

2021 GRAMMY PREVIEW

billboard

SEPTEMBER 19, 2020 • BILLBOARD.COM

# A STAR IS *REBORN*

HOW **LADY GAGA**  
ROSE OUT OF DARKNESS  
AND SHOWED THE  
INDUSTRY THE LIGHT

**14**  
THINGS TO LOOK  
FORWARD TO  
THIS FALL  
(YES, REALLY!)

REBELS WITH A CAUSE  
RUN THE JEWELS  
MEETS THE MOMENT

'WE CAN IMPROVE  
LITERALLY EVERYTHING'  
LEADERS GET REAL ABOUT THE  
RECORDING ACADEMY'S FUTURE



# THE WEEKND

AFTER HOURS



## FOR YOUR CONSIDERATION

*VARIETY*

"His most fully realized album yet..."

#1 BILLBOARD 200  
(4 WEEKS)

#1 HOT 100  
("BLINDING LIGHTS" & "HEARTLESS")  
4X PLATINUM ALBUM

**NME**

"The Weeknd's strongest record."

XO

republic  
records

# TAYLOR SWIFT

FOLKLORE



## FOR YOUR CONSIDERATION

*RollingStone*

"Some of us have spent years dreaming Taylor would do a whole album like this - but nobody really dreamed it would turn out this great. Her greatest album - so far."

★★★★☆

A RATING - Entertainment

#1 TOP SELLING ALBUM 2020

#1 HOT 100 DEBUT  
("CARDIGAN")

2X PLATINUM ALBUM

The  
Guardian

"Folklore proves that she can thrive away from the noise: if you interpret "classmates" as pop peers, Swift is no longer competing."

★★★★★

republic  
records

# POST MALONE

HOLLYWOOD'S BLEEDING



## FOR YOUR CONSIDERATION

*Rolling Stone*  
"Post Malone ascends"

#1 BILLBOARD 200  
(5 WEEKS)

#1 HOT 100  
("CIRCLES")

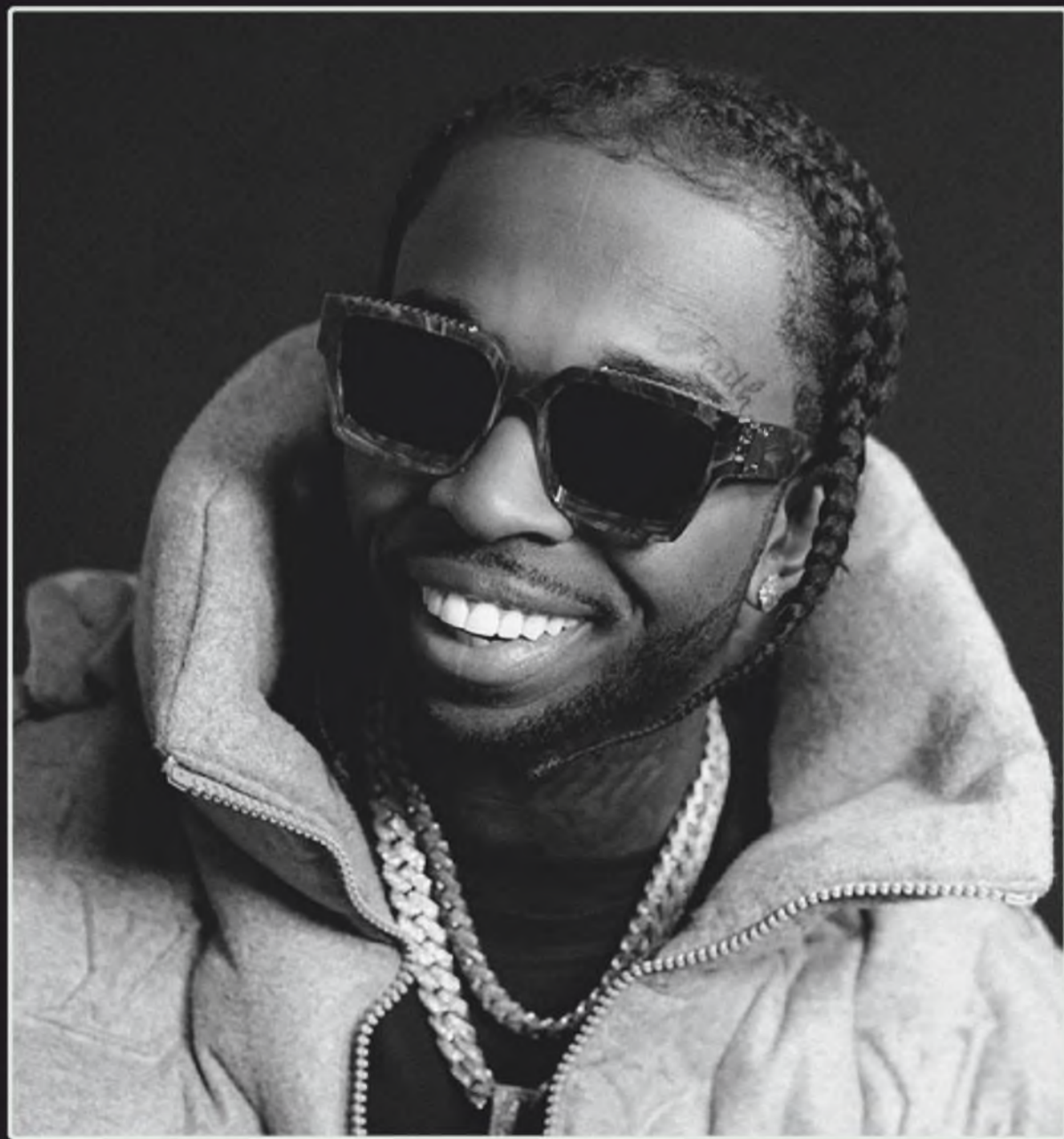
11X PLATINUM ALBUM

*Pitchfork*  
"An unstoppable hitmaker"

republic  
records

# POP SMOKE

SHOOT FOR THE STARS AIM FOR THE MOON



## FOR YOUR CONSIDERATION

**npr**

"The songs that once soundtracked the city's revelry have now been refashioned for protest, which only further cements his growing legend."

#1 BILLBOARD 200  
#1 NEW ARTIST DEBUT 2020  
PLATINUM ALBUM

**Forbes**

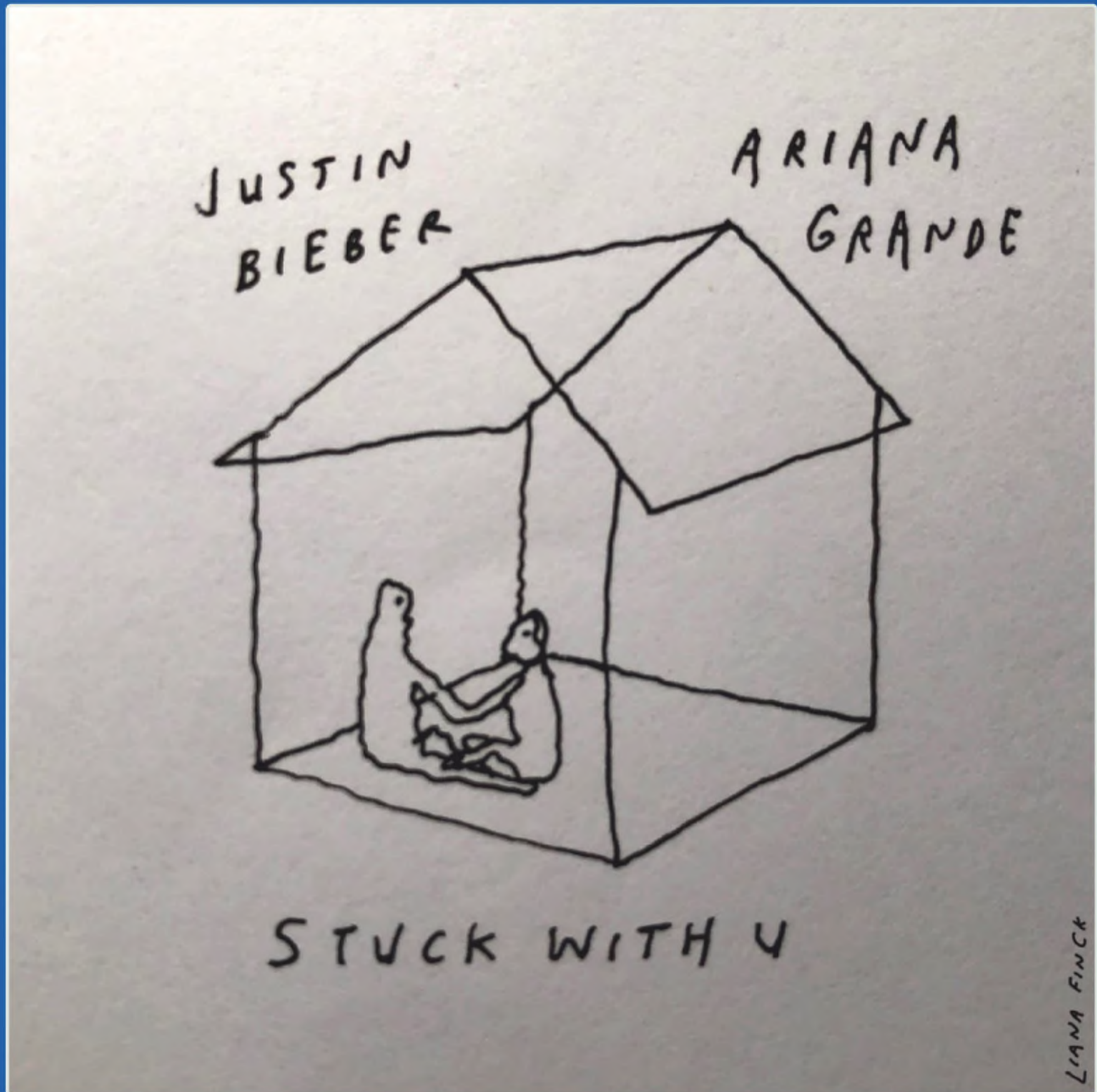
"One Of The Biggest Debuts Of 2020"

VICTOR  
  
VICTOR

republic  
records

# ARIANA GRANDE & JUSTIN BIEBER

## STUCK WITH U



## FOR YOUR CONSIDERATION

**billboard**

"There are pop collaborations,  
and there's "Stuck With U."

