TYLER** Not only do we help girls and young women overcome their trauma, but we also ensure that they really thrive. What I'm most proud of are the results we're delivering to transform the lives of thousands of fearless young women. **B**

## MusiCares' \$66M Safety Net For Creators

**I**n 1991, two years after The Recording Academy formed MusiCares, the charitable organization threw its first Person of the Year gala, honoring David Crosby. MusiCares provides support to musicians and those working in the industry dealing with financial, medical and personal hardships.

Since its inception, MusiCares has donated over \$66 million to help those in need and serviced more than 66,000 clients. "For more than 30 years, MusiCares has existed to safeguard the health and well-being of the music community, recognizing the humanity behind the industry and the human behind the artist," says Recording



Dugan

Academy president/CEO Deborah Dugan, who also serves as president/CEO of its charitable arm. "The Person of the Year gala continues to be a crucial part of the well-being of the music industry. A humanitarian organization at its heart, we recognize that partners like Aerosmith

and the long list of iconic honorees enable us to further our vision." Person of the Year recipients are honored by their fellow musicians through song, often providing one-of-a-kind performances, and, in the case of Bob Dylan in 2015, a riveting, extremely personal 30-minute speech, which is believed to be the longest Dylan has ever spoken in public.


MusiCares, which has earned four

stars — the highest ranking — from Charity Navigator, the top charity evaluator in the United States, also emphasizes addiction recovery programs for clients in need. Since 1997, over 12,000 people have visited one of MusiCares' 794 Safe Harbor Rooms during a music festival, awards show or live event, to gain additional support for their recovery. For the past 14 years, MusiCares has offered weekly recovery support groups in seven U.S. cities, and it has also stepped in to assist following natural disasters, including hurricanes Katrina, Sandy, Harvey and Irma.

Ahead of Aerosmith's honor on Jan. 24, Dugan aims to raise "record-breaking funds" to protect the lives of its many creators, "the lifeblood of our community." —MELINDA NEWMAN



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
		<b>1</b>	<b>#1</b> JACKBOYS	CACTUS JACK/EPIC	1	1
2	2	2	POST MALONE	REPUBLIC	1	184
4	1	3	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	1	71
7	3	4	LIZZO	NICE LIFE/ATLANTIC/AG	2	37
9	7	5	DABABY	SOUTHCOST/INTERSCOPE/IGA	2	38
13	20	6	BTS	BIGHIT ENTERTAINMENT	1	169
1	4	7	HARRY STYLES	ERSKINE/COLUMBIA	1	27
10	16	8	RODDY RICCH	BIRD VISION/ATLANTIC/AG	8	4
11	11	9	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	1	148
6	6	10	TAYLOR SWIFT	REPUBLIC	1	284
5	10	11	JUICE WRLD	GRADE A/INTERSCOPE/IGA	1	85
24	21	12	ED SHEERAN	ATLANTIC/AG	1	282
20	25	13	MAROON 5	222/INTERSCOPE/IGA	1	288
25	33	14	TRAVIS SCOTT	CACTUS JACK/GRAND HUSTLE/EPIC	1	191
21	22	15	LEWIS CAPALDI	VERTIGO/CAPITOL	11	33
19	24	16	KHALID	RIGHT HAND/RCA	1	148
34	34	17	DRAKE	DVO SOUND/REPUBLIC	1	288
18	19	18	JONAS BROTHERS	REPUBLIC	1	44
29	36	19	HALSEY	CAPITOL	1	212
23	18	20	THE BEATLES	APPLE/CAPITOL/UME	3	111
28	15	21	ARIANA GRANDE	REPUBLIC	1	256
40	32	22	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	254
33	40	23	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	8	86
45	43	24	DAN + SHAY	WARNER MUSIC NASHVILLE/WMN	11	110
35	41	25	THE WEEKND	XD/REPUBLIC	1	234
46	28	26	QUEEN	HOLLYWOOD	1	88
43	37	27	LIL NAS X	COLUMBIA	3	42
36	38	28	CAMILA CABELLO	SYCO/EPIC	1	155
51	50	29	KANE BROWN	RCA NASHVILLE/SMN	2	133

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
27	39	30	SELENA GOMEZ	INTERSCOPE/IGA	2	217
41	47	31	TONES AND I	BAD BATCH/ELEKTRA/EMG	31	10
64	45	32	YOUNG THUG	YOUNG STONER LIFE/300/ATLANTIC/AG	8	109
59	52	33	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	1	256
60	53	34	SHAWN MENDES	ISLAND	1	256
52	42	35	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/EMG	1	172
47	46	36	ARIZONA ZERVAS	ARIZONA ZERVAS/COLUMBIA	36	9
3	26	37	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	257
32	51	38	YOUNGBOY NEVER BROKE AGAIN	NEVERBROKE AGAIN/ATLANTIC/AG	2	75
58	59	39	DUA LIPA	WARNER	10	87
48	49	40	CHRIS BROWN	CBE/RCA	1	236
56	58	41	OLD DOMINION	RCA NASHVILLE/SMN	10	150
65	57	42	JASON ALDEAN	MACON/BROKEN BOW/BBMG	1	266
		<b>RE-ENTRY</b> 43	<b>BRUNO MARS</b>	ATLANTIC/AG	1	272
						
70	71	44	SAM SMITH	CAPITOL	1	191
77	72	45	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	10	146
78	66	46	YNW MELLY	YNW MELLY/300/AG	35	27
62	70	47	MUSTARD	10 SUMMERS/INTERSCOPE/IGA	47	23
63	65	48	SHAED	PHOTO FINISH	38	22
-	64	49	TWENTY ONE PILOTS	FUELED BY RAMEN/EMG	1	244
30	76	50	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	2	115

NO. 1

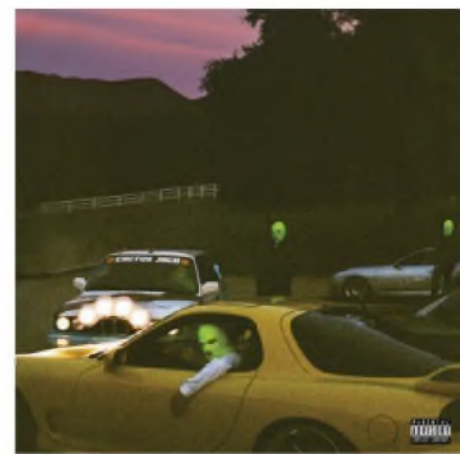
JACKBOYS

Jackboys debut at No. 1 on the Artist 100 as the hip-hop collective led by Travis Scott bows atop the Billboard 200 with its self-titled set (see page 54).



LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
HOT SHOT DEBUT	1	<b>#1</b> JACKBOYS	CACTUS JACK/EPIC		JACKBOYS	1	1
3	2	RODDY RICCH	BIRD VISION/ATLANTIC/AG		Please Excuse Me For Being Antisocial	1	4
6	3	POST MALONE	REPUBLIC		Hollywood's Bleeding	1	17
1	4	HARRY STYLES	ERSKINE/COLUMBIA		Fine Line	1	3
9	5	SOUNDTRACK	WALT DISNEY		Frozen II	1	7
5	6	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA		When We All Fall Asleep, Where Do We Go?	1	40
10	7	YOUNG THUG	YOUNG STONER LIFE/300/ATLANTIC/AG		So Much Fun	1	20
20	8	DABABY	SOUTHCOST/INTERSCOPE/IGA		KIRK	1	14
11	9	TAYLOR SWIFT	REPUBLIC		Lover	1	19
28	10	SUMMER WALKER	LVRN/INTERSCOPE/IGA		Over It	2	13
30	11	TRIPPIE REDD	TENTHOUSAND PROJECTS		A Love Letter To You 4	1	6
19	12	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN		What You See Is What You Get	1	8
33	13	YOUNGBOY NEVER BROKE AGAIN	NEVER BROKE AGAIN/ATLANTIC/AG		AI YoungBoy 2	1	12
35	14	CAMILA CABELLO	SYCO/EPIC		Romance	3	4
34	15	JUICE WRLD	GRADE A/INTERSCOPE/IGA		Goodbye & Good Riddance	4	85
26	16	LIZZO	NICE LIFE/ATLANTIC/AG		Cuz I Love You	4	37
41	17	ROD WAVE	ALAMO/IGA		Ghetto Gospel	10	9
32	18	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA		Dont Smile At Me	14	106
45	19	POST MALONE	REPUBLIC		beerbongs & bentleys	1	88
44	20	LEWIS CAPALDI	VERTIGO/CAPITOL		Divinely Uninspired To A Hellish Extent	20	33
39	21	JUICE WRLD	GRADE A/INTERSCOPE/IGA		Death Race For Love	1	43
47	22	ED SHEERAN	ATLANTIC/AG		No.6 Collaborations Project	1	25
37	23	QUEEN	HOLLYWOOD		Greatest Hits	11	367
51	24	TRAVIS SCOTT	CACTUS JACK/GRAND HUSTLE/EPIC		ASTROWORLD	1	74
60	25	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC		Scorpion	1	79
52	26	CHRIS BROWN	CBE/RCA		Indigo	1	27
48	27	YNW MELLY	YNW MELLY/300/AG		Melly vs. Melvin	8	6
50	28	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN		This One's For You	4	135
64	29	LIL NAS X	COLUMBIA		7 (EP)	2	28
49	30	ARIANA GRANDE	REPUBLIC		Thank U, Next	1	47
24	31	BLAKE SHELTON	WARNER MUSIC NASHVILLE/WMN		Fully Loaded: God's Country	2	3
65	32	MUSTARD	10 SUMMERS/INTERSCOPE/IGA		Perfect Ten	8	27
81	33	<b>GREATEST GAINER</b> TONES AND I	BAD BATCH/ELEKTRA/EMG		The Kids Are Coming (EP)	33	13
59	34	KHALID	RIGHT HAND/RCA		Free Spirit	1	39
67	35	POST MALONE	REPUBLIC		Stoney	4	160
29	36	THE BEATLES	APPLE/CAPITOL/UME		Abbey Road	1	342
75	37	DABABY	SOUTHCOST/INTERSCOPE/IGA		Baby On Baby	7	44
46	38	ELTON JOHN	ROCKE T/ISLAND/UME		Diamonds	7	112
72	39	LIL TECCA	GALACTIC/REPUBLIC		We Love You Tecca	4	18
58	40	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG		Hamilton: An American Musical	3	223
93	41	SHAWN MENDES	ISLAND		Shawn Mendes	1	84
77	42	LIL TJAY	COLUMBIA		True 2 Myself	5	12
73	43	NF	NF REAL MUSIC/CAROLINE		The Search	1	23
100	44	JONAS BROTHERS	REPUBLIC		Happiness Begins	1	30
78	45	XXXTENTACION	BAD VIBES FOREVER		?	1	94
98	46	ED SHEERAN	ATLANTIC/AG		÷ (Divide)	1	148
83	47	TORY LANEZ	MAD LOVE/INTERSCOPE/IGA		Chixtape 5	2	7
74	48	KHALID	RIGHT HAND/RCA		American Teen	4	148
113	49	DOJA CAT	KEMOSABE/RCA		Hot Pink	19	9
105	50	VARIOUS ARTISTS	QUALITY CONTROL/MOTOWN/CAPITOL		Quality Control: Control The Streets, Volume 2	3	20

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
121	51	MORGAN WALLEN	BIG LOUD		If I Know Me	35	66
110	52	VARIOUS ARTISTS	DREAMVILLE/INTERSCOPE/IGA		Dreamville & J. Cole: Revenge Of The Dreamers III	1	26
106	53	A BOOGIE WIT DA HOODIE	HIGHBRIDGE THE LABEL/ATLANTIC/AG		Hoodie SZN	1	54
69	54	CREEDENCE CLEARWATER REVIVAL	FANTASY/CONCORD		Chronicle: The 20 Greatest Hits	22	452
104	55	OLD DOMINION	RCA NASHVILLE/SMN		Old Dominion	9	10
114	56	CARDI B	THE KSR GROUP/ATLANTIC/AG		Invasion Of Privacy	1	91
RE	57	SOUNDTRACK	WALT DISNEY		Frozen	1	135
129	58	DAN + SHAY	WARNER MUSIC NASHVILLE/WMN		Dan + Shay	6	80
122	59	LIZZO	NICE LIFE/ATLANTIC/AG		Coconut Oil (EP)	31	24
57	60	NLE CHOPPA	NLE CHOPPA/WARNER/UNITED MASTERS		Cottonwood	57	2
84	61	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN		Traveller	1	225
89	62	SOUNDTRACK	FOX/20TH CENTURY FOX/ATLANTIC/AG		The Greatest Showman	1	108
109	63	THE BEATLES	APPLE/CAPITOL/UME		1	1	401
127	64	TREVOR DANIEL	INTERNET MONEY/ALAMO/IGA		Homesick (EP)	64	7
66	65	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND/UME		Legend: The Best Of...	5	607
66	66	FLEETWOOD MAC	WARNER BROS./RHINO		Rumours	1	353
120	67	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC		Take Care	1	357
131	68	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG		Luv Is Rage 2	1	123
123	69	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA		DAMN.	1	142
95	70	JOURNEY	COLUMBIA/LEGACY		Journey's Greatest Hits	10	597
62	71	JASON ALDEAN	MACON/BROKEN BOW/BMG/BBMG			9	2
118	72	KANYE WEST	G O O D /DEF JAM		JESUS IS KING (Soundtrack)	1	10
NEW	73	SUNDAY SERVICE CHOIR	INC		Jesus Is Born	73	1
143	74	MEEK MILL	MAYBACH/ATLANTIC/AG		Championships	1	57
177	75	<b>NEW</b> MAREN MORRIS	COLUMBIA NASHVILLE/SMN		GIRL	4	43
134	76	KEVIN GATES	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG		I'm Him	4	14
108	77	FABOLOUS	DESERT STORM/DEF JAM		Summertime Shootout 3: Coldest Summer Ever	7	5
173	78	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC		Views	1	192
151	79	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN		Experiment	1	60
154	80	BAD BUNNY	RIMAS		X 100PRE	11	54
99	81	TYLER, THE CREATOR	COLUMBIA		IGOR	1	33
159	82	POLO G	COLUMBIA		Die A Legend	6	30
92	83	LAUREN DAIGLE	CENTRICITY/12TONE		Look Up Child	3	69
107	84	J. COLE	DREAMVILLE/ROC NATION/COLUMBIA		2014 Forest Hills Drive	1	265
152	85	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA		Evolve	2	132
115	86	TOM PETTY AND THE HEARTBREAKERS	MCA/GEFFEN/UME		Greatest Hits	2	338
188	87	FRENCH MONTANA	BAD BOY/EPIC		MONTANA	25	4
133	88	LADY GAGA & BRADLEY COOPER	INTERSCOPE/IGA		A Star Is Born (Soundtrack)	1	65
RE	89	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA		World War Joy	65	3
119	90	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/EMG		Pray For The Wicked	1	80
140	91	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA		good kid, m.A.A.d city	2	375
179	92	LIL BABY & GUNNA	YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL		Drip Harder	4	65
183	93	THE WEEKND	XO/REPUBLIC		Starboy	1	162
162	94	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA		Curtain Call: The Hits	1	477
90	95	AC/DC	COLUMBIA/LEGACY		Back In Black	4	392
76	96	XXXTENTACION	BAD VIBES FOREVER/EMPIRE		Bad Vibes Forever	5	4
189	97	THE WEEKND	XO/REPUBLIC		Beauty Behind The Madness	1	226
112	98	LANA DEL REY	POLYDOR/INTERSCOPE/IGA		Norman Fucking Rockwell!	3	18
174	99	TAYLOR SWIFT	BIG MACHINE/BMLG		1989	1	264
NEW	100	G HERBO	MACHINE ENTERTAINMENT GROUP		Sessions	100	1



## Jackboys Jumps In

Having taken advantage of a sleepy release schedule on Dec. 27, 2019, the Travis Scott-led *Jackboys* album pops in at No. 1 on the Billboard 200. The brief seven-track set starts with 154,000 equivalent album units earned in the week ending Jan. 2, according to Nielsen Music. Of that sum, 79,000 were in album sales, with the vast majority of that figure owed to sales driven by dozens of merchandise/album bundles.

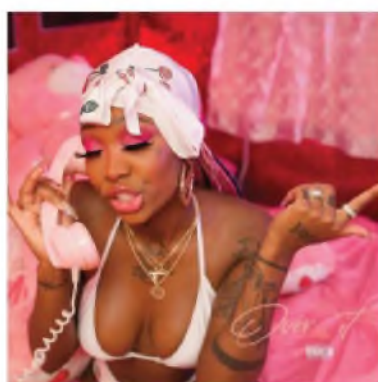
Beyond its album sales sum of 79,000, *Jackboys*' streaming-equivalent album units total 74,000 (equating to 97.1 million on-demand audio streams for the album's tracks) and track-equivalent album units equal 1,000.

*Jackboys* is one of just three albums released Dec. 27 to debut on the new chart. It's joined by G Herbo's *Sessions* at No. 100 (8,000 units) and LIL PHAG's *The Final Album* at No. 128 (7,000).

—KEITH CAULFIELD



LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/PROMOTION LABEL	Title	PEAK POS.	WKS. ON CHART
101	101	<b>FRANK SINATRA</b>	FRANK SINATRA ENTERPRISES/CAPITOL/UME		Ultimate Sinatra	32	91
182	102	<b>XXXTENTACION</b>	BAD VIBES FOREVER/EMPIRE			17	2
80	103	<b>MICHAEL JACKSON</b>	EPIC/LEGACY		Thriller	1	399
RE	104	<b>FALL OUT BOY</b>	ISLAND	Believers Never Die, Volume Two: Greatest Hits		59	3
42	105	<b>SOUNDTRACK</b>	LUCASFILM/WALT DISNEY		Star Wars: The Rise Of Skywalker	42	2
RE	106	<b>SOUNDTRACK</b>	WALT DISNEY		Moana	2	162
175	107	<b>2PAC</b>	AMARU/DEATH ROW/INTERSCOPE/UME		Greatest Hits	3	305
117	108	<b>LANA DEL REY</b>	POLYDOR/INTERSCOPE/IGA		Born To Die	2	338
185	109	<b>ARIANA GRANDE</b>	REPUBLIC		Sweetener	1	72
141	110	<b>TWENTY ONE PILOTS</b>	FUELED BY RAMEN/EMG		Blurryface	1	242
RE	111	<b>TRAVIS SCOTT</b>	GRAND Hustle/EPIC	Birds In The Trap Sing McKnight		1	173
145	112	<b>ADELE</b>	XL/COLUMBIA			21	446
RE	113	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC		More Life	1	145
116	114	<b>MAC MILLER</b>	WARNER		Swimming	3	74
191	115	<b>NF</b>	NF REAL MUSIC/CAPITOL/CAROLINE		Perception	1	117
7	116	<b>PENTATONIX</b>	RCA	The Best Of Pentatonix Christmas		7	10
RE	117	<b>THOMAS RHETT</b>	VALORY/BMLG		Center Point Road	1	30
97	118	<b>ARIANA GRANDE</b>	REPUBLIC		k bye for now (swt live)	97	2
RE	119	<b>21 SAVAGE</b>	SLEIGHTER GANG/EPIC		I Am > I Was	1	53
124	120	<b>KACEY MUSGRAVES</b>	MCA NASHVILLE/UMGN		Golden Hour	4	72
167	121	<b>LADY ANTEBELLUM</b>	BMLG		Ocean	11	7
170	122	<b>EAGLES</b>	ASYLUM/ELEKTRA/RHINO		Their Greatest Hits 1971-1975	1	307
171	123	<b>ELVIS PRESLEY</b>	RCA/SONY STRATEGIC MARKETING GROUP/LEGACY		The Essential Elvis Presley	42	27
157	124	<b>GUNS N' ROSES</b>	GEFFEN/UME		Appetite For Destruction	1	216
RE	125	<b>MEGAN THEE STALLION</b>	1501 CERTIFIED/300/AG		Fever	10	29
196	126	<b>SZA</b>	TOP DAWG/RCA		Ctrl	3	134
RE	127	<b>LIL MOSEY</b>	MOGUL VISION/INTERSCOPE/IGA		Certified Hitmaker	12	7
RE	128	<b>ELLA MAI</b>	10 SUMMERS/INTERSCOPE/IGA		Ella Mai	5	63
130	129	<b>NIRVANA</b>	SUB POP/DGC/GEFFEN/UME		Nevermind	1	454
153	130	<b>MELANIE MARTINEZ</b>	ATLANTIC/AG		K-12 (Soundtrack)	3	15
199	131	<b>KANE BROWN</b>	ZONE 4/RCA NASHVILLE/SMN		Kane Brown	5	161
RE	132	<b>TAYLOR SWIFT</b>	BIG MACHINE/BMLG		reputation	1	110
RE	133	<b>NIPSEY HUSSLE</b>	ALL MONEY IN NO MONEY OUT/ATLANTIC/AG		Victory Lap	2	49
RE	134	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC		Nothing Was The Same	1	314
RE	135	<b>BRUNO MARS</b>	ELEKTRA/EMG		Doo-Wops & Hooligans	3	451
RE	136	<b>IMAGINE DRAGONS</b>	KIDINAKORNER/INTERSCOPE/IGA		Night Visions	2	375
147	137	<b>METALLICA</b>	BLACKENED/RHINO		Metallica	1	555
NEW	138	<b>LIL PHAG</b>	LIL PHAG		The Final Album (EP)	138	1
RE	139	<b>FRANK OCEAN</b>	BOYS DON'T CRY		Blonde	1	159
172	140	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b>	HIDEOUT/CAPITOL/UME		Greatest Hits	8	310
RE	141	<b>ED SHEERAN</b>	ATLANTIC/AG			x	285
RE	142	<b>H.E.R.</b>	MBK/RCA		H.E.R.	23	114
13	143	<b>VINCE GUARALDI TRIO</b>	FANTASY/CONCORD		A Charlie Brown Christmas (Soundtrack)	13	80
RE	144	<b>LIL BABY</b>	QUALITY CONTROL/MOTOWN/CAPITOL		Harder Than Ever	3	83
RE	145	<b>BAZZI</b>	ZZZ/AMCOSMIC/ATLANTIC/AG		Cosmic	14	89
RE	146	<b>WALE</b>	MAYBACH/WARNER		Wow... That's Crazy	7	11
RE	147	<b>TAME IMPALA</b>	MODULAR/INTERSCOPE/IGA		Currents	4	22
178	148	<b>BTS</b>	BIGHIT ENTERTAINMENT		Map Of The Soul: PERSONA	1	32
2	149	<b>MICHAEL BUBLE</b>	143/REPRISE/WARNER		Christmas	1	82
139	150	<b>THE BEACH BOYS</b>	CAPITOL/UME		Sounds Of Summer: The Very Best Of The Beach Boys	16	191



10

**SUMMER WALKER**  
Over It

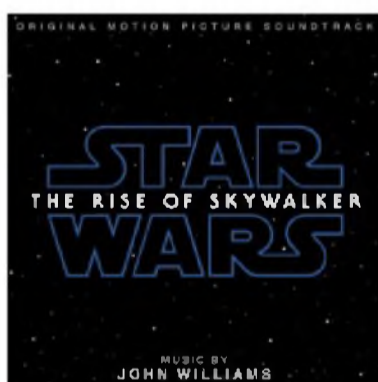
In this post-holiday adjustment period on the chart, even a small unit decline of 5% can land a big positional jump, as *Over It* leaps 28-10. Other similar rises: Rod Wave's *Ghetto Gospel* (41-17, down 3%) and Lil Tjay's *True 2 Myself* (77-42, down 4%).



33

**TONES AND I**  
The Kids Are Coming

The set reaches the top 40 for the first time (15,000 equivalent album units earned in the week ending Jan. 2; up 13%), powered by the hit single "Dance Monkey," which reaches a new peak on the Billboard Hot 100 (climbing 14-7).



105

**SOUNDTRACK**  
Star Wars: The Rise of Skywalker

This is the first of the nine soundtracks in the main *Star Wars* film saga to miss the top 20. Of those nine albums, six reached the top 10, including the highest-peaking of the bunch, 1977's *Star Wars* (No. 2 for three weeks).