#1 HOT 100 DEBUT  
4X PLATINUM SINGLE

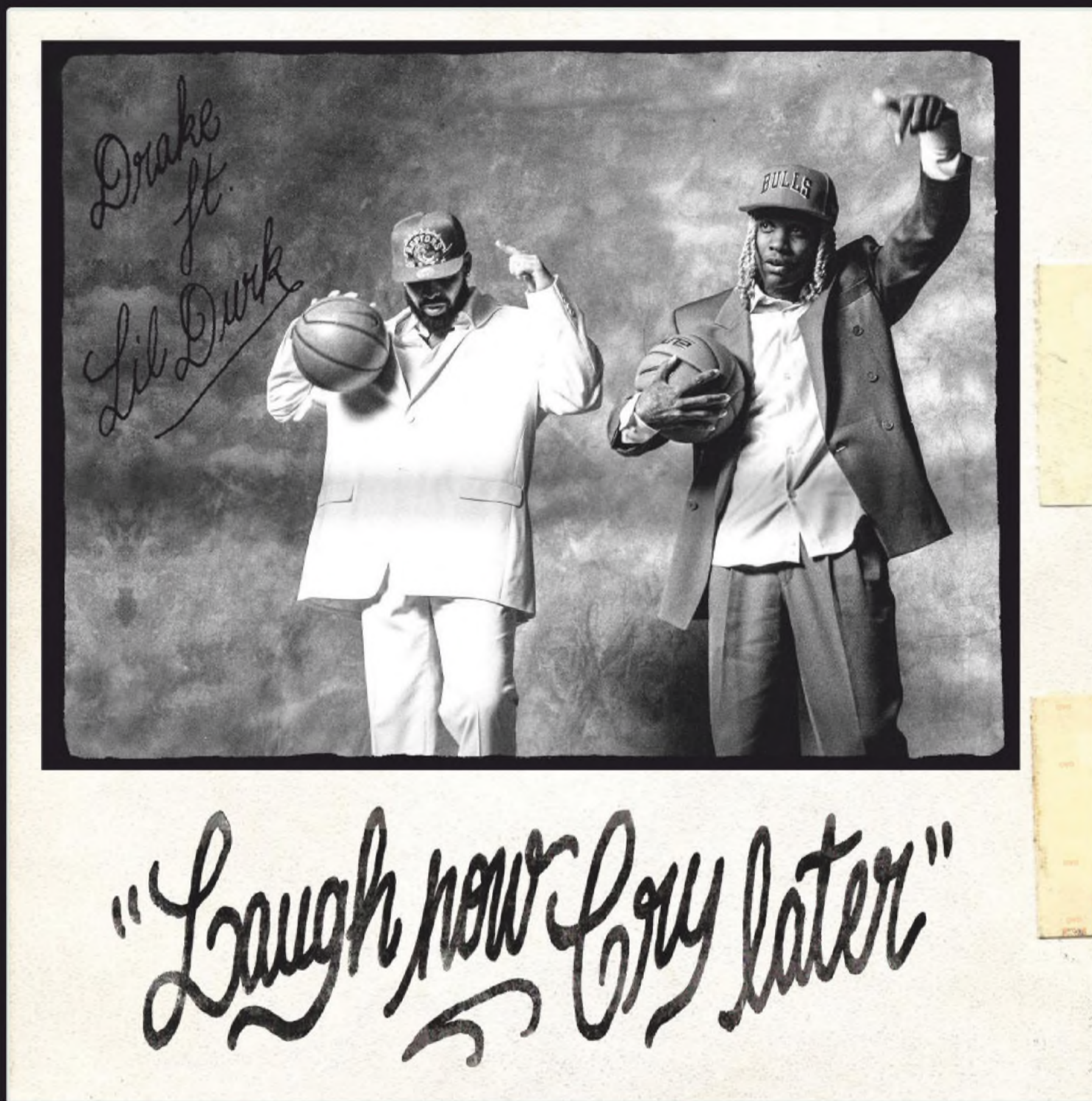
**COMPLEX**

"Two of the biggest stars in  
music have joined forces for  
a good cause."



# DRAKE

LAUGH NOW CRY LATER FT. LIL DURK



FOR YOUR CONSIDERATION

TOP 5 BILLBOARD HOT 100 DEBUT  
PLATINUM SINGLE



# NAV

## GOOD INTENTIONS



# FOR YOUR CONSIDERATION

**billboard**

“Nav’s nose for trap bangers  
reigns supreme”

#1 BILLBOARD 200

**hiphop**

“Nav has made  
a triumphant return”

XO

**republic**  
RECORDS



# LIL WAYNE

## FUNERAL



# FOR YOUR CONSIDERATION

**billboard**

"The album that lets a rap icon  
do what he does best"

#1 BILLBOARD 200  
GOLD ALBUM

**hubb**

"Lil Wayne's flow is ridiculous"

*Young Money*

**republic**  
records

# MORGAN WALLEN

MORE THAN MY HOMETOWN



## FOR YOUR CONSIDERATION

**billboard**

"If Wallen's sophomore LP sounds like 'More Than My Hometown,' country music is likely going to have a new superstar."

OVER 2.5 BILLION ARTIST  
ON-DEMAND STREAMS

*Los Angeles Times*

"Morgan Wallen is pulling  
country music into the  
21<sup>st</sup> century"

**BIG LOUD**  
**republic**  
records

# CONAN GRAY

KID KROW



## FOR YOUR CONSIDERATION

**PAPER**

"Conan Gray's 'Kid Krow' is a Renaissance Painting of Gen Z"

#1 POP ALBUM  
GOLD ALBUM

**UPROXX**

"Pop That's Big Enough  
To Fill Stadiums"

**republic**  
records

# AMINÉ

LIMBO TOP 10 BILLBOARD TOP RAP & TOP R&B/HIP-HOP ALBUMS



*RollingStone*

"Aminé's flow is smooth and melodic, and he's got more than a handful of quips and outlandish bars throughout the album..."

**Pitchfork**

"...the best music of his career"

# GLASS ANIMALS

DREAMLAND #1 BILLBOARD TOP ROCK ALBUMS



**billboard**

"... Front-to-back must-listen of their career"

● **USA TODAY**

"No artist right now is creating well, dreamier music than British Band Glass Animals"

# CITY MORGUE

AS GOOD AS DEAD #1 BILLBOARD TOP ROCK ALBUMS & TOP RAP ALBUM SALES



**COMPLEX**

"Taking sounds from disparate genres and putting them into a blender without the lid on, their music is visceral chaos."

**XXL**

"City Morgue continues to wreak havoc by the way of their unique mix of rap and rock..."

# FOR YOUR CONSIDERATION



**republic**  
records

# PEARL JAM

GIGATON



## FOR YOUR CONSIDERATION

**Entertainment**

"It's a sturdy rock album from five guys who know what they're doing, took time till they had something to say, are interpolating new influences, and sound stoked to be back together in a room."

**#1 BILLBOARD  
TOP ROCK ALBUMS**

**CoS**  
CONSCIOUSNESS OF SOUND

"...the band's finest studio hour in a great deal of time..."



**republic**  
records

# SETH MacFARLANE

GREAT SONGS FROM  
STAGE & SCREEN



Arranged and Conducted by Bruce Broughton

For Your GRAMMY® Consideration



# billboard Hot 100®



Megan Thee Stallion (top) and Cardi B in the "WAP" music video.

## Cardi B's 'WAP' Is Winning At Radio

**W**HEN A SONG HAS A TITLE THAT INCLUDES A WORD THAT is far from FCC-friendly, it might not be a likely bet for widespread radio airplay. But when the song scores record-setting streaming numbers and pop culture domination, an edit can entice programmers.

Cardi B's "WAP," featuring Megan Thee Stallion, tops the Billboard Hot 100 for a third week. It debuted at No. 1 (Aug. 22) with 93 million U.S. streams, according to Nielsen Music/MRC Data — the most ever for a track in its first week of release — and leads the Sept. 19 chart with 48.2 million streams and, notably, 27.3 million radio airplay audience impressions, up 11%, in the tracking week.

"WAP" bounds from No. 9 to No. 5 on the Rhythmic airplay chart, up 24% in plays, and bullets at No. 10 on Mainstream R&B/Hip-Hop, up 7%.

"Obviously it needed to be edited," Doc Wynter, iHeartMedia executive vp R&B/hip-hop programming strategy, says of the track, whose titular lyric, "wet ass pussy," has been tweaked to "wet, wet, wet" for its radio version. "We were satisfied with [Atlantic Records'] edit in that we felt we could still understand the 'message' in the record. The edited version still makes you nod your head when it comes on."

—GARY TRUST

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	CERTIFICATION	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	2	1	<b>#1</b> <b>WAP</b> ▲ AYO KEYZ (CARDI B, M. J. PETE, A. OWENS, J. FOYE III, J. K. LANIER THORPE, F. RODRIGUEZ)		Cardi B Feat. Megan Thee Stallion ATLANTIC	1	5
1	1	2	<b>DYNAMITE</b> D. STEWART (D. STEWART, J. AGOMBAR)		BTS BIGHIT ENTERTAINMENT/COLUMBIA	1	3
3	3	3	<b>LAUGH NOW CRY LATER</b> CARDO ON THE BEAT, GRY, YUNG EXCLUSIVE, R. CHAHAYED (A. GRAHAM, R. LATOUR, R. A. MARTINEZ, D. JACKSON, R. CHAHAYED, D. BANKS)		Drake Feat. Lil Durk OVO SOUND/REPUBLIC	2	4
4	4	4	<b>ROCKSTAR</b> SETH IN THE KITCHEN (J. L. KIRK, R. W. MOORE, JR., R. J. PARTARD IV)		DaBaby Feat. Roddy Ricch SOUTHCOAST/INTERSCOPE	1	21
5	5	5	<b>BLINDING LIGHTS</b> ▲ MAX MARTIN, O. T. HOLTER, THE WEEKND (A. TEFAYE, A. BALSHE, J. QUENNEVILLE, MAX MARTIN, O. T. HOLTER)		The Weeknd XO/REPUBLIC	1	41
12	8	6	<b>AIR MOOD</b> ● O. FEDI, B. SLATKIN, KBEAZY (G. L. VON JONES, O. FEDI, B. SLATKIN, K. BACH, M. I. OLMO)		24kGoldn Feat. iann dior RECORDS/COLUMBIA	6	5
7	6	7	<b>WATERMELON SUGAR</b> ▲ KID HARPOON, T. JOHNSON (H. STYLES, T. HULL, M. ROWLAND, T. JOHNSON)		Harry Styles ERSKINE/COLUMBIA	1	25
6	7	8	<b>WHATS POPPIN</b> ▲ JETSON MADE, PDDH BEATZ, LOST THE PRODUCER (J. HARLOW, T. MORGAN, D. CLEMONS, J. W. LUCAS, N. WARD, I. C. GOODWIN, J. L. KIRK, D. PETERSON, D. M. CARTER, JR.)		Jack Harlow Feat. DaBaby, Tory Lanez & Lil Wayne GENERATION NOW/ATLANTIC	2	31
9	9	9	<b>SAVAGE LOVE (LAXED - SIREN BEAT)</b> ▲ JAWSH 685, JASON DERULO (J. NANAI, J. J. DESROULEAUX, J. K. HINDLIN, P. GREISS)		Jawsh 685 x Jason Derulo COLUMBIA	7	13
21	24	10	<b>SAL STM POPSTAR</b> ● OZ DAVID & ELI, DJ KHALED (A. GRAHAM, K. M. KHALED, O. YILDIRM, D. RUOFF, E. KLUGHAMMER)		DJ Khaled Feat. Drake OVO SOUND/WETHEBEST/REPUBLIC/EPIC	3	8

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







**N**

FOR YOUR GRAMMY®  
CONSIDERATION

# BEST COMEDY ALBUM



**BILL BURR**  
*PAPER TIGER*

**JERRY SEINFELD**  
**23 HOURS**  
**TO KILL**

**ASIAN COMEDIAN**  
**DESTROYS AMERICA!**

STARRING **RONNY CHIENG**

**LOPEZ**  
WE'LL DO IT FOR HALF

**LESLIE**  
**JONES**  
TIME MACHINE

**SETH MEYERS**  
**LOBBY**  
**BABY**

Hannah  
Gadsby  
Douglas

**PATTON OSWALT**  
**I LOVE EVERYTHING**

**TIFFANY HADDISH**  
**BLACK MITZVAH**



FOR YOUR GRAMMY® CONSIDERATION  
**BEST MUSIC FILM**

**BEST SONG WRITTEN FOR VISUAL MEDIA**  
“ONLY THE YOUNG” By Taylor Swift & Joel Little

“THE SCENES DURING WHICH  
SHE’S CREATING MUSIC ARE  
**RIVETING...**  
THE SPEED AND HAPPINESS  
WITH WHICH SHE WORKS IS  
**BREATHTAKING.”**  
A.V. CLUB

“‘MISS AMERICANA’ IS 85 MINUTES OF  
**TRANSLUCENCE**  
WITH TAYLOR SWIFT.”  
The New York Times



From Emmy® Winning Director **LANA WILSON** and  
Academy Award® Winning Filmmakers Behind **20 FEET FROM STARDOM**

**Miss Americana**

TAYLOR SWIFT





**22 GZ**



**A BOOGIE WIT DA HOODIE**



**ALEC BENJAMIN**



**GJULIET**



**ARIZONA**



**AVA MAX**



**BRISTON MARONEY**



**BURNA BOY**



**CHARLI XCX**



**CHARLIE PUTH**



**COLDPLAY**



**COLTON DIXON**



**HALESTORM**



**HAYLEY KIYOKO**



**HAYLEY WILLIAMS**



**HONNE**



**ILLITERATE LIGHT**



**INSECURE SOUNDTRACK**



**KEHLANI**



**KELLY CLARKSON**



**KEVIN GATES**



**KODAK BLACK**



**KRANIUM**



**KYLE**



**MELANIE MARTINEZ**



**MICHELLE**



**MILCK**



**MISSY ELLIOTT**



**NO CAP**



**OLIVER TREE**



**SHINEDOWN**



**SHORELINE MAFIA**



**SIA**



**SKILLET**



**SMITH & MYERS**



**STORMZY**



**WEEZER**



**WIZ KHALIFA**



**YOUNGBOY  
NEVER BROKE AGAIN**



**YOUNG THUG**



**ZEDD & JASMINE THOMPSON**



AYANIS



BAZZI



BEN PLATT



BENJAMIN SCHEUER



BIRDS OF PREY



BRELAND



DEATH CAB FOR CUTIE



DON TOLIVER



FAUZIA



GOODY GRACE



GROUPLOVE



GUCCI MANE



JACK HARLOW



JAGGED LITTLE PILL



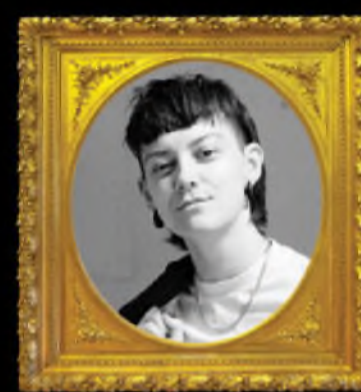
JAMES BLUNT



JASIAH



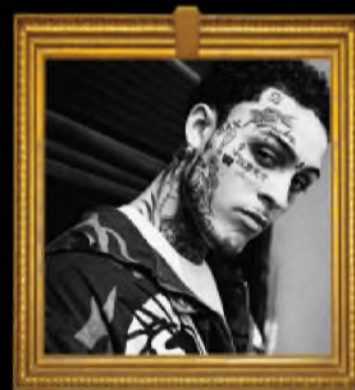
JAYDAYOUNGAN



JEALOUS OF THE BIRDS



LEDGER



LIL SKIES



LIL UZI VERT



MAHALIA



MATT MAESON



MEEK MILL



OT GENASIS



QUANDO RONDO



RICO NASTY



RIVAL SONS



RODDY RICCH



SABRINA CLAUDIO



TAYLA PARX



TEAMARRR



TREY SONGZ



T.R.U. & 2 CHAINZ



TY DOLLA \$IGN



WALLOWS

# A MUSICAL MASTERPIECE.



# Please excuse me for being antisocial

Roddy Ricch

Please Excuse Me For Being Antisocial held the spot as the longest-running #1 debut rap album since 2003, making it the soundtrack to 2020.

Ricch's remarkable musical style as a rapper combines his West Coast roots with the sound of Atlanta trap music and Chicago drill rap, which gets an extra gravitas with his lyrics that range from pondering the tough realities of life to bouts of uninhibited bravado.

TIME

Many factors have contributed to the dissolution of a 'normal' summer in 2020, but Roddy Ricch is determined to prove that it's still his time to shine.

npr music

LA hip-hop now has its undisputed major new star established.

Los Angeles Times

Roddy Ricch's victory run doesn't seem to be stopping anytime soon.

HYPEBEAST

Debutted #1 on  
The Billboard 200

Please  
excuse me  
for being  
antisocial

The box has  
2 Billion  
Global Streams

Album certified  
double platinum

Roddy has  
65 Billion  
Global Streams

The box was #1 on  
the Billboard Hot 100  
for 11 weeks straight



# BURNA BOY - TWICE AS TALL

ALBUM EXECUTIVE PRODUCED BY: SEAN "DIDDY" COMBS, BOSEDE OGULU, AND DAMINI "BURNA BOY" OGULU

DEBUTED #1 ON THE  
BILLBOARD WORLD  
ALBUMS CHART

THE FIRST NIGERIAN  
TO HAVE A RECORD  
DEBUT #1 ON THE UK  
AFROBEATS CHART

"...Nigerian-bred Burna Boy is staking a claim as one of the biggest stars on the global music scene—a crossover sensation who refuses to compromise. Instead he's letting the world cross over to him."

GQ

"Twice As Tall may nod to the title of its predecessor as an exercise in Burna Boy leveling up creatively and commercially, and if it is, the rollicking new album fulfills its goal..."

billboard

"...45 minutes of Burna Boy confronting his critics, standing against oppression, pushing himself, and (deservedly) flexing. He is an African giant now, no question. Why stop there?"

VULTURE

"By rooting modern production in traditional melody, and drawing on various musical styles while staying true to African pop, Burna Boy defines multilayered black identity"

The  
Guardian

"His new album schools all who dared to underestimate him..."

The Telegraph

"The prince of Pan-African pop is quickly becoming one of the most influential cultural gatekeepers on the world stage."

W

FEATURING EXTRAORDINARY COLLABORATIONS  
WITH SEAN "DIDDY" COMBS, YOUSOU N'DOUR,  
CHRIS MARTIN, TIMBALAND, MIKE DEAN,  
STORMZY, ANDERSON .PAAK, AND MORE.



# LIL UZI VERT ETERNAL ATAKE

**2.2 BILLION  
STREAMS**

**TOP 10 OF THE  
BILLBOARD 200  
FOR 17 WEEKS**

**DOUBLE  
PLATINUM**

**FOURTH LARGEST  
STREAMING DEBUT**

**FOURTH ACT TO DEBUT  
THREE SONGS IN  
THE HOT 100'S TOP 10  
SIMULTANEOUSLY  
("BABY PLUTO," "LO MEIN,"  
"SILLY WATCH")**

*"IT'S A SEAMLESS BLEND OF DRILL-INFLUENCED RAPPING, MELODIC CROONING, AND BEATS THAT ARE AWARE OF HIP-HOP'S TRENDS, BUT STRETCH THEM TO PLACES UNIMAGINABLE."*  
**PITCHFORK**

*"IT IS DIFFICULT TO REMEMBER A RAP ALBUM RELEASED TO SUCH FERVID EXPECTATIONS, LET ALONE ONE THAT LIVED UP TO THOSE EXPECTATIONS. ETERNAL ATAKE IS LIL UZI VERT'S BEST ALBUM YET, WITH A COHESIVENESS, SLICK CONCEPT, AND PERFORMANCE THAT JUSTIFIES EVERY OUNCE OF HYPE."*  
**ROLLING STONE**

*"HE'S AS THRILLING IN THE SHADOWS AS IN THE SPOTLIGHT. FEW ARTISTS IN ANY GENRE INSPIRE MORE FERVOR, MORE DEVOTION, MORE CURIOSITY, MORE EXUBERANT JOY."*  
**CRITIC'S PICK / NEW YORK TIMES**

*"LIL UZI VERT'S LONG-AWAITED ETERNAL ATAKE SHOULD HAVE THE COMPETITION TAKING NOTES."*  
**VULTURE**





# Original Broadway Cast Recording

"Jagged Little Pill is essential. I want to see it again and again."

-Rolling Stone

"It would be an insult to call this stage adaptation a jukebox musical, because unlike most specimens of that theatrical genre, the story seems to emerge organically from the music... Morissette's youthful perspective and the rocking-good score make "Jagged Little Pill" feel very much of the moment — this moment."

-Variety

"Breathtaking and remarkable. Morissette's songs are as stirring and resonant as they have ever been."

-Buzzfeed

"An emotional exorcism — it leaves the audience exhilarated."

-Entertainment Weekly

"Vaults the screaming audience to its feet."

-The Guardian

"Alanis Morissette's anthems are now for the ages, adapted with absorbing intimacy and ingenuity."

-NPR

"Tom Kitt, the orchestrator and arranger, has recast the score for an eight-piece stage band in a way that is faithful to the spirit of the original recorded versions."

-Wall Street Journal

"Critic's Pick! Jagged Little Pill stands alongside the original musicals that have sustained the best hopes of Broadway."

-New York Times

"Thrilling, electrifying, and urgent."

-Hollywood Reporter

"Jagged Little Pill sets a new standard for other musicals to aspire to."

-BBC



# HAYLEY WILLIAMS

## PETALS for ARMOR

featuring "SIMMER"

DEBUTED AT #1 ON THE BILLBOARD  
ALTERNATIVE AND ROCK ALBUM CHARTS

THE BEST OF 2020 PROCLAIMED BY  
Entertainment *RollingStone* billboard ELLE

"It's the sound of an artist  
blooming into some of the  
best music of her career."

*RollingStone*

"It's one of the best albums I've heard in a long  
time, and the story behind it — involving  
Williams coming to terms with years of her own  
pain, and generations of trauma experienced by  
the women in her family — is gripping."

*The New York Times*

"Hayley  
Williams is a  
titan...there is  
simply no one  
who looms larger  
or means more to  
what I would bet  
is an entire  
generation of  
women"

*npr*

"Hayley Williams's Solo  
Debut Was Worth the  
15-Year Wait"

*NEW YORK*

"The Paramore singer's  
debut solo album is  
emotionally vulnerable  
and musically ambitious"

*Pitchfork*

"[Petals For Armor]  
stands as a statement of  
personal strength and her  
ability to see life and  
beauty through darkness,  
of knowing who you really  
are on your own."

*VARIETY*



# K-12

THE ALBUM AND FEATURE FILM  
WRITTEN, DIRECTED, CO-STYLED, AND PERFORMED BY

## Melanie Martinez

#6 HIGHEST GROSSING FILM IN US CINEMAS ON RELEASE DAY  
SCREENED IN OVER 400 CINEMAS IN 32 COUNTRIES  
OVER 62 MILLION VIEWS ON YOUTUBE  
ALBUM DEBUTED AT #3 ON THE BILLBOARD 200

"THE MELANIE MARTINEZ FILM 'K-12' IS A SURREAL  
MASTERPIECE... ONE OF THE MOST AMBITIOUS  
UNDERTAKINGS OF THE MODERN POP ERA."  
- BLACKBOOK

"HER STYLE IS UNIQUE, COMPELLING, AND  
DOWN-RIGHT IMPRESSIVE FOR A  
FIRST TIME FILM DIRECTOR."  
- V MAGAZINE

"ALTHOUGH MARTINEZ HAS USED HER  
AMBITION TO DEFINE HER CAREER, HER  
RAW SONG CRAFT SHOULD NOT BE  
OVERLOOKED OR UNDERESTIMATED:  
AT ITS CORE, K-12 IS AN  
UNAPOLOGETIC DISCUSSION OF  
THE AWKWARD, EUPHORIC AND  
TERRIFYING EXPERIENCE  
OF GROWING UP."  
- BILLBOARD

"DARK AND LIGHT, FRAGILITY VERSUS  
STRENGTH, INNOCENCE VERSUS  
MENACE- THE CONTRADICTIONS IN  
MARTINEZ'S MUSIC, VIDEOS AND  
MOST RECENTLY, CINEMATIC VENTURES  
ARE PART OF HER ESSENCE... IT'S WHAT  
HAS HELPED HER STAND OUT, FIRST ON  
YOUTUBE... THEN ON POP CHARTS AND  
MOVIE SCREENS, AND SOON,  
BIG ARENA STAGES."  
- LA WEEKLY

ron shapiro management & consulting, llc 

CELEBRATING OVER 6 BILLION CAREER STREAMS,  
AN RIAA PLATINUM CERTIFIED ALBUM,  
AND 14 RIAA CERTIFIED SINGLES!

# OLIVER TREE

DEBUT ALBUM

## UGLY IS BEAUTIFUL

DEBUTED AT #1 ON **billboard** TOP ROCK ALBUMS  
& ALTERNATIVE ALBUMS CHARTS

FEATURING THE RIAA CERTIFIED GOLD HIT SINGLES  
"ALIEN BOY" AND "HURT"

"With Ugly is Beautiful...the Gen-Z jester has declared his arrival onto the internet's airwaves."

*Interview*

"It's easy to see how Tree's outlandishness has made him the digital age's definitive rockstar."

**NME**

"Oliver Tree is outlandish, and it's working."

*RollingStone*



# Alec Benjamin

DEBUT ALBUM

## These Two Windows

"A POP STORYTELLER FOR THE  
NEXT GENERATION" - TIME

"A FASCINATING VOICE  
IN MODERN POP" - STEREOGUM

CELEBRATING OVER  
2.8 BILLION STREAMS  
&  
RIAA DOUBLE PLATINUM  
RECORD "LET ME DOWN SLOWLY"!