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/PROMOTION LABEL	Title	PEAK POS.	WKS. ON CHART
RE	151	<b>THE NOTORIOUS B.I.G.</b>	BAD BOY/RHINO		Greatest Hits	1	203
RE	152	<b>RIHANNA</b>	WESTBURY ROAD/ROC NATION		ANTI	1	201
RE	153	<b>LIL WAYNE</b>	YOUNG MONEY/REPUBLIC		Tha Carter V	1	64
86	154	<b>TOOL</b>	TOOL DISSECTIONAL/VOLCANO/RCA		Fear Inoculum	1	16
RE	155	<b>BRYSON TILLER</b>	TRAPSOUL/RCA		TRAPSOUL	8	203
4	156	<b>MARIAH CAREY</b>	COLUMBIA/LEGACY		Merry Christmas	3	91
RE	157	<b>RODDY RICCH</b>	BIRD VISION/ATLANTIC/AG		Feed Tha Streets II	67	54
RE	158	<b>KANYE WEST</b>	ROC-A-FELLA/DEF JAM		My Beautiful Dark Twisted Fantasy	1	117
RE	159	<b>J BALVIN &amp; BAD BUNNY</b>	UNIVERSAL MUSIC LATINO/UMLE		Oasis	9	25
163	160	<b>FLEETWOOD MAC</b>	WARNER BROS.		Greatest Hits	14	146
RE	161	<b>THE STEVE MILLER BAND</b>	CAPITOL/UME		Greatest Hits 1974-78	18	33
RE	162	<b>SAM SMITH</b>	CAPITOL		In The Lonely Hour	2	284
176	163	<b>THE BEATLES</b>	APPLE/CAPITOL/UME		The Beatles [White Album]	1	212
RE	164	<b>JOJI</b>	88RISING/I2TONE		BALLADS I	3	57
RE	165	<b>BILLY JOEL</b>	COLUMBIA/LEGACY		The Essential Billy Joel	15	172
96	166	<b>QUEEN</b>	HOLLYWOOD		Bohemian Rhapsody (Soundtrack)	2	63
RE	167	<b>BRUNO MARS</b>	ATLANTIC/AG		24K Magic	2	155
RE	168	<b>KODAK BLACK</b>	DOLLAZ N DEALZ/ATLANTIC/AG		Dying To Live	1	52
102	169	<b>PINK FLOYD</b>	PINK FLOYD/LEGACY		The Dark Side Of The Moon	1	949
136	170	<b>MIRANDA LAMBERT</b>	VANNER/RCA NASHVILLE/SMN		Wildcard	4	9
RE	171	<b>TYLER, THE CREATOR</b>	COLUMBIA		Flower Boy	2	63
RE	172	<b>GUNNA</b>	YOUNG STONER LIFE/300/AG		Drip Or Drown 2	3	43
RE	173	<b>YNW MELLY</b>	YNW MELLY/300/AG		I Am You	20	48
RE	174	<b>TRIPPIE REDD</b>	TENTHOUSAND PROJECTS		Life's A Trip	4	45
RE	175	<b>MIGOS</b>	QUALITY CONTROL/MOTOWN/CAPITOL		Culture II	1	97
RE	176	<b>SHAED</b>	PHOTO FINISH		MELT	132	10
RE	177	<b>ZAC BROWN BAND</b>	ROAR/SOUTHERNGROUND/ATLANTIC/AG		Greatest Hits So Far...	20	240
RE	178	<b>EMINEM</b>	SHADY/AF TEMERATH/INTERSCOPE/IGA		Kamikaze	1	66
RE	179	<b>OZUNA</b>	AURA/SONY MUSIC LATIN		Nibiru	41	4
RE	180	<b>CHANCE THE RAPPER</b>	CHANCE THE RAPPER		The Big Day	2	21
195	181	<b>TWENTY ONE PILOTS</b>	FUELED BY RAMEN/EMG		Trench	2	63
RE	182	<b>JASON ALDEAN</b>	MACON/BROKEN BOW/BMG/BBMG		Rearview Town	1	86
RE	183	<b>SUPERM</b>	SM/CAPITOL		SuperM: The 1st Mini Album (EP)	1	10
RE	184	<b>BROCKHAMPTON</b>	QUESTION EVERYTHING/RCA		GINGER	3	5
RE	185	<b>FIVE FINGER DEATH PUNCH</b>	PROSPECT PARK		A Decade Of Destruction	29	96
RE	186	<b>MARSHMELLO</b>	JOY TIME COLLECTIVE		Marshmello: Fortnite Extended Set	45	43
RE	187	<b>HOZIER</b>	RUBYWORKS/COLUMBIA		Hozier	2	180
RE	188	<b>MAROON 5</b>	222/INTERSCOPE/IGA		Red Pill Blues	2	106
126	189	<b>THE BEATLES</b>	APPLE/CAPITOL/UME		Sgt. Pepper's Lonely Hearts Club Band	1	229
RE	190	<b>PLAYBOI CARTI</b>	AWGE/INTERSCOPE/IGA		Die Lit	3	79
RE	191	<b>FUTURE &amp; JUICE WRLD</b>	GRADE A/INTERSCOPE/FREEBANDZ/IGA/EPIC		Future & Juice WRLD Present... WRLD ON DRUGS	2	32
8	192	<b>NAT KING COLE</b>	CAPITOL/UME		The Christmas Song	7	49
RE	193	<b>IMAGINE DRAGONS</b>	KIDINAKORNER/INTERSCOPE/IGA		Origins	2	51
71	194	<b>SOUNDTRACK</b>	MARVEL/HOLLYWOOD		Guardians Of The Galaxy: Awesome Mix Vol. 1	1	140
181	195	<b>BTS</b>	BIGHIT ENTERTAINMENT		Love Yourself: Answer	1	56
RE	196	<b>TRIPPIE REDD</b>	TENTHOUSAND PROJECTS		A Love Letter To You 3	3	48
186	197	<b>KIDZ BOP KIDS</b>	KIDZ BOP/RAZOR & TIE/CONCORD		Kidz Bop 40	97	7
RE	198	<b>ADELE</b>	XL/COLUMBIA			25	177
RE	199	<b>JUSTIN BIEBER</b>	SCHOOLBOY/RAYMOND BRAUN/DEF JAM		Purpose	1	154
RE	200	<b>DARYL HALL JOHN OATES</b>	RCA/LEGACY		The Very Best Of Daryl Hall John Oates	34	66

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
	1	<b>#1</b> JACKBOYS	CACTUS JACK/EPIC	JACKBOYS	1
1	2	HARRY STYLES	ERSKINE/COLUMBIA	Fine Line	3
2	3	BILLIE EILISH <sup>2</sup>	DARKROOM/INTERSCOPE/JGA	When We All Fall Asleep, Where Do We Go?	40
4	4	SOUNDTRACK	WALT DISNEY	Frozen II	7
3	5	TAYLOR SWIFT <sup>▲</sup>	REPUBLIC	Lover	19
5	6	THE BEATLES <sup>12</sup>	APPLE/CAPITOL/UME	Abbey Road	119
8	7	LIZZO <sup>●</sup>	NICE LIFE/ATLANTIC/AG	Cuz I Love You	37
18	8	POST MALONE	REPUBLIC	Hollywood's Bleeding	17
6	9	BLAKE SHELTON	WARNER MUSIC NASHVILLE/WMN	Fully Loaded: God's Country	3
14	10	BILLIE EILISH <sup>▲</sup>	DARKROOM/INTERSCOPE/JGA	Dont Smile At Me	52
8	11	SOUNDTRACK	LUCASFILM/WALT DISNEY	Star Wars: The Rise Of Skywalker	2
NEW	12	LIL PHAG	LIL PHAG	The Final Album (EP)	1
13	13	SOUNDTRACK <sup>▲</sup>	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	269
12	14	QUEEN <sup>8</sup>	HOLLYWOOD	Greatest Hits	312
10	15	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	What You See Is What You Get	8
41	16	SUPERM	SM/CAPITOL	SuperM: The 1st Mini Album (EP)	13
15	17	TOOL	TOOL DISSECTIONAL/VOLCANO/RCA	Fear Inoculum	17
19	18	JASON ALDEAN	MACON/BROKEN BOW/BMG/BBMG	Greatest Hits	9
21	19	BOB MARLEY AND THE WAILERS <sup>15</sup>	TUFF GONG/ISLAND/UME	Legend: The Best Of...	449
25	20	CREEDENCE CLEARWATER REVIVAL <sup>10</sup>	FANTASY/CONCORD	Chronicle The 20 Greatest Hits	330
17	21	FLEETWOOD MAC <sup>20</sup>	WARNER BROS./RHINO	Rumours	175
22	22	MICHAEL JACKSON <sup>33</sup>	EPIC/LEGACY	Thriller	180
23	23	PINK FLOYD <sup>15</sup>	PINK FLOYD/LEGACY	The Dark Side Of The Moon	275
36	24	LANA DEL REY <sup>▲</sup>	POLYDOR/INTERSCOPE/JGA	Born To Die	164
47	25	LANA DEL REY	POLYDOR/INTERSCOPE/JGA	Norman Fucking Rockwell!	15
38	26	CAMILA CABELLO	SYCO/EPIC	Romance	4
59	27	BTS	BIGHIT ENTERTAINMENT	Map Of The Soul: PERSONA	38
27	28	ELTON JOHN	ROCKE T/ISLAND/UME	Diamonds	88
51	29	METALLICA <sup>16</sup>	BLACKHEED/RHINO	Metallica	524
29	30	NIRVANA <sup>5</sup>	DGC/GEFFEN/UME	MTV Unplugged In New York	103
11	31	VINCE GUARALDI TRIO <sup>4</sup>	FANTASY/CONCORD	A Charlie Brown Christmas (Soundtrack)	80
26	32	LAUREN DAIGLE	CENTRICITY/IZTONE	Look Up Child	69
RE	33	THE STEVE MILLER BAND <sup>14</sup>	CAPITOL/UME	Greatest Hits 1974-78	57
RE	34	FALL OUT BOY	ISLAND	Believers Never Die, Volume Two: Greatest Hits	2
43	35	ORIGINAL BROADWAY CAST <sup>6</sup>	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	222
34	36	AMY WINEHOUSE <sup>2</sup>	REPUBLIC	Back To Black	184
54	37	TYLER, THE CREATOR <sup>●</sup>	COLUMBIA	IGOR	15
24	38	QUEEN <sup>●</sup>	HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	63
46	39	SOUNDTRACK <sup>3</sup>	FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	108
7	40	PENTATONIX	RCA	The Best Of Pentatonix Christmas	10
31	41	FRANK SINATRA	FRANK SINATRA ENTERPRISES/CAPITOL/UME	Ultimate Sinatra	37
62	42	BOB SEGER & THE SILVER BULLET BAND <sup>10</sup>	HIDEOUT/CAPITOL/UME	Greatest Hits	314
NEW	43	SUNDAY SERVICE	INC	Jesus Is Born	1
42	44	COLDPLAY	PARLOPHONE/ATLANTIC/THIRD MAN/AG	Everyday Life	6
45	45	CHRIS STAPLETON <sup>4</sup>	MERCURY NASHVILLE/UMGN	Traveller	225
52	46	FLEETWOOD MAC <sup>8</sup>	WARNER BROS./RHINO	Greatest Hits	107
28	47	THE BEATLES <sup>11</sup>	APPLE/CAPITOL/UME	Sgt. Pepper's Lonely Hearts Club Band	84
57	48	THE LUMINEERS	DUALTONE	III	14
30	49	AC/DC <sup>25</sup>	COLUMBIA/LEGACY	Back In Black	94
66	50	MELANIE MARTINEZ	ATLANTIC/AG	K-12 (Soundtrack)	12



## Holiday Wrap-Up

With the new Billboard 200, dated Jan. 11, 2020, and reflecting the tracking week ending Jan. 2, most Christmas albums have jingled their way off the tally. A week ago, on the Jan. 4 edition (for the frame ending Dec. 26), 52 Christmas albums appeared on the chart, with four of those in the top 10. On the latest chart, the highest-ranked Christmas album is Pentatonix's *The Best of Pentatonix Christmas* at No. 116 (7,000 equivalent album units earned, down 88%), and just five Christmas albums dot the entire tally.

*Pentatonix Christmas* also finished 2019 as the top-selling holiday album of the year, with 140,000 copies sold between Jan. 4, 2019, and Jan. 2, 2020, according to Nielsen Music. It was also the second-most-popular holiday set of the year in terms of equivalent album units earned, with 338,000. Ahead of it: Michael Bublé's evergreen *Christmas*, with 340,000 units.

—KEITH CAULFIELD

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	<b>#1</b> LIL PHAG	LIL PHAG	The Final Album (EP)	1
3	2	GG	RED VELVET	The ReVe Festival: Finale (EP)	2
4	3	BLACK PUMAS	ATO	Black Pumas	17
10	4	MICHAEL KIWANUKA	POLYDOR/INTERSCOPE/JGA	Kiwanuka	9
5	5	ORVILLE PECK	SUB POP	Pony	12
8	6	THE HU	ELEVEN SEVEN/BETTER NOISE	The Gereg	16
15	7	CIGARETTES AFTER SEX	PARTISAN/KNITTING FACTORY	Cry	9
14	8	BILLY STRINGS	ROUNDER/CONCORD	Home	5
21	9	PURPLE MOUNTAINS	DRAG CITY	Purple Mountains	10
13	10	BIG THIEF	4AD	Two Hands	9
7	11	LIAM PAYNE	HAMPDEN/REPUBLIC	LPI	4
6	12	HIMESH PATEL	UNIVERSAL PICTURES/CAPITOL	Yesterday (Soundtrack)	22
11	13	WEYES BLOOD	SUB POP	Titanic Rising	13
20	14	FINNEAS	OYOY/AWAL-KOBALT	Blood Harmony	4
17	15	TOMORROW X TOGETHER	BIGHIT ENTERTAINMENT/REPUBLIC	The Dream Chapter: MAGIC	7
RE	16	STRAY KIDS	JYP	I am YOU	4
25	17	RED VELVET	SM	The ReVe Festival: Day 2 (EP)	5
NEW	18	BRETT KISSEL	BAK 2 BAK	Now Or Never	1
22	19	STEVE LACY	30T/AWAL-KOBALT	Apollo XXI	3
RE	20	TWICE	JYP	FANCY YOU (EP)	5
2	21	JPEGMAFIA	ED	All My Heroes Are Cornballs	3
19	22	MORT GARSON	EMANAV/SACRED BONES	Mother Earth's Plantasia	5
16	23	ANA GASTEYER	HENRY'S GIRL	Sugar & Booze	4
RE	24	CHRISTONE "KINGFISH" INGRAM	ALLIGATOR	Kingfish	10
RE	25	BLOOD INCANTATION	STARGATE RESEARCH SOCIETY/DARK DESCENT	Hidden History Of The Human Race	3