CRUSH   
music ATLANTIC

FOR YOUR CONSIDERATION

# AVA MAX KINGS & QUEENS

#1 ON EUROPEAN RADIO AIRPLAY FOR 5 WEEKS  
OVER 460 MILLION STREAMS TO DATE

CLIMBING AT US TOP 40 RADIO  
PLATINUM IN 6 COUNTRIES GOLD IN 10 COUNTRIES  
PRODUCED BY GRAMMY® AWARD WINNER CIRKUT

"AVA MAX CLAIMS HER  
THRONE ON 'KINGS AND QUEENS'"  
- ROLLING STONE

"PRINCESS OF POP"  
- V MAGAZINE

"A NEW AND POWERFUL VOICE IN THE  
EVER-GROWING DANCE POP STRATOSPHERE"  
- PAPER

  
ATLANTIC



# Kehlani

#1 TOP R&B ALBUMS CHART

#2 TOP CURRENT ALBUMS

#2 BILLBOARD 200

#2 TOP R&B/HIP-HOP ALBUMS CHART

*"Kehlani Was Good, And Now She's Great... It's the best version of Kehlani yet and one of the most contagiously listenable albums of the year."*  
STEREOGUM

*"It Was Good Until It Wasn't is a masterclass in pacing... with some of her most impactful meditations on love, sex, longing and inner peace to date."*  
billboard

*"Kehlani writes songs that find the point where seduction and heartbreak collide."*  
Newsweek

*"The cloudy grooves of the Oakland singer's second full-length album showcase her voice and her clear-eyed approach... an ace R&B showcase."*  
Pitchfork

IT WAS GOOD  
UNTIL IT WASN'T



# DON TOLIVER

NO IDEA  
PLATINUM

AFTER PARTY  
GOLD



*"ONE OF THE BEST ALBUMS OF 2020"*  
-COMPLEX

*"THE WHOLE PROJECT MAKES ONE THING VERY CLEAR: HE'S A STAR WHO WILL BE AROUND FOR A LONG TIME."*  
-COMPLEX

*"IT'S A HIGH ENERGY TESTAMENT TO HIS RISING STATUS IN THE HIP-HOP WORLD AND SMARTLY INCORPORATES LIVE AUDIO FROM HIS ALBUM RELEASE PARTY."*  
-HYPEBEAST

• THERE ARE NEARLY 10M TOTAL TIKTOKS CREATED FOR "NO IDEA" AND 860K CREATED TO "AFTER PARTY"

NEVER BROKE AGAIN  
**AI YOUNGBOY 2**

16.4 BILLION GLOBAL STREAMS

UNDENIABLY, HE'S ONE OF RAP'S  
BEST SONGWRITERS AND  
BIGGEST STARS

- PITCHFORK

ONE OF THE MOST SUCCESSFUL  
AND POPULAR FIGURES  
IN THE HIP-HOP SPACE

- FORBES

**#1** BILLBOARD  
TOP 200 ALBUMS

**#1** SOUNSCAN  
R&B/HIP-HOP ALBUMS

**#1** SOUNSCAN  
RAP ALBUMS

**#1** VIDEO STREAMING  
ARTIST

RIAA CERTIFIED  
**PLATINUM ALBUM**  
INCLUDES **4 PLATINUM**  
& **5 GOLD SINGLES!**



**KEVIN GATES**

"SOME LESSONS CAN'T BE TAUGHT THEY MUST BE LIVED TO BE UNDERSTOOD"

HE'S A GIFTED SONGWRITER...  
WITH A SPLENDID EAR FOR SINGING AND  
RAPPING, A FLUID STYLISTIC COMBINATION  
THAT HAS HELPED DEFINE HIS APPEAL  
OVER THE PAST DECADE.

- HOTNEWHIPHOP

IN 2019, FEW RAPPERS ARE USING THEIR  
VOICE AS WELL AS KEVIN GATES DOES.  
HIS EMOTIONAL NAKEDNESS AND  
FEARLESSNESS IN EXAMINING HIS  
SHORTCOMINGS AND INSECURITIES  
BRINGS OUT THE BEST IN HIS MUSIC.

- HOTNEWHIPHOP

**#1** SOUNSCAN  
CURRENT RAP ALBUMS

**#4** BILLBOARD  
TOP 200

**#1** SOUNSCAN  
CURRENT  
R&B/HIP-HOP ALBUMS

**#1** SOUNSCAN  
CURRENT DIGITAL ALBUMS

**I'M HIM**



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SEPT. 19, 2020 • VOLUME 132 / NO. 13

## ON THE COVER

Lady Gaga  
photographed by  
Djeneba Aduayom on  
Sept. 3 at Line 204 in  
Los Angeles.

## TO OUR READERS

*Billboard* will publish its  
next issue on Oct. 17. For  
24/7 music coverage, go  
to [billboard.com](http://billboard.com).

## FEATURES

# 112

### 'PUT ON YOUR SUPERHERO SUIT'

With soul-reviving  
dancefloor anthems and an  
imaginative, merch-mad  
rollout plan (jockstraps!),  
**Lady Gaga** figured out how  
to be a pop star in a year  
unlike any other.



# FOR YOUR GRAMMY® CONSIDERATION



100 GECS



CASH CASH



CLARA MAE



EKALI



GALANTIS



JOEL CORRY



MATOMA



ELDERBROOK



ROBIN SCHULZ



RUDIMENTAL



SHIP WREK



THE MAGICIAN



THE KNOCKS



WHETHAN

A Day To Remember / All Time Low  
/ Angel DuSt / A Thousand Horses /  
Balcony / Blackfield / Brandi Carlile  
/ Brent Cobb / Chloe Moriondo / Code  
Orange / Coheed & Cambria / Corey  
Taylor / Creeper / Dinosaur Pile-Up /  
FEVER 333 / Fitz & the Tantrums  
/ flor / Gojira / grandson / Hamzaa /  
Higher Power / Intelligency / In This  
Moment / Jack Curley / JC Stewart /  
Joyous Wolf / jxdn / Kaleo / Korn  
/ LIGHTS / Maddie Medley / Matty  
Matheson / Misterwives / Motionless  
In White / NEED TO BREATHE  
/ nothing, nowhere. / Sad Night  
Dynamite / Saint Motel / Slipknot /  
/ Stereophonics / Sturgill Simpson /  
The Band CAMINO & Chelsea Cutler  
/ The Front Bottoms / The Highwomen /  
Theory of a Deadman / The Snuts  
/ Tones and I / Travis Barker & Run  
the Jewels / Trivium / Turnstile /  
twenty one pilots / White Reaper



ELEKTRA MUSIC GROUP / FOR YOUR CONSIDERATION



FUELED BY RAMEN



ROADRUNNER RECORDS

**"[‘DANCE MONKEY’] STARTED AS A SENSATION ON THE STREETS OF AUSTRALIA...AND WENT GLOBAL."**

**- The New York Times**

**"...ONE OF THE GREAT BREAKOUT MUSICAL STORIES OF THE PAST YEAR"**

**- RollingStone**

**'IT'S FANTASTIC — IT'S ONE OF THE GREAT POP RECORDS OF ALL TIME'**

**- Sir Elton John discussing "Dance Monkey"**

In 2018, Australian singer-songwriter Tones And I (real name Toni Watson) was busking on the streets of Byron Bay, living out of her van. A year later, she had one of the biggest songs in the world with her global smash **"Dance Monkey."**

**"ARTIST TO WATCH"**

**- TIME**

# TONES AND I

**"DANCE MONKEY" MOST STREAMED SONG EVER ON SPOTIFY BY A FEMALE ARTIST  
1ST TOP FIVE BILLBOARD HOT 100 HIT SOLELY WRITTEN BY A WOMAN IN NEARLY A DECADE**

- **OVER 7 BILLION STREAMS WORLDWIDE**
- **#1 IN 30 COUNTRIES**
- **MULTI-PLATINUM IN 17 COUNTRIES, INCLUDING 4X PLATINUM CERTIFIED BY THE RIAA IN THE US**
- **DEBUT EP THE KIDS ARE COMING OVER 500,000 SOLD**
- **RECORD SETTING 120 DAYS AT #1 ON SPOTIFY'S GLOBAL CHART**
- **4TH MOST STREAMED SONG OF ALL TIME ON SPOTIFY**
- **OVER 1.3 BILLION VIEWS ON YOUTUBE**

- **ALREADY NAMED A FRONTRUNNER FOR RECORD OF THE YEAR AND LIKELY NOMINEE FOR BEST NEW ARTIST IN BILLBOARD'S GRAMMY® WATCH COVERAGE**
- **ALL-TIME RECORD FOR THE MOST WEEKS AT #1 ON AUSTRALIA'S ARIA SINGLES CHART**
- **ALL TIME RECORD FOR THE MOST WEEKS AT #1 BY A FEMALE ARTIST ON THE UK'S SINGLES CHART.**
- **4X-ARIA AWARD WINNER ("BREAKTHROUGH ARTIST," "BEST FEMALE ARTIST," "BEST POP RELEASE," "BEST INDEPENDENT RELEASE") AFTER LEADING THE FIELD WITH 8 NOMINATIONS**

**FOR YOUR  
CONSIDERATION**



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El-P (left) and Killer Mike of Run the Jewels photographed by Diwang Valdez on Sept. 2 at Chil Studios in Atlanta.

## FEATURES

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#### DO THE RIGHT THING

After years on the indie circuit, El-P and Killer Mike of **Run the Jewels** took on 2020 with a big new label deal, a Grammy-worthy album and a heightened sense of purpose — when the world needs their fearless voices the most.

### 126

#### GRAMMY PREVIEW 2021

K-pop artists took the United States by storm in 2020. Will an increasingly global Grammys recognize them — and their telecast-ready star power? Plus: a look at the potential recognition of posthumous albums at the ceremony, conversations with likely nominees **Aaron Dessner** (of The National) and jazz orchestra leader **Maria Schneider**, and more.

### 138

#### 'WE CAN IMPROVE LITERALLY EVERYTHING'

The Recording Academy's interim leader, its new chief diversity and inclusion officer, and three industry veterans discuss what the 63-year-old institution is — and should be — doing to move forward with more transparency and inclusivity.



# THE HIGHWOMEN

FEATURING  
GRAMMY® WINNERS

BRANDI CARLILE, MAREN MORRIS, NATALIE HEMBY & AMANDA SHIRES

PRODUCED BY GRAMMY® WINNER DAVE COBB

SELF-TITLED ALBUM DEBUTED #1 ON THE TOP COUNTRY ALBUMS CHART

“THIS WAS A RECORD FOR EVERYONE, WITH A MESSAGE OF SOLIDARITY THAT TRANSCENDED AGE, RACE, AND, YES, GENDER. // CATCHY, SMART, DELICIOUS, ANTHEMIC COUNTRY GOLD...”

*RollingStone*

“IF YOU BELIEVE THERE CAN BE SUCH A THING AS AN INSTANT COUNTRY CLASSIC, ‘THE HIGHWOMEN’ IS THAT.”

*VARIETY*

“THE ALBUM IS  
GROUNDBREAKING”

AP

“RAW VULNERABILITY IS A SHOW OF STRENGTH, AND THE HIGHWOMEN OFFERED UP AMPLE PROOF OF THAT”

**billboard**

NAMED ONE OF THE BEST ALBUMS OF THE YEAR BY

*RollingStone* *VARIETY* **billboard** **npr** *Esquire* *Paste* **UPROXX** **COS** *New York* **US** **NO DEPRESSION**  
**Entertainment** **SOUNDS LIKE NASHVILLE** **THE SCENE** **WHISKEY RIFF** **A** **STEREOGUM** **GMA** **popMATTERS** **4Boot** **songwriter** *That Nashville Sound*

FEATURING THE SINGLE “CROWDED TABLE” NAMED BEST SONG OF 2019 BY

“...WILL STOP YOU DEAD IN  
YOUR TRACKS”

*Esquire*

“...AN UNABASHEDLY PRETTY MELODY, GOING  
IN AND OUT OF DUETS AND HARMONIES WITH  
SEAMLESS, GENEROUS SWEETNESS.”