VINYL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
2	1	<b>#1</b> BILLIE EILISH <sup>▲</sup>	DARKROOM/INTERSCOPE/JGA	When We All Fall Asleep, Where Do We Go?	40
4	2	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	212
3	3	THE BEATLES <sup>12</sup>	APPLE/CAPITOL/UME	Abbey Road	361
5	4	QUEEN <sup>8</sup>	HOLLYWOOD	Greatest Hits	86
1	5	HARRY STYLES	ERSKINE/COLUMBIA	Fine Line	3
10	6	BILLIE EILISH <sup>▲</sup>	DARKROOM/INTERSCOPE/JGA	Dont Smile At Me	33
7	7	MICHAEL JACKSON <sup>33</sup>	EPIC/LEGACY	Thriller	161
17	8	LANA DEL REY <sup>▲</sup>	POLYDOR/INTERSCOPE/JGA	Born To Die	152
6	9	FLEETWOOD MAC <sup>20</sup>	WARNER BROS./RHINO	Rumours	160
9	10	BOB MARLEY AND THE WAILERS <sup>15</sup>	TUFF GONG/ISLAND/UME	Legend: The Best Of...	237
11	11	NIRVANA <sup>5</sup>	DGC/GEFFEN/UME	MTV Unplugged In New York	15
18	12	AMY WINEHOUSE <sup>2</sup>	REPUBLIC	Back To Black	231
12	13	CREEDENCE CLEARWATER REVIVAL <sup>10</sup>	FANTASY/CONCORD	Chronicle The 20 Greatest Hits	58
8	14	PINK FLOYD <sup>15</sup>	PINK FLOYD/LEGACY	The Dark Side Of The Moon	144
19	15	FRANK SINATRA	FRANK SINATRA ENTERPRISES/CAPITOL/UME	Ultimate Sinatra	33
15	16	GARTH BROOKS	PEARL	Legacy	8
RE	17	TYLER, THE CREATOR <sup>●</sup>	COLUMBIA	IGOR	7
RE	18	KENDRICK LAMAR <sup>3</sup>	TOP DAWG/AF TERMATH/INTERSCOPE/JGA	good kid, m.A.A.d city	88
22	19	NIRVANA <sup>10</sup>	SUB POP/DGC/GEFFEN/UME	Nevermind	5
20	20	PRINCE AND THE NEW POWER GENERATION <sup>13</sup>	NPG/WARNER BROS./RHINO	Purple Rain (Soundtrack)	148
16	21	THE BEATLES <sup>11</sup>	APPLE/CAPITOL/UME	Sgt. Pepper's Lonely Hearts Club Band	125
RE	22	FLEETWOOD MAC <sup>8</sup>	WARNER BROS./RHINO	Greatest Hits	17
RE	23	LED ZEPPELIN <sup>23</sup>	SWAN SONG/ATLANTIC/RHINO	Led Zeppelin IV	40
RE	24	J. COLE <sup>3</sup>	DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	7
RE	25	LIZZO <sup>●</sup>	NICE LIFE/ATLANTIC/AG	Cuz I Love You	6



## Another Vinyl Victory

For the 14th consecutive year, vinyl album sales grew to a new yearly high, climbing to 18.8 million sold in 2019 (up 14.5%).

Impressively, vinyl LP sales represented 16.7% of all album sales in 2019. In 2018, the format accounted for 11.9% of all album sales.

Further, vinyl LPs comprised slightly more than a quarter of all physical album sales (CD, vinyl LP, cassettes, etc.) in 2019 — 25.6%. That's a new Nielsen Music-era record for the format, up from a 19.1% share in 2018.

Overall, there were 23 albums that sold at least 50,000 copies on vinyl in 2019, up from 14 titles in 2018 and eight in 2017. The top-selling vinyl set of 2019 was an old favorite: The Beatles' *Abbey Road*. The album, first released in 1969, sold 246,000 copies on wax, thanks in part to its deluxe 50th-anniversary reissue. —K.C.

TOP ALBUM SALES: THE WEEK'S TOP-SELLING ALBUMS BY GENRE, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. HEATSEEKERS ALBUMS: THE WEEK'S TOP-SELLING ALBUMS BY NEW OR DEVELOPING ACTS, DEFINED AS THOSE WHO HAVE NEVER APPEARED IN THE TOP 100 OF THE BILLBOARD 200 OR THE TOP 10 OF TOP R&B, HIP-HOP ALBUMS, TOP COUNTRY ALBUMS, TOP LATIN ALBUMS, CHRISTIAN ALBUMS OR GOSPEL ALBUMS. IF A TITLE REACHES ANY OF THESE LEVELS, IT AND THE ACT'S SUBSEQUENT ALBUMS ARE THEN RANKED BY HEATSEEKERS ALBUMS. TITLES ARE RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. SEE CHARTS. LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2020 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

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AUCTION & CELEBRATION

THURSDAY AT 5:30PM

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23  
2020

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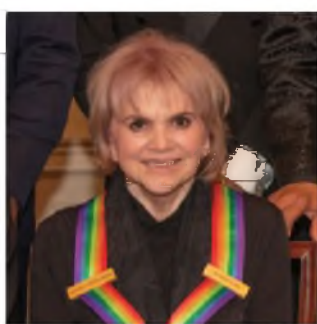
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SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
	1	<b>1</b> <b>BTS</b> BIGHIT ENTERTAINMENT	169
10	2	<b>SEVENTEEN</b> PLEDIS/KAKAO M	133
16	3	<b>ATEEZ</b> KQ/RCA	31
7	4	<b>NCT</b> SM	81
15	5	<b>EXO</b> SM	128
11	6	<b>MONSTA X</b> STARSHIP ENTERTAINMENT	109
6	7	<b>ARIANA GRANDE</b> REPUBLIC	361
12	8	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/DEF JAM	433
5	9	<b>TOMORROW X TOGETHER</b> BIGHIT ENTERTAINMENT/REPUBLIC	42
4	10	<b>BILLIE EILISH</b> DARKROOM/INTERSCOPE/JGA	76
13	11	<b>GOT7</b> JYP	124
2	12	<b>RED VELVET</b> SM	28
RE	13	<b>TRAVIS SCOTT</b> CACTUS JACK/GRAND HUSTLE/EPIC	49
21	14	<b>TWICE</b> JYP	82
9	15	<b>STRAY KIDS</b> JYP	67
45	16	<b>THE WEEKND</b> XO/REPUBLIC	136
22	17	<b>FIERSA BESARI</b> UNSIGNED	41
14	18	<b>DABABY</b> SOUTHCOAST/INTERSCOPE/JGA	10
RE	19	<b>MEGAN THEE STALLION</b> ISO1 CERTIFIED/300/AG	35
27	20	<b>BLACKPINK</b> YG/INTERSCOPE/JGA	115
RE	21	<b>ALAN WALKER</b> MER MUSIKK/RCA	46
8	22	<b>NCT DREAM</b> SM	53
25	23	<b>LALI</b> ARIOLA/SONY MUSIC ARGENTINA	141
18	24	<b>MARIAH CAREY</b> BUTTERFLY MC/EPIC	80
23	25	<b>CARDI B</b> THE KSR GROUP/ATLANTIC/AG	132
32	26	<b>BAEKHYUN</b> SM	40
46	27	<b>RODDY RICCH</b> BIRD VISION/ATLANTIC/JAG	3
19	28	<b>SB19</b> SHOWBT	3
33	29	<b>LIL UZI VERT</b> GENERATION NOW/ATLANTIC/AG	15
35	30	<b>LIL NAS X</b> COLUMBIA	41
29	31	<b>ASTRO</b> INTERPARK	64
RE	32	<b>KAROL G</b> UNIVERSAL MUSIC LATINO/UMLE	12
RE	33	<b>POST MALONE</b> REPUBLIC	96
30	34	<b>MAMAMOO</b> RBW/LOEN ENTERTAINMENT	18
NEW	35	<b>LISA</b> SONY MUSIC JAPAN/LEGACY	1
17	36	<b>WAYV</b> LABEL V	44
3	37	<b>NCT 127</b> SM	74
26	38	<b>KEHLANI</b> TSUNAMI MOB/ATLANTIC/AG	29
49	39	<b>RIHANNA</b> WEST BURY ROAD/ROC NATION	457
RE	40	<b>ZENDAYA</b> HOLLYWOOD/REPUBLIC	223
43	41	<b>CAMILA CABELLO</b> SYCO/EPIC	176
40	42	<b>SHAWN MENDES</b> ISLAND	263
24	43	<b>LIZZO</b> NICE LIFE/ATLANTIC/AG	24
36	44	<b>MEEK MILL</b> MAYBACH/ATLANTIC/AG	84
42	45	<b>SELENA GOMEZ</b> INTERSCOPE/JGA	402
NEW	46	<b>LINDA RONSTADT</b> ELEKTRA/RHINO	1
RE	47	<b>MARILIA MENDONCA</b> SOM LIVRE	37
31	48	<b>THE BOYZ</b> CRE KER/KAKAO M	13
RE	49	<b>SUPERM</b> SM/CAPITOL	11
RE	50	<b>MICHAEL JACKSON</b> MJJ/EPIC	249



## Ronstadt Reaches Social 50

Linda Ronstadt (above) debuts at No. 46 on the Social 50 chart thanks to a surge in Wikipedia views, earning 126,000 total views in the tracking week ending Jan. 2 (up 336%), according to Next Big Sound.

The final third of 2019 had heightened interest in the singer after *Linda Ronstadt: The Sound of My Voice*, a documentary about her life, premiered in theaters in September, followed by a digital release in December. On New Year's Day, the film was introduced to a wider audience when it aired on CNN.

In addition to online attention, the doc's airing prompted consumption of Ronstadt's music catalog. She earned 11,000 equivalent album units in the tracking week ending Jan. 2, up 45%, and her songs were streamed 4.5 million times on on-demand services, a boost of 57%.

—KEVIN RUTHERFORD

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
6	1	<b>1</b> <b>THE BOX</b> BIRD VISION/ATLANTIC	Roddy Ricch	4
10	2	<b>ROXANNE</b> ARIZONA ZERVAS/COLUMBIA	Arizona Zervas	9
50	3	<b>HIGHEST IN THE ROOM</b> CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	13
19	4	<b>BOP</b> SOUTHCOAST/INTERSCOPE	DaBaby	13
26	5	<b>OLD TOWN ROAD</b> COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	43
24	6	<b>DANCE MONKEY</b> BAD BATCH/ELEKTRA/EMG	Tones And I	11
38	7	<b>CIRCLES</b> REPUBLIC	Post Malone	18
17	8	<b>BANDIT</b> Juice WRLD & YoungBoy Never Broke Again GRADE A/INTERSCOPE		13
33	9	<b>BAD GUY</b> DARKROOM/INTERSCOPE	Billie Eilish	40
31	10	<b>BALLIN'</b> Mustard Feat. Roddy Ricch 10 SUMMERS/INTERSCOPE		16
NEW	11	<b>OUT WEST</b> JACKBOYS Feat. Young Thug CACTUS JACK/EPIC		1
35	12	<b>FALLING</b> INTERNET MONEY/ALAMO/INTERSCOPE	Trevor Daniel	6
40	13	<b>WOAH</b> QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	8
36	14	<b>RANSOM</b> GALACTIC/REPUBLIC	Lil Tecca	30
49	15	<b>SOMEONE YOU LOVED</b> VERTIGO/CAPITOL	Lewis Capaldi	26
46	16	<b>SUICIDAL</b> YNW MELLY/300	YNW Melly	4
RE	17	<b>SENORITA</b> Shawn Mendes & Camila Cabello SYCO/ISLAND/EPIC/REPUBLIC		27
39	18	<b>HOT</b> Young Thug Feat. Gunna YOUNG STONER LIFE/ATLANTIC/300		20
RE	19	<b>PANINI</b> COLUMBIA	Lil Nas X	27
RE	20	<b>SUNFLOWER</b> Post Malone & Swae Lee REPUBLIC		62
28	21	<b>FUTSAL SHUFFLE 2020</b> Lil Uzi Vert GENERATION NOW/ATLANTIC		3
RE	22	<b>MEMORIES</b> 222/INTERSCOPE 222/INTERSCOPE	Maroon 5	12
RE	23	<b>EVERYTHING I WANTED</b> Billie Eilish DARKROOM/INTERSCOPE		6
44	24	<b>NO IDEA</b> CACTUS JACK/ATLANTIC CACTUS JACK/ATLANTIC	Don Toliver	4
NEW	25	<b>GANG GANG</b> JACKBOYS & Sheck Wes CACTUS JACK/EPIC		1
RE	26	<b>NO GUIDANCE</b> Chris Brown Feat. Drake CBE/RCA		29
NEW	27	<b>HAD ENOUGH</b> Don Toliver Feat. Quavo & Offset CACTUS JACK/EPIC		1
42	28	<b>LUCID DREAMS</b> Juice WRLD GRADE A/INTERSCOPE		64
NEW	29	<b>WHAT TO DO?</b> JACKBOYS Feat. Don Toliver CACTUS JACK/EPIC		1
RE	30	<b>SUGE</b> SOUTHCOAST/INTERSCOPE SOUTHCOAST/INTERSCOPE	DaBaby	36
RE	31	<b>VIBEZ</b> SOUTHCOAST/INTERSCOPE SOUTHCOAST/INTERSCOPE	DaBaby	13
RE	32	<b>HEARTLESS</b> XO/REPUBLIC XO/REPUBLIC	The Weeknd	5
RE	33	<b>GOOD AS HELL</b> NICE LIFE/ATLANTIC NICE LIFE/ATLANTIC	Lizzo	11
RE	34	<b>LOSE YOU TO LOVE ME</b> Selena Gomez INTERSCOPE		9
NEW	35	<b>MY OH MY</b> Camila Cabello Feat. DaBaby SYCO/EPIC		1
RE	36	<b>BABY SHARK</b> SMART STUDY SMART STUDY	Pinkfong	59
RE	37	<b>HOT GIRL BUMMER</b> BEAR TRAP/ALAMO/INTERSCOPE BEAR TRAP/ALAMO/INTERSCOPE	blackbear	10
RE	38	<b>10,000 HOURS</b> Dan + Shay & Justin Bieber WARNER MUSIC NASHVILLE/WAR		10
RE	39	<b>ONE MAN BAND</b> RCA NASHVILLE RCA NASHVILLE	Old Dominion	4
RE	40	<b>INTO THE UNKNOWN</b> Idina Menzel & AURORA WALT DISNEY		3
RE	41	<b>TRUTH HURTS</b> NICE LIFE/ATLANTIC NICE LIFE/ATLANTIC	Lizzo	32
RE	42	<b>DON'T START NOW</b> WARNER WARNER	Dua Lipa	2
RE	43	<b>HEART ON ICE</b> ALAMO/INTERSCOPE ALAMO/INTERSCOPE	Rod Wave	5
RE	44	<b>ADORE YOU</b> ERSKINE/COLUMBIA ERSKINE/COLUMBIA	Harry Styles	3
RE	45	<b>BLINDING LIGHTS</b> XO/REPUBLIC XO/REPUBLIC	The Weeknd	3
RE	46	<b>BABY</b> QUALITY CONTROL/MOTOWN/CAPITOL QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby & DaBaby	21
RE	47	<b>WITHOUT ME</b> CAPITOL CAPITOL	Halsety	60
RE	48	<b>START WIT ME</b> BIRD VISION/ATLANTIC BIRD VISION/ATLANTIC	Roddy Ricch & Gunna	2
RE	49	<b>7 RINGS</b> REPUBLIC REPUBLIC	Ariana Grande	41
NEW	50	<b>GATTI</b> JACKBOYS, Pop Smoke & Travis Scott CACTUS JACK/EPIC		1