**TIME**

“A KINDLY RECIPE FOR  
RADICAL INSTITUTIONAL CHANGE”

**Los Angeles Times**

**LOS** **elektra**  
LOW COUNTRY SOUND

FOR YOUR CONSIDERATION  
RECORD OF THE YEAR and BEST POP DUO / GROUP PERFORMANCE



**Big Hit**  
Entertainment

# BTS



# DYNAMITE

**#1 DEBUT ON BILLBOARD HOT 100 CHART**  
**BIGGEST SPOTIFY GLOBAL DEBUT OF 2020**  
**BROKE THE YOUTUBE RECORD FOR MOST VIDEO VIEWS IN 24 HOURS**

"The shimmery, disco-lite track bounces and grooves with an infectious beat and uplifting chorus you'll be singing back after one listen" — *Rolling Stone*

"BTS does it again, shattering records with all-English 'Dynamite'" — *Los Angeles Times*

"BTS became the first entirely South Korean act to have a No. 1 single on the Billboard Hot 100 with their new funk-inflected, disco-pop song 'Dynamite'" — *Atlantic*

FOR YOUR CONSIDERATION

ALBUM OF THE YEAR

# HARRY STYLES FINE LINE



★★★★  
*RollingStone*

★★★★  
**NME**

★★★★  
**GQ**

★★★★  
*The Guardian*

“Way to go H, it is your *Rumours*” — **STEVIE NICKS**

“Harry Styles is the rock star we need, and the pop star we deserve” — **GQ**

“The album is a production tour-de-force” — *The New York Times*



FOR YOUR CONSIDERATION

# POLO G

## ALBUM OF THE YEAR

### *THE GOAT*

“The album that cements a rising rap star: Polo G, *THE GOAT*” — **billboard**

“An adaptable and unmissable talent...some of his most chilling material yet” — **Pitchfork**

“The vulnerability and storytelling that Polo G exhibits here is what makes him one of the newest stars to look out for ... *THE GOAT* confirms the fact that Polo G has firmly arrived as one of rap’s best new artists” — **COMPLEX**

## BEST NEW ARTIST

“If *THE GOAT* proves one thing, it’s that he’s on the path to becoming one himself” — **GENIUS**

“Where he sets himself apart from his class is with his ability to delve into the traumatic effects that his environment has incurred on him” — **UPROXX**

## RECORD OF THE YEAR

### “WISHING FOR A HERO”

“Polo’s lyrics are a glimpse into the pent up anger many Black Americans have long felt. Polo connects the racism of the justice system with an indifferent government, kids living with PTSD, and deferred dreams of Civil Rights leaders like Malcolm X and Martin Luther King Jr.” — **GENIUS**

“I think [Polo G’s] update of Tupac’s ‘Changes’ is very special. Very soulful and moving. Thanks, Polo G” — **BRUCE HORNSBY**





FOR YOUR CONSIDERATION  
**ALBUM OF THE YEAR**  
**BOB DYLAN**  
**ROUGH AND ROWDY WAYS**

★★★★★  
theguardian

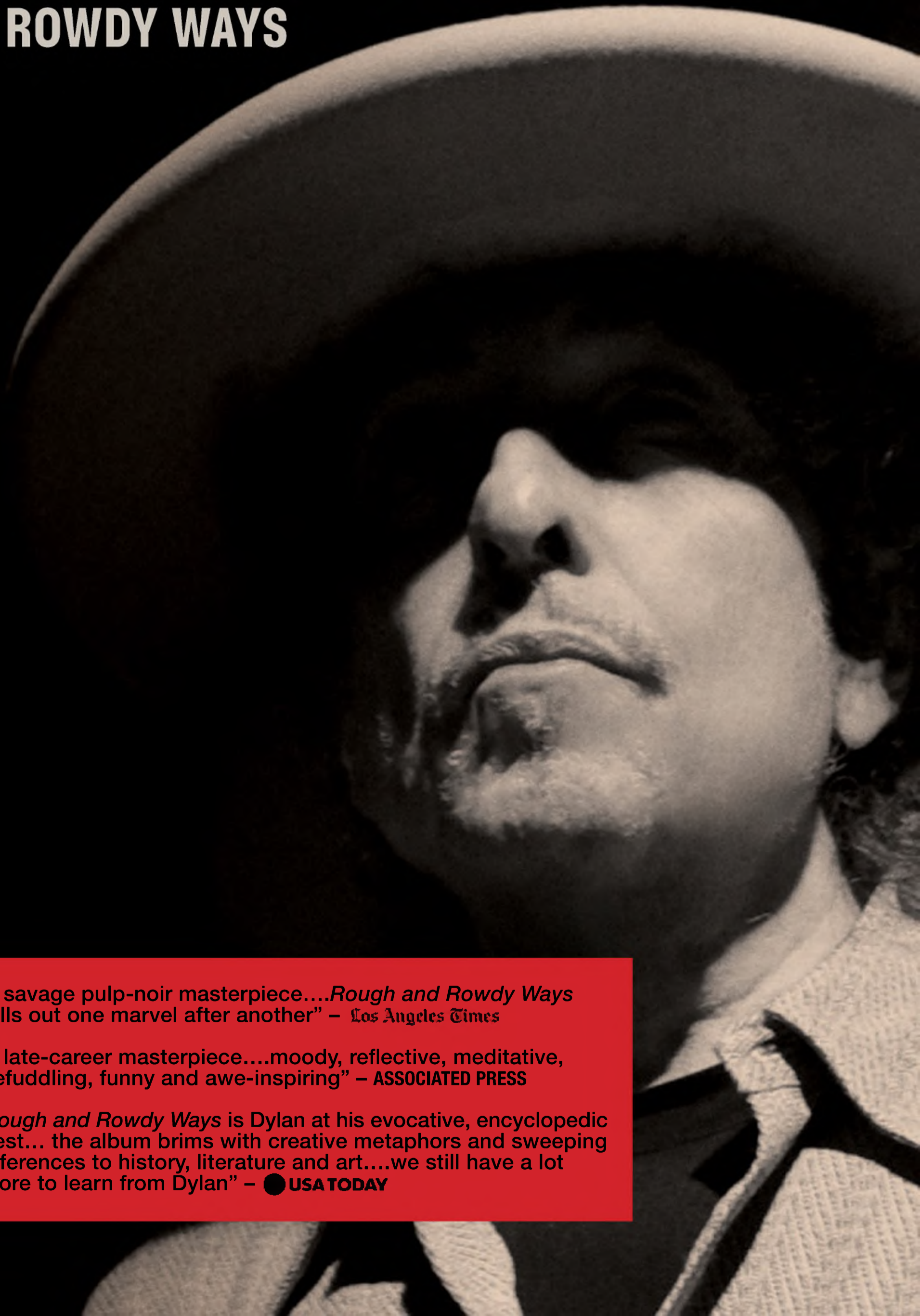
★★★★★  
MOJO

★★★★★  
THE  TIMES

★★★★★  
The Telegraph

★★★★★  
NME

★★★★★  
THE IRISH TIMES



“A savage pulp-noir masterpiece....*Rough and Rowdy Ways* rolls out one marvel after another” – Los Angeles Times

“A late-career masterpiece....moody, reflective, meditative, befuddling, funny and awe-inspiring” – ASSOCIATED PRESS

“*Rough and Rowdy Ways* is Dylan at his evocative, encyclopedic best... the album brims with creative metaphors and sweeping references to history, literature and art....we still have a lot more to learn from Dylan” – ● USA TODAY



PARKWOOD  
ENTERTAINMENT

RECORD OF THE YEAR

# BEYONCÉ “BLACK PARADE”

“A sweeping yet fine-grained salute to Blackness in its many forms” — *Los Angeles Times*

“‘Black Parade’ is the ever-evolving artist’s offering of musical empowerment” — *npr*



PARKWOOD  
ENTERTAINMENT

ALBUM OF THE YEAR

# CHLOE X HALLE “UNGODLY HOUR”

“The R&B duo’s second album is a beautiful example of sisterly solidarity” — *Rolling Stone*

“An emotional manifestation of their maturation into womanhood” — *V MAGAZINE*



RECORD OF THE YEAR

# PHARRELL “ENTREPRENEUR”

“‘Entrepreneur’ is a celebration of black ambition” — *TIME*

“Pharrell Williams and Jay-Z want you to know that black is still king” — *NEW YORK POST*

FOR YOUR CONSIDERATION  
**PRODUCER OF THE YEAR**

**DIPLO**

**DIPLO PRESENTS THOMAS WESLEY CHAPTER 1: SNAKE OIL**  
DIPLO

**"HEARTLESS (FEAT. MORGAN WALLEN)"**  
DIPLO

**"DANCE WITH ME (FEAT. THOMAS RHETT & YOUNG THUG)"**  
DIPLO

**"QUE CALOR (FEAT. J BALVIN, EL ALFA)"**  
MAJOR LAZER

**"LAY YOUR HEAD ON ME (FEAT. MARCUS MUMFORD)"**  
MAJOR LAZER

**"ON MY MIND"**  
DIPLO & SIDEPiece

**"LOOKING FOR ME (FEAT. KAREEN LOMAX)"**  
PAUL WOOLFORD & DIPLO

**"DAYLIGHT"**  
JOJI & DIPLO

**"ROSA"**  
J BALVIN



**MAD  
DECENT**



"The Busiest Man in Music" — **billboard**

"Diplo has built an impressive résumé with his uncanny ability to look ahead and highlight scenes from around the globe that are about to break open, ushering them into the mainstream" — **RollingStone**



ALBUM OF THE YEAR  
**THE CHICKS**  
— **GASLIGHTER**

“With *Gaslighter*, The Chicks have pulled off the rarest feat, a comeback record that reminds listeners why they fell in love in the first place” — *People*

“An album in which each new incendiary lyrical moment seems to top the last” — *VARIETY*

**BEST ALTERNATIVE ALBUM**  
**HAIM — WOMEN**  
**IN MUSIC PT. III**

“HAIM’s strongest and most revealing record yet” — *VARIETY*

“The third album from the trio is far and away their best. Intimate, multidimensional, and wide-ranging, the songwriting shines with personality and a great curiosity for melody and style” — *Pitchfork* 8.6





**BEST NEW ARTIST**  
**24KGOLDN**

“Some people just naturally have the ‘it’ factor, and 24kGoldn is a strong example of that” — **XXL**

“The transparency of his lyrics matched with the confidence oozing out of his vocals has led to multiple songs racking up over 100 million streams” — **EARMILK**

**BEST NEW ARTIST**  
**NOAH CYRUS**

“A creative force to be reckoned with” — **IDOLATOR**

“Lyrically, Noah’s music is always strikingly raw” — **MV news**





BEST SCORE FOR VISUAL MEDIA

**LABRINTH — EUPHORIA**

“Labrinth made that miracle happen and created a score as hallucinatory as the images on the screen” — *VARIETY*

“Labrinth created the perfect soundtrack for HBO’s ‘Euphoria’” — *RollingStone*

BEST NEW ARTIST

**DOMINIC FIKE**

“The Florida native’s pop sensibilities have him poised for stardom” — *FADER*

“His rise to superstardom has felt like an inevitability” — *THE NEW YORKER*



BEST NEW ARTIST

**ORVILLE PECK**

“The unconventional Best New Artist pick the GRAMMYs® need” — *billboard*

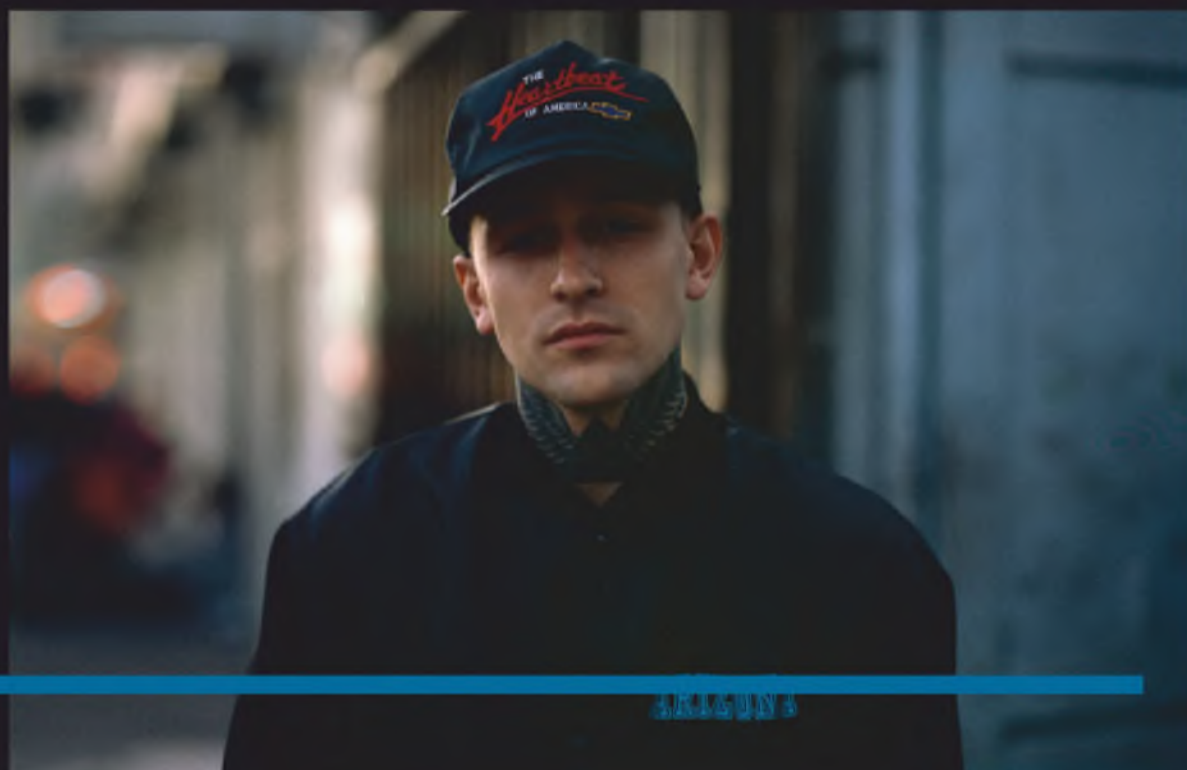
“His artistry continues to champion those on the margins” — *MTV*

BEST NEW ARTIST

**ARIZONA ZERVAS**

“An artist with an undeniable vision” — *©ZV*

“It’s only a matter of time before his next hit gets stuck in our heads” — *Inked*



FOR YOUR CONSIDERATION

**BEST R&B ALBUM**

# JOHN LEGEND

**BIGGER LOVE**

“He’s the master of the elegant piano bear hug...*Bigger Love*, his seventh album, shows off the emerging subtlety of his musical craft and social messaging” — **RollingStone**

“John Legend’s new album *Bigger Love* offers an extra dose of optimism” — **THE WALL STREET JOURNAL**

“John Legend made a much richer, more fascinating album than he had to. *Bigger Love* is essentially the network-primetime version of a superstar prestige album” — **STEREOGUM**



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### MAXIMIZING MERCH

A preview of *Billboard's* latest online Deep Dive includes stories about how sneakerhead site StockX created a secondary market for some of music's biggest stars, and how artists are optimizing merch sales amid the pandemic.

Mulatto photographed by Yuri Hasegawa on Aug. 26 in Los Angeles.



FOR YOUR GRAMMY® CONSIDERATION  
BEST SCORE SOUNDTRACK FOR VISUAL MEDIA  
KAMASI WASHINGTON

"The 15 brief tracks on *Becoming*  
take in meditative piano pieces,  
rhythmic rumble, and light,  
breezy themes that recall  
Seventies orchestral disco."

*RollingStone*

# Becoming



FOR YOUR GRAMMY® CONSIDERATION  
BEST SCORE SOUNDTRACK  
FOR VISUAL MEDIA

Terence Blanchard

**"THIS MOVIE IS A GIFT RIGHT NOW.**

Spike Lee and the masterful Terence Blanchard layer music in ways that can seem both counterintuitive and invigorating, with the use of Marvin Gaye's songs hitting you in the gut while speaking to your heart and head."

*Hollywood*  
REPORTER

# DA 5 BLOODS

WRITTEN BY DANNY BILSON & PAUL DEMEO AND KEVIN WILLMOTT & SPIKE LEE DIRECTED BY SPIKE LEE



FOR YOUR GRAMMY® CONSIDERATION

# JHENÉ AIKO

## CHILOMBO

**AN R&B  
MASTERPIECE  
IS BORN**

*"R&B's resident spiritual guide...warm,  
effortless, nourishing...downright  
entrancing."*

**billboard**

*"Chilombo couldn't have come at a  
time when it was more needed."*

**People**



FOR YOUR GRAMMY® CONSIDERATION

# JUSTIN BIEBER

## CHANGES

### THE SOUL OF A SUPERSTAR

*"The album that Bieber needed to make at this moment, a passion project from one of pop's most fascinating superstars."*

**billboard**

*"He's never sounded better... This is not just a formidable soul man's coming of age... it's also the emergence of a brand-new Bieber."*

**VARIETY**

*"Sinuous, meditative... deliberately unflashy.. Bieber is consistent and confident."*

**The New York Times**



RAYMOND BRAUN MEDIA GROUP



FOR YOUR GRAMMY® CONSIDERATION

# KANYE WEST

## JESUS IS KING



### AN ICON'S AWAKENING

*"It is not hyperbole to call West a genius...West is once again testing the boundaries of his talent."*



*"Engaged and vivid...bare-bones and curiously effective...emotionally forceful."*

*The New York Times*

*"Jesus Is King is the man coming full circle."*

**VULTURE**



**Def  
Jam  
recordings**

FOR YOUR GRAMMY® CONSIDERATION

# 070 SHAKE

## MODUS VIVENDI

**THE MOST  
CRITICALLY-  
ACCLAIMED NEW  
ARTIST OF 2020**

*"Her music effortlessly slips in and out of genres...contemporary hip-hop, eighties glam rock, and hazy synth pop."*

THE  
NEW YORKER

*"intensely sincere... serving her soul raw atop bullish, beautiful production... compelling and complete."*

**Pitchfork**

*"A vital new singer makes her debut...an emo-rap Dark Side Of The Moon ...thrilling."*

RollingStone



Def  
Jam  
recordings

FOR YOUR GRAMMY® CONSIDERATION

# TEYANA TAYLOR

## THE ALBUM

**A CREATIVE FORCE  
REALIZES HER VISION**

*"The project she has always intended to make...R&B at its best... masterful."*

**Pitchfork**

*"The Album' soars...an ambitious 23-song odyssey."*

**RollingStone**

*"A musical and creative benchmark."*

**Forbes**



**Def  
Jam  
recordings**

FOR YOUR GRAMMY® CONSIDERATION

# LOGIC

## NO PRESSURE

A FAREWELL TO RAP AT  
THE PEAK OF HIS POWER

*"A reminder of Logic's pure skill and dedication to the craft.. his passion and talent."*

HYPEBEAST

*"...Logic at his finest, raging with righteous indignation and heightened melodic skills."*

VARIETY



VISIONARY MUSIC GROUP

Def  
Jam  
recordings

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How **Mulatto**'s breakout hit, "Bitch From Da Souf," scored her a major-label deal.

Cam photographed by Austin Hargrave on Aug. 28 in Los Angeles.

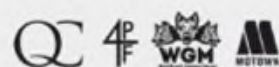




**"IT'S BIGGER THAN BLACK AND WHITE  
IT'S A PROBLEM WITH THE WHOLE WAY OF LIFE  
IT CAN'T CHANGE OVERNIGHT  
BUT WE GOTTA START SOMEWHERE...  
WE DONE HAD A HELL OF A YEAR  
I'MA MAKE IT COUNT WHILE I'M HERE  
GOD IS THE ONLY MAN I FEAR"**

*Lil' Baby*

**THE BIGGER PICTURE**



# billboard

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# KATY PERRY

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SMILE



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**"...a fan servicing surge of mirror-ball synths, heroically martial snare thwacks, and Perry crushing every note into golden dust." - *ROLLING STONE***

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And it's also beautiful." - Billboard*



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20x GRAMMY NOMINEE

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PHARRELL WILLIAMS

FEATURING THE #1 RADIO SINGLE  
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"Beck has rarely been better than he is on  
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*USA TODAY*

"at every turn it evinces a singer, songwriter, and  
record-maker who's unerring in his craft"  
*FLOOD*

"trademark Beck, a testament to his  
wide-ranging sound."  
*NPR MUSIC*

"...the most consistent of his career..."  
*Wall Street Journal*

★★★★ *Q Magazine*

★★★★★ *DIY*

★★★★ *MOJO*

★★★★ *The Sun*

★★★★ *UNCUT*

★★★★ *NME*



# The Market

PG. 70 PUBLISHING DEALS \* PG. 72 A LETTER FROM HARVEY MASON JR. \* PG. 78 FTDO: WMG'S OANA RUXANDRA



## Risky Business

When concerts open up next year — hopefully! — big promoters will try to shift the uncertainty onto talent

BY DAVE BROOKS

**L**IKE RECORD LABELS, concert promoters have long operated on a model in which they offer advance payments against a percentage of sales — with artists getting paid more when shows do well and often keeping the guarantee when they don't. In addition to bankrolling the business, in other words, they bear most of the risk. But the concert business that's expected to return at some point in 2021 won't only look different, due to having at least some coronavirus precautions in place — it will almost certainly operate in some new ways as well. There will be fewer venues and more negotiating leverage in the hands of giants Live Nation and AEG — and a major push on the part of promoters to shift risk toward artists.

Restarting a concert business that has been dark for about a year will be complicated: Artists are eager to get back on the road, desirable dates will be in short supply, and competition will be brutal. The risks will be both harsher and harder to assess — especially in the event of another outbreak. Understandably, the promoters bankrolling big shows will be cautious. There's also a widespread sense that they're using this crisis to make structural adjustments in what many believe has become an increasingly unsustainable business model.

"All deals in 2020 will be renegotiated regardless if they went on sale before the start of the crisis," wrote AEG Presents president for North America Rick Mueller in an April staff memo detailing how AEG would

handle rescheduled club and theater shows. It said that artists could be offered lower guarantees, with earnings tied more closely to ticket sales. The memo also said its deals would be "all-in," meaning all expenses, from artists' costs to payments to opening acts, would come out of the offer. Also on the chopping block: support for album bundles, which added music, and costs, to ticket purchases. (Since then, *Billboard* has changed its chart rules; it now only counts albums purchased as paid add-ons to tickets.)

Live Nation followed with its own memo, outlining a set of policies that also shift more risk onto artists' shoulders. Its author — Charles Attal, co-president of Live Nation subsidiary C3 Presents — later walked it

back, saying he had been circulating a "draft" proposal to facilitate discussion but that nothing was official.

"The talent ate good for the past three or four years," says Marcus Allen, co-founder of the Broccoli City Festival in Washington, D.C., which is produced in partnership with Live Nation Urban. But since promoters often bid against one another, driving up guarantees that had to be paid whether or not ticket sales lived up to expectations, they were often left to pick up checks they couldn't profitably cover. Now they're trying to use the pandemic as a "reset" that will bring most guarantees down to earth in order to remove some of the risk, should shows underperform or even get canceled due to factors beyond their control. Before the pandemic, big

• DADDY YANKEE AND UNIVERSAL MUSIC GROUP ENTERED A STRATEGIC GLOBAL PARTNERSHIP. • ALICIA KEYS AND THE NFL LAUNCHED A \$1 BILLION FUND TO SUPPORT BLACK BUSINESSES.

artists could command guarantees of 80% to 100% of the event's earning potential, even before a single ticket had gone on sale, and standard contracts called for promoters to make artists whole in the event of a cancellation. (In some cases, promoters would be reimbursed by their insurance.)

Live Nation and AEG want to move toward a deal structure more like the one used for clubs, where acts receive a percentage of tickets sold, with less substantial guarantees. In the event of a pandemic-related cancellation, when ticket sales are refunded, acts wouldn't receive any money except costs in some cases. Artists could still do very well under these circumstances — they won't necessarily make less money per ticket sold — but they would have to carry much more financial risk. For acts that keep a touring crew on their payroll, that's a big ask.

Allen says that promoters will have to leverage the relative scarcity of available dates — and their financial stability compared with the indies — to get artists to accept these terms.

And some probably will. "A lot of the artists who had been promoted and pushed through the system by a great agent or manager, that stuff is going to get pulled back unless the numbers match," says Allen. "If you're not an artist who can truly demand that top

of those holding tickets to canceled concerts have requested refunds, according to Live Nation. Both companies have taken on significant debt to survive the pandemic, however: Live Nation's public disclosures show it borrowed \$1.2 billion at 6% interest

with Artist Group International, which represents Metallica and Billy Joel, among others. "There's always someone else willing to step in and pay to win the business," he says, noting history shows that new players will enter and "try to serve superstars and help them deliver groundbreaking entertainment options."

After the pandemic truly ends and consumer demand for concerts grows, the power balance could inevitably shift back toward talent. "If ticket sales quickly grow, it can be hard for the promoters to avoid bidding battles for top-tier artists," says Arfa. "That will always exist." Promoters may have leverage over midtier artists, but not A-listers.

"Talent always wins," says a top Live Nation executive who requested anonymity. Even if the recovery goes slower than expected, there are only so many acts that can fill the biggest venues in the world. "As long as there is competition for superstars," the executive says, "the artist will come out on top." **b**

**"IF YOU'RE NOT AN ARTIST WHO CAN TRULY DEMAND THAT TOP DOLLAR ... THE DAYS OF GETTING \$100,000 PER SHOW BASED ON A MIXTAPE ARE OVER."**

—MARCUS ALLEN, BROCCOLI CITY FESTIVAL CO-FOUNDER

dollar — like Drake, Kendrick Lamar, Beyoncé or Taylor Swift — the days of getting a \$100,000 per show based on a mixtape are over."