### CHARTS LEGEND

Bullets indicate titles with greatest weekly gains.

### ALBUM CHARTS

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

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

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

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

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

### DIGITAL SONG SALES CHARTS

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

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

### AWARDS

PS (PaceSetter for largest % album sales gain)

GG (Greatest Gainer for largest volume gain)

SAL (Sales Gainer)

AIR (Airplay Gainer)

STM (Streaming Gainer)

Publishing song index available on [Billboard.com](http://Billboard.com).

Visit [Billboard.com](http://Billboard.com) for complete rules and explanations.

HOT 100 SONGWRITERS™

1	#1	TONES AND I
2		RODDY RICCH
3		DABABY
TIE 4		BILLIE EILISH
TIE 4		FINNEAS
TIE 6		LIZZO
TIE 6		RICKY REED
8		TRAVIS SCOTT
9		JETSONMADE
10		LOUIS BELL

RAP SONGWRITERS™

1	#1 1 WK	RODDY RICCH
2		30ROC
3		TRAVIS SCOTT
4		DABABY
5		JETSONMADE
6		DON TOLIVER
7		LIL BABY
8		WONDAGURL
9		STAR BOY
10		WHEEZY

CHRISTIAN SONGWRITERS™

1	#1 27 WKS	JASON INGRAM
TIE 2		LAUREN DAIGLE
TIE 2		PAUL MABURY
4		MATTHEW WEST
5		KANYE WEST
6		JONATHAN SMITH
7		JORDAN SAPP
8		ETHAN HULSE
9		BRYAN FOWLER
10		BERNIE HERMS



Tones  
And I  
Swings  
To No. 1

Australian singer-songwriter Tones and I (above) — real name: Toni Watson — hits No. 1 on the Hot 100 Songwriters chart for the first time, thanks to her breakthrough single, “Dance Monkey.” The track leaps 14-7 on the Billboard Hot 100, hitting a new high, and bounds 24-6 on Streaming Songs (26.5 million U.S. streams, up 6%, according to Nielsen Music). The song, written solely by Watson, leads Australia’s ARIA Singles Chart for a record-extending 22nd week.

Plus, Finneas returns to No. 1 on Hot 100 Producers for a seventh week on top, thanks to a pair of Hot 100 entries by Billie Eilish that he solely produced: “Bad Guy” (No. 14) and “Everything I Wanted” (No. 23).

—XANDER ZELLNER

HOT 100 PRODUCERS™

1	#1	FINNEAS
2		RICKY REED
3		WONDAGURL
4		30ROC
5		FRANK DUKES
6		NICK MIRA
7		TMS
8		JETSONMADE
9		KONSTANTIN KERSTING
10		DANN HUFF

RAP PRODUCERS™

1	#1 1 WK	WONDAGURL
2		30ROC
3		WHEEZY
4		JETSONMADE
5		NICK MIRA
6		QUAY GLOBAL
TIE 7		94SKRT
TIE 7		JAEGREEN
9		Z3N
TIE 10		GYLTTRYP
TIE 10		MUSTARD

CHRISTIAN PRODUCERS™

TIE 1	#1 10 WKS	JASON INGRAM
TIE 1	#1 10 WKS	PAUL MABURY
3		JORDAN SAPP
4		MARK MILLER
5		JONATHAN SMITH
6		KANYE WEST
7		BRYAN FOWLER
8		WE THE KINGDOM
9		BOOGZDABEAST
10		BEN GLOVER

The top songwriters and producers on the Billboard Hot 100 and selective genre songs charts that utilize the Hot 100 formula (blending streaming, airplay and download sales data) for the charts dated Jan. 11, 2020. Rankings are based on accumulated weekly points for all charted songs — on the specified chart for the week — on which a songwriter or producer is credited. If a song is written or produced by more than one person, points are divided equally among all credited parties.

PROMOTION

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HOT ROCK SONGS™									
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	PRODUCER (SONGWRITER)	Artist	PEAK POS.	WKS. ON CHART		
					IMPRINT/PROMOTION LABEL				
1	1	<b>#1</b> <b>51 WKS</b> <b>SAL</b> <b>AIR</b> <b>STM</b> <b>HIGH HOPES</b> <b>A</b>			Panic! At The Disco	1	85		
2	2	<b>HEY LOOK MA, I MADE IT</b> <b>A</b>			Panic! At The Disco	1	66		
7	3	<b>ORPHANS</b>			Coldplay	3	11		
5	4	<b>THE HYPE</b>			twenty one pilots	3	27		
6	5	<b>I THINK I'M OKAY</b> <b>B</b>			Machine Gun Kelly X YUNGBLUD X Travis Barker	3	30		
8	6	<b>16</b>			Highly Suspect	6	20		
9	7	<b>RUNNING UP THAT HILL</b>			Meg Myers	7	17		
10	8	<b>UNDER THE GRAVEYARD</b>			Ozzy Osbourne	4	8		
4	9	<b>WHY ARE YOU HERE</b>			Machine Gun Kelly	4	3		
13	10	<b>MIGHT BE RIGHT</b>			White Reaper	10	14		
12	11	<b>POPULAR MONSTER</b>			Falling In Reverse	8	7		
11	12	<b>INSIDE OUT</b>			Five Finger Death Punch	10	5		
14	13	<b>TONGUE TIED</b>			Marshmello, YUNGBLUD & blackbear	3	8		
17	14	<b>OUTNUMBERED</b>			Dermot Kennedy	8	23		
15	15	<b>THE END OF THE GAME</b>			Weezer	9	17		
16	16	<b>KILLING ME SLOWLY</b>			Bad Wolves	16	12		
20	17	<b>NOVOCAINE</b>			The Unlikely Candidates	17	10		
3	18	<b>ALIVE</b>			Daughtry	3	2		
22	19	<b>LOST IN THE WOODS</b>			Weezer	11	6		
21	20	<b>WHEN AM I GONNA LOSE YOU</b>			Local Natives	20	26		
27	21	<b>DEAR WINTER</b>			AJR	21	12		
23	22	<b>LEGENDARY</b>			Skillet	22	22		
28	23	<b>LIFE IN THE CITY</b>			The Lumineers	19	17		
25	24	<b>BLIND LEADING THE BLIND</b>			Mumford & Sons	12	10		
26	25	<b>WE FELL IN LOVE IN OCTOBER</b>			girl in red	14	15		
29	26	<b>THE BEST</b>			AWOLNATION	18	8		
19	27	<b>BIRTHDAY SUIT</b>			Cosmo Sheldrake	19	5		
35	28	<b>CAN I CALL YOU TONIGHT?</b>			Dayglow	28	9		
30	29	<b>HURRICANE</b>			I Prevail	29	9		
33	30	<b>ATTENTION ATTENTION</b>			Shinedown	30	3		
31	31	<b>I REALLY WISH I HATED YOU</b>			Blink-182	4	16		
32	32	<b>HISTORY OF VIOLENCE</b>			Theory Of A Deadman	32	3		
38	33	<b>10/10</b>			Rex Orange County	6	16		
42	34	<b>HOLD YOU DOWN</b>			X Ambassadors	24	6		
34	35	<b>USED TO LIKE</b>			Neon Trees	24	6		
36	36	<b>COME AROUND</b>			Papa Roach	30	13		
24	37	<b>WOLF TOTEM</b>			The Hu Featuring Jacoby Shaddix	22	4		
37	38	<b>ORIGINAL ME</b>			YUNGBLUD Featuring Dan Reynolds	7	12		
44	39	<b>2ALL</b>			Catfish And The Bottlemen	39	2		
43	40	<b>FATHER OF ALL...</b>			Green Day	6	16		
39	41	<b>THE JESTER</b>			Badflower	26	12		
47	42	<b>IT MIGHT BE TIME</b>			Tame Impala	8	10		
48	43	<b>WARS</b>			Of Monsters And Men	43	5		
RE	44	<b>UNEVENTFUL DAYS</b>			Beck	20	9		
45	45	<b>YUVE YUVE YU</b>			The Hu Featuring From Ashes To New	45	2		
40	46	<b>OUTLAWS &amp; OUTSIDERS</b>			Cory Marks Featuring Travis Tritt, Ivan Moody & Mick Marks	14	6		
RE	47	<b>BAGS</b>			Claire	35	8		
41	48	<b>NERO FORTE</b>			Slipknot	11	10		
49	49	<b>CASH MACHINE</b>			Oliver Tree	13	4		
HOT SHOT DEBUT	50	<b>HONEYBEE</b>			The Head And The Heart	50	1		



## FFDP 'Inside' Top 10 Again

Five Finger Death Punch (above) kicks off the 2020s in a familiar spot: the top 10 of the Mainstream Rock airplay chart, with "Inside Out" at No. 8. The band now boasts 23 total top 10s, the most of all acts since March 2008, when it spent its first week in the tier with "The Bleeding." The group scored a decade-best 20 top 10s in the 2010s.

Also on Mainstream Rock, Evanescence's cover of Fleetwood Mac's 1977 classic "The Chain" bows at No. 38. The Amy Lee-led act reaches the list for the first time since late 2012, after tallying two top 10s in 2006 and 2011. The band charts the third rendition of "The Chain" on Mainstream Rock, following Fleetwood Mac's live version (No. 30, 1997) and Tantric's cover (No. 36, 2004).