These changes come as Live Nation and AEG prepare to emerge from the pandemic and face an uncertain future. Fans still seem interested in seeing shows: Only 14%

to stay afloat during the shutdown, and while AEG is a private company, executives there say it's borrowing money from owner Philip Anschutz.

Eventually, there's also the possibility that the reset itself will be reset. Even early on, reliable headliners will be more reluctant to agree to these new terms, says Jarred Arfa

MARKET WATCH

19.92B

↓ 1.2%

TOTAL ON-DEMAND STREAMS WEEK OVER WEEK

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

14.69M

↓ 4%

ALBUM CONSUMPTION UNITS WEEK OVER WEEK

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

701.2B

↓ 9.5%

TOTAL ON-DEMAND STREAMS YEAR OVER YEAR TO DATE

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

INDEPENDENTS, TOGETHER

SMALL VENUES AND PROMOTERS HAVE BIG PROBLEMS. CAN INDUSTRY ALLIANCES SAVE THEM?

BY TAYLOR MIMS

**W**HEN CONCERTS RESUME AFTER the pandemic, independent venues will bear the brunt of the economic crunch. Nine out of 10 of them are expected to close by the end of 2020 without government assistance, according to the National Independent Venue Association, a new trade group that formed in April. But they've learned something that could help: There's strength in numbers.

"Such a significant amount of our members are actively engaged and know each other now," says NIVA executive director Rev. Moose.

For the past six months, NIVA — a collective of 3,000 venues around the country — has been lobbying for federal aid, most recently in the form of the Save Our Stages Act, co-sponsored by Sens. John Cornyn (R-Texas) and Amy Klobuchar (D-Minn.), and introduced into the Senate in July, which would grant venues six months of financial support. But it could also help members navigate the concert business' reopening with group purchasing of health and safety equipment or pooling resources for regional advocacy initiatives, publicity and internship programs — at a time when they will be saddled with debt and a loss of leverage compared with Live Nation and AEG.

NIVA isn't the only touring trade group to form during the pandemic; nationwide, indies are collectively looking for ways to help one another. "Our whole organization was put in place



Moose



Poe

to ease the burden financially for talent buyers through programs we use on a daily basis," says Dave Poe, co-founder of the 450-member Independent Promoter Alliance, which launched in March. NIVA and IPA both plan to negotiate lower rates with performing rights organizations once concerts resume — something the North American Concert Promoters Association has been doing since 1998 for its members, including Live Nation, AEG, Another Planet and Nederlander Presents. Meanwhile, IPA has already secured deals for the use of live-music booking software Prism and PromoterOps, music industry directory Rostr and various trade publications, which will save members thousands of dollars per year. And while legally it can't facilitate deals among its members, it hopes to be a conduit for promoters to collaborate on national tours.

There's also hope these coalitions might support diversity in the industry. The Black Promoters Collective, which started as a call among 15 Black promoters to share best practices during the pandemic, plans to leverage its collective \$100 million in annual grosses to garner the attention of artists and agents who often ignore their individual offers. As a group, BPC plans to offer national touring deals that rival the larger promoters.

"Everybody benefits from this type of future — artists benefit, the record labels benefit, the booking agents benefit, the PROs benefit," says Moose. "Everybody benefits from us being able to help people run their businesses more effectively." **b**

● LIZ PHAIR SIGNED WITH CHRYSALIS RECORDS FOR HER FORTHCOMING ALBUM. ● DECCA RECORDS LAUNCHED THE FAMILY-FOCUSED IMPRINTS DECCA FAMILY AND GONOODLE RECORDS.





**NO  
TIME  
TO *007*  
DIE**

**BILLIE EILISH**

Original song written for the motion picture  
**NO TIME TO DIE**

Written by Billie Eilish and Finneas O'Connell  
Produced by FINNEAS and Stephen Lipson

# Poll Positioning

Musicians are desperately trying to reach prospective voters — especially Latin ones. Will they be able to rock the vote?

BY GRISELDA FLORES

**I**N AUGUST, WHEN PRINCE Royce performed “Stand by Me” at the Democratic National Convention and Bad Bunny’s “Pero Ya No” soundtracked a Joe Biden campaign ad, it wasn’t just more evidence of Latin artists hitting the mainstream. It showed the urgency that many of them feel about politics during the run-up to an election that could be the most important in a generation — especially for a group that has often been on the receiving end of President Donald Trump’s divisive rhetoric and policies. While in the past Voto Latino had to convince artists to participate in its nonpartisan voter-registration campaigns, performers and labels are now reaching out to ask how to get involved, according to the organization’s president/CEO, María Teresa Kumar.



Kumar



Bernstein

“In the Latino community, the levels of anxiety are through the roof,” says Kumar. “It’s time to take charge.”

Artists in other genres feel the same way, and Voto Latino, as well as Spotify and the nonpartisan voter-registration organization HeadCount, have launched music-driven campaigns that target potential new voters with reward-based incentives, social media encouragement and playlists. “We can be angry on social media, we can trend things, and that’s awesome because we educate each other, but at the same time, where’s the real action?” says Becky G, who has participated in Voto Latino’s “En La Lucha” campaign with numerous social media posts. “We have to get out there and vote.”

Since the early 1990s, when Rock the Vote encouraged Generation X to go to the polls, musicians and other celebrities have been telling young people to register and vote. And while

nonprofit voter-outreach programs like these must be nonpartisan by law, the people they target — young, interested in pop culture — tend to lean Democrat. (Voters ages 18-34 favor Biden over Trump by 19 points, according to a Monmouth University poll released Sept. 10.) This year, Latinos will be the nation’s largest ethnic minority among eligible voters, according to the Pew Research Center, accounting for 13.6% of all eligible voters. And as Kumar points out, “Our voters are young.” Over half (50.8%) of Latino eligible voters are millennials or Gen Z. According to a Telemundo/*BuzzFeed News* survey released Sept. 10, 60% of Latino eligible voters ages 18-34 say they support Biden, while 19% support Trump.

Pop stars probably won’t change their fans’ political viewpoints — especially in today’s polarized political climate — but evidence shows they can encourage them to head for the polls. In 2019, Ariana Grande’s *Sweetener* world tour set a HeadCount record with 33,381 registrations. And this year, young people are registering in record numbers. Voto Latino is so far outpacing its 2016 registration numbers by roughly 166% and expects to pass a half-million new voter registrations by the election. HeadCount, which has traditionally partnered with rock tours for its outreach but shifted its focus online in the pandemic, is on pace to register over 200,000 voters by November.

“We would’ve been at about 2,500 events this year, and when COVID-19 hit, we were on tour with Billie Eilish,” says Andy Bernstein, executive director at HeadCount. “We’re going to have our best year ever, all through online and virtual activity.”

Pandemic-imposed limitations



Clockwise from top left: Swift, Bad Bunny, Becky G, Eilish, Chloe Bailey of Chloe x Halle, Nicky Jam and Halle Bailey of Chloe x Halle.

have inspired these organizations to innovate online. HeadCount partnered with Global Citizen to launch the “Just Vote” campaign, which aims to engage 1 million young Americans to check their voter registration status, register if necessary and vote, with incentives that include vinyl autographed by Eilish, access to a private virtual concert from Nicky Jam and virtual hangouts with Quavo and DJ Khaled. Taylor Swift is giving away a signed guitar.

“I want to make sure everyone has a chance to use their voice,” says Nicky Jam.

Spotify has committed to election-related editorial, with playlists by young artists like King Princess, Chloe x Halle and Conan Gray encouraging other potential first-time voters to get engaged. The company’s “Play Your Part” campaign includes a “Voter’s Booth Hub” that spotlights news podcasts spanning the political spectrum, from Ben Shapiro to *Pod Save America*, and breakdowns of the

issues that “matter most,” such as social justice and climate change.

Major labels Sony Music Entertainment, Universal Music Group and Warner Music Group have all launched campaigns to encourage both employees and artists to register and vote. Sony and UMG have given U.S. employees a paid day off on Election Day (Nov. 3). And venues across the country — like The Forum in Inglewood, Calif., and Brooklyn’s Barclays Center, which are empty due to the pandemic shutdown — will serve as polling sites for early voting (starting Oct. 24) and on Election Day.

“The music industry has always been supportive of voter participation,” says Bernstein. “HeadCount wouldn’t have survived so long without the support of musicians, promoters and managers. So it’s not fair to say the music industry just woke up in 2020. What we have seen is a lot of the companies digging deeper. ... Everyone has done something really meaningful.”

"LET'S FACE IT. RIGHT NOW, IT'S COMBS' WORLD AND WE JUST LIVE IN IT." – *BILLBOARD*

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ALBUM OF THE YEAR / BEST COUNTRY ALBUM

**NO. 1 BILLBOARD 200**  
NO. 1 BILLBOARD  
TOP COUNTRY ALBUM

**LARGEST STREAMING WEEK EVER**  
FOR A COUNTRY ALBUM

**"SIX FEET APART"**  
RECORD OF THE YEAR / SONG OF THE YEAR  
BEST COUNTRY SONG  
BEST COUNTRY SOLO PERFORMANCE

**"EVEN THOUGH  
I'M LEAVING"**  
BEST MUSIC VIDEO

**"DOES TO ME"**  
(FEAT. ERIC CHURCH)  
BEST COUNTRY DUO/  
GROUP PERFORMANCE

RIVERHOUSE  
ARTISTS



COLUMBIA  
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# KANE BROWN

“STILL GOT SOME WORK BUT  
WE STILL GOT A DREAM  
EVERY SHADE, EVERY HEART  
COME TOGETHER AND SING”

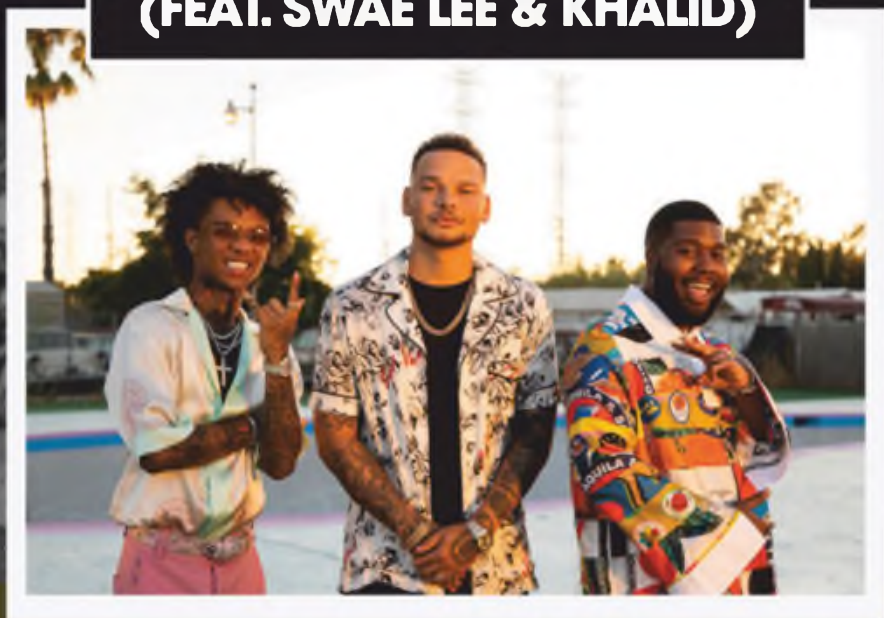
WORLDWIDE  
BEAUTIFUL

SONG OF THE YEAR  
BEST COUNTRY SONG  
BEST COUNTRY  
SOLO PERFORMANCE

“AN INDISPENSABLE VOICE IN MODERN COUNTRY MUSIC...”