—KEVIN RUTHERFORD

TOP ROCK ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART			
2	1	<b>QUEEN</b>	<b>A</b>	HOLLYWOOD	Greatest Hits	107			
1	2	<b>THE BEATLES</b>	<b>12</b>	APPLE/CAPITOL/UME	Abbey Road	145			
3	3	<b>ELTON JOHN</b>		ROCKET/ISLAND/UME	Diamonds	112			
5	4	<b>CREEDENCE CLEARWATER REVIVAL</b>	<b>10</b>	FANTASY/CONCORD	Chronicle/The 20 Greatest Hits	154			
17	5	<b>THE BEATLES</b>	<b>11</b>	APPLE/CAPITOL/UME	1	154			
4	6	<b>FLEETWOOD MAC</b>	<b>20</b>	WARNER BROS./RHINO	Rumours	148			
13	7	<b>JOURNEY</b>	<b>15</b>	COLUMBIA/LEGACY	Journey's Greatest Hits	154			
26	8	<b>IMAGINE DRAGONS</b>	<b>2</b>	KIDINAKORNER/INTERSCOPE/IGA	Evolve	132			
18	9	<b>TOM PETTY AND THE HEARTBREAKERS</b>	<b>42</b>	MCA/GEFFEN/UME	Greatest Hits	122			
20	10	<b>PANIC! AT THE DISCO</b>	<b>A</b>	DCDZ/FUELED BY RAMEN/EMG	Pray For The Wicked	80			
11	11	<b>AC/DC</b>	<b>25</b>	COLUMBIA/LEGACY	Back In Black	141			
RE	12	<b>FALL OUT BOY</b>		ISLAND	Believers Never Die, Volume Two: Greatest Hits	5			
19	13	<b>LANA DEL REY</b>	<b>A</b>	POLYDOR/INTERSCOPE/IGA	Born To Die	270			
23	14	<b>TWENTY ONE PILOTS</b>	<b>4</b>	FUELED BY RAMEN/EMG	Blurryface	242			
32	15	<b>EAGLES</b>	<b>38</b>	ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	126			
33	16	<b>ELVIS PRESLEY</b>	<b>A</b>	RCA/SONY STRATEGIC MARKETING GROUP/LEGACY	The Essential Elvis Presley	27			
28	17	<b>GUNS N' ROSES</b>	<b>18</b>	GEFFEN/UME	Appetite For Destruction	45			
22	18	<b>NIRVANA</b>	<b>10</b>	SUB POP/DGC/GEFFEN/UME	Nevermind	120			
44	19	<b>IMAGINE DRAGONS</b>	<b>2</b>	KIDINAKORNER/INTERSCOPE/IGA	Night Visions	267			
25	20	<b>METALLICA</b>	<b>16</b>	BLAC KENEDY/RHINO	Metallica	153			
34	21	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b>	<b>10</b>	HIDEOUT/CAPITOL/UME	Greatest Hits	109			
42	22	<b>TAME IMPALA</b>	<b>B</b>	MODULAR/INTERSCOPE/IGA	Currents	68			
8	23	<b>TOOL</b>		TOOL DISSECTIONAL/VOLCANO/RCA	Fear Inoculum	17			
29	24	<b>FLEETWOOD MAC</b>	<b>8</b>	WARNER BROS./RHINO	Greatest Hits	52			
48	25	<b>THE STEVE MILLER BAND</b>	<b>14</b>	CAPITOL/UME	Greatest Hits 1974-78	30			

MAINSTREAM ROCK™									
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART			
1	1	<b>#1</b> <b>5 WKS</b> <b>SAL</b> <b>AIR</b> <b>STM</b> <b>HIGH HOPES</b> <b>A</b>			Ozzy Osbourne	9			
2	2	<b>KILLING ME SLOWLY</b>			Bad Wolves	19			
3	3	<b>ATTENTION ATTENTION</b>			Shinedown	15			
4	4	<b>16</b>			Highly Suspect	20			
5	5	<b>HISTORY OF VIOLENCE</b>			Theory Of A Deadman	14			
6	6	<b>COME AROUND</b>			Papa Roach	23			
7	7	<b>THE HUNTED</b>			Saint Asonia Feat. Sully Erna	23			
8	8	<b>INSIDE OUT</b>			Five Finger Death Punch	5			
10	9	<b>DIE TO LIVE</b>			Volbeat Feat. Neil Fallon	9			
9	10	<b>LEGENDARY</b>			Skillet	34			
11	11	<b>HURRICANE</b>			I Prevail	14			
12	12	<b>THE JESTER</b>			Badflower	25			
13	13	<b>NOWHERE TO RUN</b>			Fozzy	17			
15	14	<b>YUVE YUVE YU</b>			The Hu Feat. From Ashes To New	12			
17	15	<b>GG</b> <b>LOW LIFE</b>			Crobot	21			
16	16	<b>RIGHT NOW</b>			Fire From The Gods	15			
14	17	<b>MANIFEST</b>			Starset	20			
18	18	<b>ROLLING 7S</b>			Dirty Honey	11			
20	19	<b>THE END OF THE GAME</b>			Weezer	17			
19	20	<b>I AM BROKEN TOO</b>			Killswitch Engage	22			
21	21	<b>NERO FORTE</b>			Slipknot	12			
22	22	<b>STRAIGHT TO HELL</b>			Ozzy Osbourne	6			
24	23	<b>FAR AWAY</b>			Breaking Benjamin Feat. Scooter Ward	4			
25	24	<b>FATHER OF ALL...</b>			Green Day	17			
23	25	<b>GASOLINE</b>			Whiskey Myers	15			







HOT CHRISTIAN SONGS: THE WEEK'S MOST POPULAR CHRISTIAN SONGS, AS COMPILLED BY NIELSEN MUSIC, ARE BASED ON MULTIMETRIC CONSUMPTION (INCLUDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUMS, AND STREAMING) DATA BY NIELSEN MUSIC. SALES DATA AS REPORTED BY THE MUSIC BUSINESS ASSOCIATION (MUSIC BUSINESS ASSOCIATION). HOT GOSPEL SONGS: THE WEEK'S MOST POPULAR GOSPEL SONGS, AS COMPILLED BY NIELSEN MUSIC, ARE BASED ON MULTIMETRIC CONSUMPTION (INCLUDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUMS, AND STREAMING) DATA BY NIELSEN MUSIC. SALES DATA AS REPORTED BY THE MUSIC BUSINESS ASSOCIATION (MUSIC BUSINESS ASSOCIATION). TOP GOSPEL ALBUMS: THE WEEK'S MOST POPULAR GOSPEL ALBUMS, AS COMPILLED BY NIELSEN MUSIC, ARE BASED ON MULTIMETRIC CONSUMPTION (INCLUDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUMS, AND STREAMING) DATA BY NIELSEN MUSIC. SALES DATA AS REPORTED BY THE MUSIC BUSINESS ASSOCIATION (MUSIC BUSINESS ASSOCIATION).

HOT CHRISTIAN SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	<b>#1</b> YOU SAY <b>A</b>	6B WKS	Lauren Daigle	1	78
		J. INGRAM, P. MABURY (L. DAIGLE, J. INGRAM, P. MABURY)		CENTRICITY		
2	2	<b>FOLLOW GOD</b>		Kanye West	1	10
		K. WEST, B. MILLER, F. VINDVER, A. LOPEZ, T. THORNTON, R. EAST, T. V. E. BOYD, C. FARIAS, GOMEZ		G.O.O.D./DEF. JAM		
3	3	<b>RESCUE</b>		Lauren Daigle	2	44
		J. INGRAM, P. MABURY (L. DAIGLE, J. INGRAM, P. MABURY)		CENTRICITY		
4	4	<b>NOBODY</b>		Casting Crowns Featuring Matthew West	3	34
		M. A. MILLER (M. HALL, M. WEST, B. HERMS)		BEACH STREET/REUNION/PLG		
5	5	<b>BURN THE SHIPS</b>		for KING & COUNTRY	5	35
		T. EDWARDS, S. MOSLEY, T. GREENE (T. GREENE)		CURB-WORD		
7	6	<b>RESCUE STORY</b>		Zach Williams	6	28
		J. L. SMITH (Z. WILLIAMS, J. L. SMITH, E. HULSE, A. RIPP)		ESSENTIAL/PLG		
8	7	<b>HOLY WATER</b>		We The Kingdom	7	16
		WE THE KINGDOM (E. CASH, S. M. CASH, F. CASH, M. CASH, A. BERGHOLD)		SPARROW/CAPITOL CMG		
10	8	<b>DEAD MAN WALKING</b>		Jeremy Camp	7	33
		J. SAPP (J. CAMP, E. L. WEISBAND, J. SAPP)		STOLEN PRIDE/SPARROW/CAPITOL CMG		
11	9	<b>FIGHTING FOR ME</b>		Riley Clemmons	9	30
		J. SAPP (R. CLEMMONS, J. SAPP, E. HULSE)		SPARROW/CAPITOL CMG		
13	10	<b>ALMOST HOME</b>		MercyMe	10	11
		B. GLOVER (B. MILLARD, M. SCHEUCHZER, N. COCHRAN, R. SHAFFER, B. GRAUL, B. GLOVER)		FAIR TRADE		
12	11	<b>THE GOD WHO STAYS</b>		Matthew West	11	23
		A. J. PRUIS (M. WEST, J. L. SMITH, A. J. PRUIS)		STORYHOUSE COLLECTIVE/PLG		
20	12	<b>BELIEVER</b>		Rhett Walker	12	28
		B. FOWLER (R. WALKER, B. FOWLER, M. WONG)		ESSENTIAL/PLG		
23	13	<b>FAITH</b>		Jordan Feliz	13	19
		C. WEDGEWORTH (J. FELIZ, P. DUNCAN, C. WEDGEWORTH)		CENTRICITY		
9	14	<b>CLOSED ON SUNDAY</b>		Kanye West	2	10
		K. WEST, B. MILLER, F. VINDVER, A. LOPEZ, T. THORNTON, R. EAST, T. V. E. BOYD, C. FARIAS, GOMEZ		G.O.O.D./DEF. JAM		
17	15	<b>KING OF KINGS</b>		Hillsong Worship	13	25
		M. G. CHISLETT (B. LIGERTWOOD, S. R. LIGERTWOOD, J. INGRAM)		HILLSONG/SPARROW/CAPITOL CMG		
14	16	<b>LEGENDARY</b>		Skillet	14	35
		K. COOPER, J. L. COOPER (J. L. COOPER, K. COOPER, S. MOSLEY)		HEAR IT LOUD/ATLANTIC/FAIR TRADE		
28	17	<b>POWER</b>		We Are Messengers	14	22
		D. MULLIGAN, K. WILLIAMS (D. MULLIGAN, K. WILLIAMS)		CURB-WORD		
24	18	<b>ECHO</b>		Elevation Worship Featuring Tauren Wells	18	25
		A. ROBERTSON, C. BROWN (S. FURTICK, C. BROWN, J. HOUGHTON, M. THABO NTELE, A. PAPPAS)		ELEVATION WORSHIP/PLG		
15	19	<b>USE THIS GOSPEL</b>		Kanye West Featuring Clipse & Kenny G	6	10
		K. WEST, F. VINDVER, A. LOPEZ, T. THORNTON, R. EAST, T. V. E. BOYD, C. FARIAS, GOMEZ		G.O.O.D./DEF. JAM		
16	20	<b>SELAH</b>		Kanye West	3	10
		K. WEST, E. VAX, F. VINDVER, B. GLOVER, A. LOPEZ, T. THORNTON, R. EAST, T. V. E. BOYD, C. FARIAS, GOMEZ		G.O.O.D./DEF. JAM		
18	21	<b>ON GOD</b>		Kanye West	4	10
		K. WEST, B. GLOVER, A. LOPEZ, T. THORNTON, R. EAST, T. V. E. BOYD, C. FARIAS, GOMEZ		G.O.O.D./DEF. JAM		
19	22	<b>EVERYTHING WE NEED</b>		Kanye West Feat. Ty Dolla Sign & Ant Clemons	5	10
		K. WEST, R. J. FRYSON, F. VINDVER, B. GLOVER, A. LOPEZ, T. THORNTON, R. EAST, T. V. E. BOYD, C. FARIAS, GOMEZ		G.O.O.D./DEF. JAM		
34	23	<b>EDGE OF MY SEAT</b>		tobyMac Featuring Cochen & Co.	23	15
		B. FOWLER, T. OBYMAC (T. MCKEEHAN, B. FOWLER)		FOREFRONT/CAPITOL CMG		
22	24	<b>GOD IS</b>		Kanye West	6	10
		K. WEST, W. CAMPBELL, L. ABRINTH, F. VINDVER, A. LOPEZ (K. WEST, W. CAMPBELL, L. ABRINTH, F. VINDVER, A. LOPEZ, R. J. FRYSON)		G.O.O.D./DEF. JAM		
33	25	<b>BETTER</b>		Pat Barrett	25	20
		E. CASH (P. BARRETT, C. TOMLIN, E. CASH)		BOWYER & BOW/SPARROW/CAPITOL CMG		

HOT GOSPEL SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	<b>#1</b> FOLLOW GOD <b>B</b>	10 WKS	Kanye West	1	10
		K. WEST, B. MILLER, F. VINDVER, A. LOPEZ, T. THORNTON, R. EAST, T. V. E. BOYD, C. FARIAS, GOMEZ		G.O.O.D./DEF. JAM		
2	2	<b>CLOSED ON SUNDAY</b>		Kanye West	2	10
		K. WEST, B. MILLER, F. VINDVER, A. LOPEZ, T. THORNTON, R. EAST, T. V. E. BOYD, C. FARIAS, GOMEZ		G.O.O.D./DEF. JAM		
3	3	<b>LOVE THEORY</b>		Kirk Franklin	1	49
		K. FRANKLIN, S. MARTIN, M. STARK, R. HILL (K. FRANKLIN)		FO YO SOUL/RCA/RCA INSPIRATION/PLG		
4	4	<b>USE THIS GOSPEL</b>		Kanye West Featuring Clipse & Kenny G	3	10
		K. WEST, F. VINDVER, A. LOPEZ, T. THORNTON, R. EAST, T. V. E. BOYD, C. FARIAS, GOMEZ		G.O.O.D./DEF. JAM		
5	5	<b>SELAH</b>		Kanye West	3	10
		K. WEST, E. VAX, F. VINDVER, B. GLOVER, A. LOPEZ, T. THORNTON, R. EAST, T. V. E. BOYD, C. FARIAS, GOMEZ		G.O.O.D./DEF. JAM		
6	6	<b>ON GOD</b>		Kanye West	4	10
		K. WEST, B. GLOVER, A. LOPEZ, T. THORNTON, R. EAST, T. V. E. BOYD, C. FARIAS, GOMEZ		G.O.O.D./DEF. JAM		
7	7	<b>EVERYTHING WE NEED</b>		Kanye West Feat. Ty Dolla Sign & Ant Clemons	5	10
		K. WEST, R. J. FRYSON, F. VINDVER, B. GLOVER, A. LOPEZ, T. THORNTON, R. EAST, T. V. E. BOYD, C. FARIAS, GOMEZ		G.O.O.D./DEF. JAM		
8	8	<b>GOD IS</b>		Kanye West	4	10
		K. WEST, W. CAMPBELL, L. ABRINTH, F. VINDVER, A. LOPEZ (K. WEST, W. CAMPBELL, L. ABRINTH, F. VINDVER, A. LOPEZ, R. J. FRYSON)		G.O.O.D./DEF. JAM		
13	9	<b>BIG</b>		Pastor Mike Jr.	9	22
		R. TURNER (M. MCCLURE JR., C. GLENN, R. TURNER)		BLACKSMOKE		
20	10	<b>FATHER STRETCH</b>		Sunday Service	10	2
		NOT LISTED (NOT LISTED)		INC		
25	11	<b>ULTRALIGHT BEAM</b>		Sunday Service	11	2
		NOT LISTED (NOT LISTED)		INC		
12	12	<b>YOU DON'T KNOW</b>		Zacardi Cortez	8	28
		A. LEWIS (Z. CORTEZ, J. FORTUNE, K. DOUGLAS)		BLACKSMOKE		
9	13	<b>EVERY HOUR</b>		Kanye West Featuring Sunday Service Choir	8	10
		K. WEST, B. GLOVER, F. VINDVER (K. WEST, B. SCHOLEFIELD, F. VINDVER)		G.O.O.D./DEF. JAM		
10	14	<b>WATER</b>		Kanye West Featuring Ant Clemons	9	10
		A. LOPEZ, T. THORNTON, R. EAST, T. V. E. BOYD, C. FARIAS, GOMEZ		G.O.O.D./DEF. JAM		
NEW	15	<b>RAIN</b>		Sunday Service	15	1
		NOT LISTED (NOT LISTED)		INC		
17	16	<b>COUNT YOUR BLESSINGS</b>		Sunday Service	16	2
		NOT LISTED (NOT LISTED)		INC		
NEW	17	<b>REVELATIONS 19:1</b>		Sunday Service	17	1
		NOT LISTED (NOT LISTED)		INC		
11	18	<b>HANDS ON</b>		Kanye West Featuring Fred Hammond	10	10
		K. WEST, F. VINDVER, A. LOPEZ, T. THORNTON, R. EAST, T. V. E. BOYD, C. FARIAS, GOMEZ		G.O.O.D./DEF. JAM		
15	19	<b>I SEE MIRACLES</b>		Jekalyn Carr	10	25
		A. CARR (J. CARR)		LUNJEA		
NEW	20	<b>EXCELLENT</b>		Sunday Service	20	1
		NOT LISTED (NOT LISTED)		INC		
14	21	<b>JESUS IS LORD</b>		Kanye West	11	10
		K. WEST, B. MILLER, F. VINDVER, A. LOPEZ, T. THORNTON, R. EAST, T. V. E. BOYD, C. FARIAS, GOMEZ		G.O.O.D./DEF. JAM		
NEW	22	<b>FOLLOW ME - FAITH</b>		Sunday Service	22	1
		NOT LISTED (NOT LISTED)		INC		
16	23	<b>WON'T LET GO</b>		Travis Greene	12	18
		M. EDWARDS, T. GREENE (T. GREENE)		RCA INSPIRATION/PLG		
NEW	24	<b>LIFT UP YOUR VOICES</b>		Sunday Service	24	1
		NOT LISTED (NOT LISTED)		INC		
NEW	25	<b>MORE THAN ANYTHING</b>		Sunday Service	25	1
		NOT LISTED (NOT LISTED)		INC		



## Sunday Service Choir Soars

Kanye West's second faith-based project, *Jesus Is Born* — which is credited to Sunday Service (above), the collective fueling his Sunday Service live events — bullets at No. 2 for a second frame on Top Gospel Albums following its first full week of tracking. In the week ending Jan. 2, the set earned 10,000 equivalent album units, according to Nielsen Music. The LP was released the afternoon of Dec. 25, 2019; after its first day-and-a-half of tracking, it debuted on the chart with 6,000 units.

Meanwhile, West's first spiritual set, *Jesus Is King*, leads Top Gospel Albums for a 10th week. It debuted at No. 1 on the list, as well as on the Billboard 200, Top Christian Albums, Top R&B/Hip-Hop Albums and Top Rap Albums on the charts dated Nov. 9, 2019 (with 264,000 units), becoming the first title ever to top all five tallies. —JIM ASKER

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
3	1	<b>#1</b> KANYE WEST	8 WKS	JESUS IS KING (Soundtrack)	10	
		G.O.O.D./DEF. JAM				
1	2	<b>LAUREN DAIGLE</b>		Look Up Child	69	
		CENTRICITY/21TONE				
8	3	<b>FOR KING &amp; COUNTRY</b>		Burn The Ships	65	
		CURB-WORD				
12	4	<b>LAUREN DAIGLE</b>		How Can It Be	248	
		CENTRICITY/CAPITOL CMG				
13	5	<b>NF</b>		Therapy Session	193	
		CAPITOL CMG				
9	6	<b>ALAN JACKSON</b>		Precious Memories Collection	133	
		ARC/EMI NASHVILLE/CAPITOL CMG				
17	7	<b>CASTING CROWNS</b>		Voice Of Truth: Ultimate Hits Collection	9	
		BEACH STREET/REUNION/PLG				
14	8	<b>MERCYME</b>		I Can Only Imagine: The Very Best Of MercyMe	97	
		FAIR TRADE/PLG				
19	9	<b>SKILLET</b>		Awake	294	
		ARDENT/FAIR TRADE/ATLANTIC/PLG				
21	10	<b>NF</b>		Mansion	232	
		CAPITOL CMG				
31	11	<b>GG</b> BETHEL MUSIC		Victory: Recorded Live	48	
		BETHEL				
26	12	<b>HILLSONG UNITED</b>		People	36	
		HILLSONG/SPARROW/CAPITOL CMG				
16	13	<b>SKILLET</b>		Victorious	22	
		HEAR IT LOUD/ATLANTIC/CURB-WORD				
4	14	<b>LAUREN DAIGLE</b>		Behold: A Christmas Collection	41	
		CENTRICITY/CAPITOL CMG				
23	15	<b>HILLSONG WORSHIP</b>		Awake	12	
		HILLSONG/SPARROW/CAPITOL CMG				
18	16	<b>CASTING CROWNS</b>		Only Jesus	59	
		BEACH STREET/REUNION/PLG				
43	17	<b>ELEVATION WORSHIP</b>		Here As In Heaven	204	
		ELEVATION WORSHIP/ESSENTIAL WORSHIP/PLG				
32	18	<b>HILLSONG WORSHIP</b>		There Is More	91	
		HILLSONG/SPARROW/CAPITOL CMG				
39	19	<b>ZACH WILLIAMS</b>		Chain Breaker	158	
		ESSENTIAL/PLG				
25	20	<b>ELVIS PRESLEY</b>		Elvis: Ultimate Gospel	234	
		RCA/SONY STRATEGIC MARKETING GROUP/LEGACY				
2	21	<b>TRANS-SIBERIAN ORCHESTRA</b>		Christmas Eve And Other Stories	28	
		LAVA/ATLANTIC/CURB-WORD				
5	22	<b>FOR KING &amp; COUNTRY</b>		Christmas: Live From Phoenix	23	
		FERVENT/CURB-WORD				
40	23	<b>SKILLET</b>		Unleashed	178	
		HEAR IT LOUD/ATLANTIC/CURB-WORD				
48	24	<b>HILLSONG UNITED</b>		Zion	320	
		HILLSONG/SPARROW/CAPITOL CMG				
28	25	<b>TOBYMAC</b>		The Elements	64	
		FOREFRONT/CAPITOL CMG				

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	<b>#1</b> KANYE WEST	10 WKS	JESUS IS KING (Soundtrack)	10	
		G.O.O.D./DEF. JAM				
2	2	<b>GG</b> SUNDAY SERVICE		Jesus Is Born	2	
		INC				
4	3	<b>KIRK FRANKLIN</b>		Long Live Love	31	
		FO YO SOUL/RCA/RCA INSPIRATION/PLG				
6	4	<b>TASHA COBBS LEONARD</b>		Heart. Passion. Pursuit	123	
		MOTOWN GOSPEL/CAPITOL CMG				
10	5	<b>MARVIN SAPP</b>		Playlist: The Very Best Of Marvin Sapp	233	
		VERITY/LEGACY				
8	6	<b>KIRK FRANKLIN</b>		Hello Fear	175	
		FO YO SOUL/VERITY/RCA INSPIRATION/PLG				
12	7	<b>KORYN HAWTHORNE</b>		Unstoppable	77	



DANCE CLUB SONGS™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> DON'T START NOW WARNER	Dua Lipa	7
3	2	TURN ME ON MINISTRY OF SOUND/RCA/SONY MUSIC	Riton X Oliver Heldens Feat. Vula	9
2	3	RITMO (BAD BOYS FOR LIFE) BEP/EPIC	The Black Eyed Peas X J Balvin	9
4	4	I FEEL LOVE CAPITOL	Sam Smith	7
5	5	GRAVEYARD CAPITOL	Halsey	7
6	6	DREAMLAND K2/AWAL-KOBALT	Pet Shop Boys Feat. Years & Years	8
12	7	SOUTH OF THE BORDER ATLANTIC	Ed Sheeran Feat. Camila Cabello & Cardi B	7
11	8	GOD IS A DANCER MUSICAL FREEDOM/PM AM/CASABLANCA/REPUBLIC	Tiesto & Mabel	11
15	9	<b>GG</b> RABBIT HOLE COLUMBIA	CamelPhat Feat. Jem Cooke	5
8	10	TRAMPOLINE PHOTO FINISH/CAROLINE	SHAED	12
13	11	YOU GOTTA BE CENTRAL STATION/RADIKAL	Bombs Away Feat. Reigan	10
10	12	TROUBLE SPINNIN'	VASSY	11
9	13	MOTIVATION KEEP COOL/RCA	Normani	8
16	14	IN THE DARK SPINNIN'	Vintage Culture, Fancy Inc	6
7	15	LOSE CONTROL VIRGIN/ASTRALWERKS/CAPITOL	Meduza x Becky Hill x GOODBOYS	11
14	16	CAME FOR THE LOW ZHU/MUSIC/ASTRALWERKS/CAPITOL	ZHU & partywithray	8
20	17	MOVING ON UP SWISHCRAFT	Heather Small Feat. Dirty Disco And Matt Consola	5
21	18	JUST A LIE FLY AGAIN	Kristine W	5
23	19	ALL NIGHT LONG ELECTRONIC NATURE/ASTRALWERKS/CAPITOL	Jonas Blue & RetroVision	4
18	20	HIGHER LATIUM/ATLANTIC	Ally Brooke X Matoma	12
17	21	WANTED TOWONDER/ISLAND/REPUBLIC	NOTD x Daya	8
24	22	I DON'T SEARCH I FIND LIVE NATION/INTERSCOPE	Madonna	4
27	23	ENERGY GLIDESONIC	Glidesonic	5
30	24	RAISING HELL KEMOSABE/RCA	Kesha Feat. Big Freedia	3
22	25	THE MAN THAT GOT AWAY UNIVERSAL	Judy Garland x Eric Kupper	10
25	26	NOT READY FOR LOVE ASTRALWERKS/CAPITOL	TCTS Feat. Maya B	5
34	27	ANYTHING FOR YOU CARRILLO	Rosabel Feat. Tamara Wallace	3
28	28	CHESS GAME HARD POP	Jasmine Crowe	6
33	29	DANCE MONKEY BAD BATCH/ELEKTRA/EMG	Tones And I	4
31	30	BETTER DAY JUNGLE TIPPING/ASTRALWERKS/CAPITOL	Young Bombs Feat. Aloe Blacc	4
26	31	EASY ISLAND/REPUBLIC	Frawley	8
29	32	FAITH BIG BEAT/EMG	Galantis & Dolly Parton Feat. Mr. Probz	5
37	33	BREAK THE WHEEL DAUMAN	Kendra Erika	3
19	34	GOOD AS HELL NICE LIFE/ATLANTIC	Lizzo	12
41	35	(I'M GONNA) LOVE ME AGAIN PARAMOUNT PICTURES/ROCKET/INTERSCOPE	Elton John & Taron Egerton	2
40	36	KICKBACK UNDERGROUND ANGEL/BROKEN	NIK:11 Feat. Quiwey Collins	3
45	37	SAD SPINNIN'	Chico Rose Feat. Afrojack	2
32	38	CHEEK TO CHEEK CARRILLO	The Weather Girls, Norwood, & Terri B!	4
<b>HOT SHOT DEBUT</b>	39	BAILA CONMIGO SONY MUSIC LATIN	Jennifer Lopez	1
35	40	INTO THE NIGHT 2019 SILVER BLUE	Benny Mardones	5
49	41	HIGHER THAN HEAVEN 418	Nicole Markson	6
44	42	NO BOYS INSPIROS	Izzy Escobar	6
<b>NEW</b>	43	STARS ABOUT YOU 2220	5WEST	1
43	44	ROOTS PALM TREE/RCA	Valerie Broussard & Galantis	14
50	45	CIRCLES REPUBLIC	Post Malone	12
42	46	PUMP IT UP DEFECTED	Endor	15
<b>NEW</b>	47	ON MY MIND HIGHERGROUND	Diplo & SIDEPiECE	1
<b>NEW</b>	48	EVERYTHING I WANTED DARKROOM/INTERSCOPE	Billie Eilish	1
<b>NEW</b>	49	I HATE ME TOO FLYING BOY	Eda Green	1
<b>NEW</b>	50	PIECES 6KM	Avery Raquel	1

BOXSCORE

billboard

JAN. 11 2020

CONCERT GROSSES

GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
<b>\$5,180,061</b> \$246/\$165/\$115/\$77	<b>CELINE DION</b> TD GARDEN, BOSTON, MASS DEC. 13-14	24,661 TWO SHOWS TWO SELLOUTS	AEG PRESENTS/CONCERTS WEST
<b>\$4,772,722</b> (\$6,445,530 CANADIAN) \$180.25/\$155.36/\$82.21/\$54.30	<b>CELINE DION</b> SCOTIABANK ARENA, TORONTO DEC. 9-10	26,831 TWO SHOWS TWO SELLOUTS	AEG PRESENTS/CONCERTS WEST
<b>\$3,842,660</b> \$231.95/\$31.95	<b>CHER</b> MADISON SQUARE GARDEN, NEW YORK DEC. 3-4	27,495 TWO SHOWS TWO SELLOUTS	LIVE NATION
<b>\$2,870,852</b> \$241/\$158/\$107/\$64	<b>CELINE DION</b> UNITED CENTER, CHICAGO DEC. 1	13,685 SELLOUT	AEG PRESENTS/CONCERTS WEST
<b>\$2,809,871</b> \$499.95/\$29.95	<b>JONAS BROTHERS</b> THE FORUM, INGLEWOOD, CALIF. DEC. 14-15	29,568 TWO SHOWS TWO SELLOUTS	LIVE NATION
<b>\$2,483,440</b> (2,241,766 EUROS) \$156.48/\$95.55	<b>ROD STEWART</b> 3 ARENA, DUBLIN, IRELAND DEC. 4-5	16,597 TWO SHOWS TWO SELLOUTS	LIVE NATION
<b>\$2,446,970</b> (\$1,862,309) \$394.17/\$65.88	<b>CAPITAL FM JINGLE BELL BALL</b> O2 ARENA, LONDON DEC. 5	26,730 30,765 TWO SHOWS	GLOBAL
<b>\$2,433,563</b> \$139.50/\$65.50	<b>BILLY JOEL</b> MADISON SQUARE GARDEN, NEW YORK DEC. 11	18,462 SELLOUT	MSG LIVE
<b>\$2,287,970</b> (9,717,264 REAIS) \$150.69/\$28.25	<b>SHAWN MENDES</b> ALLIANZ PARQUE, SAO PAULO, BRAZIL NOV. 29	33,569 SELLOUT	MESSINA TOURING GROUP/PAGS PRESENTS, MOBE CONCERTS
<b>\$1,816,438</b> \$211/\$140/\$105/\$58	<b>CELINE DION</b> TIMES UNION CENTER, ALBANY, N.Y. DEC. 7	10,487 SELLOUT	AEG PRESENTS/CONCERTS WEST
<b>\$1,809,893</b> \$500/\$29.95	<b>CHER</b> AMERICAN AIRLINES CENTER, DALLAS, TEXAS DEC. 19	13,312 SELLOUT	LIVE NATION
<b>\$1,746,480</b> \$230/\$129/\$83/\$51	<b>CELINE DION</b> KEYBANK CENTER, BUFFALO, N.Y. DEC. 5	12,462 SELLOUT	AEG PRESENTS/CONCERTS WEST
<b>\$1,683,174</b> \$523.50/\$29.95	<b>JONAS BROTHERS</b> AMERICAN AIRLINES CENTER, DALLAS, TEXAS DEC. 6	15,026 SELLOUT	LIVE NATION
<b>\$1,630,450</b> \$191/\$112/\$83/\$55	<b>CELINE DION</b> BANKERS LIFE FIELDHOUSE, INDIANAPOLIS, IND. DEC. 3	11,633 SELLOUT	AEG PRESENTS/CONCERTS WEST
<b>\$1,535,735</b> \$500/\$29.95	<b>CHER</b> AT&T CENTER, SAN ANTONIO, TEXAS DEC. 17	12,666 SELLOUT	LIVE NATION
<b>\$1,518,495</b> \$500/\$29.95	<b>CHER</b> TOYOTA CENTER, HOUSTON, TEXAS DEC. 15	11,640 SELLOUT	LIVE NATION
<b>\$1,469,074</b> \$500/\$29.95	<b>CHER</b> WELLS FARGO ARENA, DES MOINES, IOWA DEC. 6	12,430 SELLOUT	LIVE NATION
<b>\$1,466,665</b> \$500/\$29.95	<b>CHER</b> SMOOTHIE KING CENTER, NEW ORLEANS, LA DEC. 13	11,829 SELLOUT	LIVE NATION
<b>\$1,435,220</b> (\$1,132,492,800 PESOS) \$158.41/\$25.35	<b>SHAWN MENDES</b> MOVISTAR ARENA, SANTIAGO, CHILE DEC. 10-11	21,455 TWO SHOWS TWO SELLOUTS	MESSINA TOURING GROUP/PAGS PRESENTS, MOBE CONCERTS
<b>\$1,429,560</b> \$67.01	<b>TRANS-SIBERIAN ORCHESTRA</b> SPECTRUM CENTER, CHARLOTTE, N.C. DEC. 7	21,334 26,990 TWO SHOWS	LIVE NATION
<b>\$1,384,659</b> \$66.46	<b>TRANS-SIBERIAN ORCHESTRA</b> SPRINT CENTER, KANSAS CITY, MO DEC. 7	20,835 25,414 TWO SHOWS	LIVE NATION
<b>\$1,378,938</b> \$500/\$29.95	<b>CHER</b> TD GARDEN, BOSTON, MASS. DEC. 8	11,511 SELLOUT	LIVE NATION
<b>\$1,332,153</b> \$500/\$29.95	<b>JONAS BROTHERS</b> ALLSTATE ARENA, ROSEMONT, ILL. DEC. 3	14,106 SELLOUT	LIVE NATION
<b>\$1,265,499</b> \$499.95/\$30	<b>JONAS BROTHERS</b> FRANK ERWIN CENTER, AUSTIN, TEXAS DEC. 7	12,371 SELLOUT	LIVE NATION
<b>\$1,224,904</b> \$519.95/\$29.95	<b>JONAS BROTHERS</b> TALKING STICK RESORT ARENA, PHOENIX, ARIZ. DEC. 10	13,215 SELLOUT	LIVE NATION
<b>\$1,152,462</b> \$499.95/\$29.95	<b>JONAS BROTHERS</b> OAKLAND ARENA, OAKLAND, CALIF. DEC. 12	13,954 SELLOUT	LIVE NATION
<b>\$1,110,190</b> (\$6,484,700 PESOS) \$75.14/\$30.06	<b>SHAWN MENDES</b> BUENOS AIRES SHOW CENTRE, BUENOS AIRES, ARGENTINA DEC. 6-7	19,475 TWO SHOWS TWO SELLOUTS	MESSINA TOURING GROUP/PAGS PRESENTS, MOBE CONCERTS
<b>\$1,069,268</b> \$500/\$29.95	<b>CHER</b> CAPITAL ONE ARENA, WASHINGTON, D.C. DEC. 10	8,638 SELLOUT	LIVE NATION
<b>\$1,069,062</b> \$62.79	<b>TRANS-SIBERIAN ORCHESTRA</b> BON SECOURS WELLNESS ARENA, GREENVILLE, S.C. DEC. 6	17,025 19,857 TWO SHOWS	IN-HOUSE
<b>\$1,065,368</b> \$496.95/\$29.95	<b>JONAS BROTHERS</b> CHI HEALTH CENTER, OMAHA, NEB. DEC. 4	13,962 SELLOUT	LIVE NATION
<b>\$1,036,537</b> \$67.30	<b>TRANS-SIBERIAN ORCHESTRA</b> INFINITE ENERGY CENTER, DULUTH, GA. DEC. 8	15,401 20,010 TWO SHOWS	LIVE NATION
<b>\$1,024,866</b> \$64.90	<b>TRANS-SIBERIAN ORCHESTRA</b> CHESAPEAKE ENERGY ARENA, OKLAHOMA CITY, OKLA. DEC. 8	15,792 19,049 TWO SHOWS	LIVE NATION
<b>\$995,061</b> \$86/\$76/\$61.50/\$56/\$46	<b>WILCO</b> CHICAGO THEATRE, CHICAGO DEC. 15-16, 18-19	13,128 FOUR SHOWS FOUR SELLOUTS	JAM PRODUCTIONS
<b>\$927,147</b> (3,149,239 NUEVOS SOLES) \$114.22/\$29.15	<b>SHAWN MENDES</b> JOCKEY CLUB, LIMA, PERU DEC. 14	15,769 SELLOUT	MESSINA TOURING GROUP/PAGS PRESENTS, MOBE CONCERTS
<b>\$891,443</b> \$75.50/\$35.50	<b>TWENTY ONE PILOTS</b> DICKIES ARENA, DALLAS, TEXAS NOV. 8	12,435 12,658	LIVE NATION



Cher's \$100M Year

Cher (above) logs eight entries on the Boxscore chart, reaching as high as No. 3 with a two-night stint at New York's Madison Square Garden on Dec. 3 and 4, 2019. According to figures reported to Billboard Boxscore, the engagement earned \$3.8 million and sold out at 27,495 tickets.

Cher's final dates of 2019 raised the diva's calendar-year gross to \$108.2 million, making it the biggest year of her touring career in Boxscore history. This total combines grosses from her Here We Go Again Tour and shows from the ongoing MGM Resorts *Classic Cher* residency.

Following with seven engagements on the chart, the Jonas Brothers also close out their biggest year yet with a nine-figure total, grossing \$109.7 million.

—ERIC FRANKENBERG

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# My Billboard Moment

## Dave Cobb

PRODUCER; FOUNDER,  
LOW COUNTRY SOUND

One of Nashville's top producers, Cobb has collaborated with Brandi Carlile, Jason Isbell, Bruce Springsteen, Lady Gaga and more. But it was his work on Chris Stapleton's 2015 breakthrough LP, *Traveller*, that changed his career forever, leading him to launch the label and publishing company Low Country Sound (The Highwomen, Anderson East) in partnership with Warner Music Group subsidiary Elektra and Warner Chappell Music. He recalls the triumph.

*Traveller* was made for the right reasons. Chris and I wanted to make the most pure and honest album that we could, one that represented the best version of his sound. There was no competitive nature or talk of making it to the top of the *Billboard* charts because it seemed impossible at the time. It was like riding a train that wasn't stopping.

I'll never forget playing the Country Music Association Awards with Justin Timberlake. When we started, all the nerves just went away, and there was magic in the air. It felt all-encompassing. We got together about a month later to do a track for Chris' wife, Morgane ["You Are My Sunshine"], and when we got in the studio we just detoxed from it all, like, "Can you believe what just happened?" We were all kind of numb.

To be on the *Billboard* 200 alone was beyond any dream I ever had in my life, but to be on the chart for over 200 weeks was *insane*. As a kid, the ranking was always the litmus test of success. It's something I'll be proud of for the rest of my life, and I'm sure Chris and Morgane will be too. —AS TOLD TO NICK WILLIAMS

"I hunted Dave down. I loved the sonic quality he got on Sturgill [Simpson]'s records. I wasn't sure you could still make records that sounded like that, the older records I had in my head."

—CHRIS STAPLETON

### THE LEGACY

Traveller has spent 225 total weeks on the *Billboard* 200 and peaked at No. 1.

Cobb co-produced Brandi Carlile's *By the Way, I Forgive You*, which won three Grammys in 2019, including best Americana album.

He served as music consultant on 2018's *A Star Is Born* soundtrack, which has sold over 2 million equivalent units in the United States, according to Nielsen Music.

Cobb photographed by David McClister in 2015.

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# SuperM



CONGRATULATIONS TO EXECUTIVE MUSIC PRODUCER SOO-MAN LEE, SM ENTERTAINMENT AND **SuperM** ON BECOMING THE FIRST K-POP GROUP TO LAUNCH AT #1 ON THE BILLBOARD 200 WITH ITS DEBUT RELEASE, THE 1ST MINI ALBUM SUPERM, AND ACHIEVING THE BIGGEST-EVER WEEK BY A K-POP GROUP'S DEBUT RELEASE IN THE UNITED STATES.

-YOUR CAPITOL MUSIC FAMILY



HOLLYWOOD, CALIFORNIA