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“BE LIKE THAT ”  
(FEAT. SWAE LEE & KHALID)



KANE BROWN & JOHN LEGEND  
“LAST TIME I SAY SORRY”



RECORD OF THE YEAR | BEST MUSIC VIDEO  
BEST POP DUO/GROUP PERFORMANCE

SONG OF THE YEAR  
BEST COUNTRY DUO/GROUP  
PERFORMANCE

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# MAREN MORRIS

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“ONE OF [GIRL’S] FINEST MOMENTS” - NEW YORK TIMES

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**BEST COUNTRY SONG**

**RECORD OF THE YEAR**

**SONG OF THE YEAR**

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COUNTRY AIRPLAY CHART**

FIRST SOLO FEMALE MULTI  
WEEK NO. 1 SINCE 2012

**NO. 1 AC AND ADULT TOP 40 SINGLE**

FIRST SONG TO TOP AC, ADULT TOP 40  
AND COUNTRY AIRPLAY IN OVER A DECADE

**19 WEEKS AT NO. 1 ON THE *BILLBOARD*  
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**OVER 3 BILLION IN CUMULATIVE  
ALL-FORMAT RADIO REACH**

**SONG OF THE YEAR AND  
SINGLE OF THE YEAR NOMINEE  
AT THE 2020 CMA AWARDS**

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# MIRANDA LAMBERT

*“...the most riveting country star of her generation.”* – **npr**

## WILDCARD

**BEST COUNTRY ALBUM | ALBUM OF THE YEAR**

**#1 TOP COUNTRY ALBUMS DEBUT**

**CMA ALBUM OF THE YEAR NOMINEE**

**THE BIGGEST FEMALE COUNTRY ALBUM DEBUT OF 2019 & 2020**

## “BLUEBIRD”

**BEST COUNTRY SOLO PERFORMANCE**

**BEST COUNTRY SONG | RECORD OF THE YEAR**

**SONG OF THE YEAR | BEST MUSIC VIDEO**

**#1 COUNTRY RADIO AIRPLAY HIT**

**OVER 200 MILLION GLOBAL STREAMS**

**3X CMA NOMINATED SONG**

*“If ever there were a pitch-perfect country song for this moment, it's Lambert's 'Bluebird.'”*

*– RollingStone*

## “FOOLED AROUND AND FELL IN LOVE”

(FEAT. MAREN MORRIS, ELLE KING, ASHLEY MCBRYDE, TENILLE TOWNES & CAYLEE HAMMACK)

**BEST COUNTRY DUO/GROUP PERFORMANCE**

*“Miranda Lambert has assembled Country Music's Avengers”* – **SPIN**



“FIRST-RATE CRAFTSMANSHIP” – NPR

# Old Dominion

FOR YOUR GRAMMY® CONSIDERATION

## OLD DOMINION

ALBUM OF THE YEAR • BEST COUNTRY ALBUM

FEATURING TOP 50 ALL-GENRE STREAMED SONG OF 2020, “ONE MAN BAND”\*

## “SOME PEOPLE DO”

RECORD OF THE YEAR • SONG OF THE YEAR • BEST MUSIC VIDEO  
BEST COUNTRY SONG • BEST COUNTRY DUO/GROUP PERFORMANCE



# A Pandemic Boom In Publishing Deals

COVID-19 seems to be bringing buyers and sellers into the market, as prices hit historic highs

BY GLENN PEOPLES

**T**HE CORONAVIRUS IS DEVASTATING the concert business, as well as the overall economy, but the market for music publishing deals is hotter than ever.

In September alone, Hipgnosis Songs has already acquired the publishing and writer's share of Pretenders singer Chrissie Hynde's catalog, as well as the publishing company Big Deal Music. Over the summer, Hipgnosis made another 17 purchases — of publishing or the writer's share, or both — of songs by Wu-Tang Clan's RZA, producer Ernest Dion Wilson (aka No I.D.), Blondie's Debbie Harry and Chris Stein, and Barry Manilow, among others.

Other buyers have been busy since the pandemic started, too. Round Hill Music bought the publishing rights of the Goo Goo Dolls' Johnny Rzeznik in April for a price said to be about \$18 million, Primary Wave purchased a majority stake in the publishing of Ray Charles' pre-1964 songs in May, and Concord acquired Imagine Dragons' share of its back catalog in August.

In the early days of the pandemic, deal-making paused. But "I think very quickly the market realized what everyone is seeing: It's fairly resilient in the face of tough economic conditions," says Downtown Music Publishing COO Andrew Bergman. Although the prices of most deals aren't public, sources say they're still rising.



From left: Hipgnosis Songs' Merck Mercuriadis, Big Deal Music's Kenny MacPherson, Jamie Cerreta and Casey Robison.

Indeed, current conditions may have created a perfect storm, as songwriters who want another source of revenue — and own rights that have never been worth more — meet investors who view publishing as a stable investment at an uncertain time. "With the live business not being a viable way to make money right now, there are additional artists who weren't going to consider selling who are now considering it," says Primary Wave founder/CEO Larry Mestel.

They're finding more potential buyers than ever. Institutional investors have come to see publishing as an asset that offers not only stability, but the potential for significant gains at a time when low interest rates have reduced bond yields. Publishing rights are also considered a countercyclical investment, holding their value if prices for assets like equities and real estate fall. During the 2008 recession, says Anthem Entertainment CEO Helen Murphy, "you

didn't see any fire sales in publishing."

If potential buyers have any hesitation, it's over whether prices have risen too high. Publishing catalogs are valued by a multiple of annual net publisher's share; historically speaking, an established catalog has generally been worth about 10 to 12 times that number — or, in some cases, up to 14 times. Over the past few years, however, that number has climbed to multiples of between 15 and 20 for "AAA assets," says Mestel. Some believe the numbers are already too high: Asked during Warner Music's April 6 earnings call about potential publishing acquisitions, CEO Stephen Cooper replied that the market "looks to me somewhere between crazy and really, really crazy."

Time will tell. For now, says DLA Piper's Miles Cooley, a lawyer who represents both buyers and sellers of publishing catalogs, "there's a lot of money on the sidelines, and [investors] are looking for places to put it." **b**

## An FAQ On The CRB

On July 28, a court threw out the Copyright Royalty Board's publishing rate determination for streaming services. Here's what that means

BY ED CHRISTMAN

### What happened?

The U.S. Court of Appeals for the District of Columbia Circuit vacated a February 2019 decision that would have resulted in a 44% pay hike for publishers and songwriters and remanded the case to the Copyright Royalty Board, the three-judge panel that sets certain rates for music — including, in this case, what interactive streaming services like Spotify pay to publishing rights holders.

### What did the court decide?

The circuit court rejected the CRB's "adopted rate structure and percentages," specifically its decision to remove a royalty ceiling in conjunction with a rate

increase. It also denied the National Music Publishers' Association's (NMPA) appeal to eliminate the lower royalty structure some services use for discounted family and student plan subscriptions. The case will almost certainly go back to the CRB.

### What does that mean?

It's hard to say. It could mean a full reversal of the rate determination, which would have increased royalties from 10.5% of service revenue to 15.1% over the course of 2018 to 2022. Or the CRB could

instead justify a ruling much like the one it made in a way that satisfies the circuit court — perhaps by restoring the royalty ceiling. But the court's decision is almost certainly good for the streaming services that challenged the CRB ruling — Spotify, Amazon, Pandora and Google — and bad for publishers and songwriters.

### What happens next?

The parties involved have until Sept. 21 to request a rehearing by the circuit court. It's unlikely that the digital services would do so, but the NMPA might. The NMPA could also ask the Supreme Court to look at the circuit court ruling. And expect plenty of public jousting from NMPA CEO David Israelite, as well as executives from the streaming services.



Israelite

### Could the CRB open new evidentiary proceedings?

It depends on how much the CRB judges want to stick to their original determination. But the circuit court seems to call for it: "If the [CRB] wishes to pursue its novel rate structure, it will need to reopen the evidentiary record."

### How long will this take?

If the CRB opens evidentiary proceedings, it may not reach a new determination until late 2021 — for a rate that would apply to royalties paid since January 2018.

### Wait, what!?

Whatever ruling is made will apply retroactively. If the rate determination changes in favor of streaming services, they could claw back payments made based on the current rate. It's unclear how publishers would then account to songwriters. **b**

● CRAIG DAVID SIGNED A GLOBAL PUBLISHING DEAL WITH ROUND HILL MUSIC. ● WU-TANG CLAN SIGNED A CATALOG ADMINISTRATION DEAL WITH DOWNTOWN MUSIC PUBLISHING.



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ASHLEY McBRYDE

3X GRAMMY® NOMINEE

2019 ACM NEW FEMALE ARTIST

2019 CMA NEW ARTIST OF THE YEAR

2019 CMT BREAKOUT ARTIST OF THE YEAR

2020 CMA NOMINEE ALBUM OF THE YEAR  
& FEMALE VOCALIST OF THE YEAR

CERTIFIED GOLD SINGLE  
ONE NIGHT STANDARDS  
TOP 10 AT COUNTRY RADIO AND CLIMBING

"ASHLEY McBRYDE MAKES BRUTAL HONESTY SOUND BRIGHT AS HELL" *The Washington Post*

"HER SECOND MAJOR LABEL ALBUM IS DARING AND DEEP, PROOF THAT SHE'S ONE OF COUNTRY'S SHARPEST TRUTH-TELLERS." *RollingStone*

"SHE'S MOVED TO THE FOREFRONT OF TODAY'S COUNTRY, AND THIS CONSISTENT, EXCITING AND ALWAYS SMART ALBUM SHOWS WHY." *THE WALL STREET JOURNAL*

"HER ROWDY AND EMOTIONALLY STIRRING SECOND ALBUM REPRESENTS THE PINNACLE OF WHAT CONTEMPORARY MAINSTREAM COUNTRY CAN BE." *VARIETY*



BEST OF 2020 (SO FAR) *RollingStone* *Esquire* *VARIETY* *SPIN* STEREOGUM *American songwriter* *billboard* *Paste*



Host Alicia Keys at the 62nd annual Grammy Awards.

## A Letter From Harvey Mason Jr.

The Recording Academy chairman and interim CEO on the importance of supporting musicians through a time of hardship

**W**HEN LIFE IS AT ITS MOST challenging, we've always turned to music to find the words for what we're feeling, for a call to action, for a soundtrack to our times.

Millions of civil rights activists joined Nina Simone in wishing they knew how it felt to be free. Joan Baez made us believe that we would overcome. Kendrick Lamar wrapped the joy and pain of Black America into a reminder that we gon' be alright.

Such challenges also affect the music industry. The year 2020 has upended all of our lives — but music creators have been hit especially hard. And through it all — a global pandemic, systemic racism, loss of income, the inability to connect and perform in person — creators are doing what we've always done: adapting, changing, collaborating and reflecting in our work the new world forming around us.

At the Recording Academy, our urgent mission is to do the same.

In the past year, we began a transformational journey to be better and do more — not just for the industry we're proud to serve but also for the world we want to live in. And now, at this moment of transition, we have a chance to further take stock of how we've fallen short and how we can grow into a better version of ourselves.

The academy's first priority will always be to advocate for music creators. Without tours, musicians were some of the first to lose income to the pandemic, and once it's over, musicians will be among the last to go back to work. In response, the academy and its members have testified at congressional hearings and written tens of thousands of letters to Congress to ensure that music professionals were included in stimulus legislation. We created the COVID-19 Relief fund with our foundation, MusiCares, raising over \$20 million in partnership with the industry to help thousands of music people pay rent, feed their families and stay afloat. And we're committed to continuing this effort until the pandemic is over and our

community can finally get back to work.

Like many other industries, we're also working to fully acknowledge structural barriers in the pursuit of racial equity and inclusivity. The Recording Academy should reflect the diversity of people and music in our community. To that end, we've appointed our first-ever chief diversity and inclusion officer, and we're advocating for music companies and major labels to do the same. We've committed \$1 million to the nation's largest online racial justice organization, Color of Change, and we're learning from its leadership and counsel as we advance our own diversity strategy.

To ensure that the Grammy Awards remain the gold standard of excellence in music, we have made changes to our guidelines that reinforce our standards of fairness and integrity.

In the spirit of better transparency, the official Grammy rules and guidelines are now, for the very first time, available for the public to see. And if the pandemic demands that we reinvent the 63rd Grammy Awards ceremony entirely, that's what we'll do — with confidence, humility and the belief that lifting up the work of artists is one of our most important contributions.

Not even a pandemic can change the fundamental truth that music is one of the most powerful, universal forces humanity has ever harnessed. We need it now more than ever. And given the record number of Grammy submissions this year, creators have shown they are meeting that need with some of their most profound work yet.

So it's no wonder streaming is up, sharing and engagement are up, and millions of people around the world have tuned in to virtual performances to make it through the long days and nights of isolation and uncertainty. Even when this is long behind us, the music we create now will forever reflect the struggles and hopes of this moment.

Thank you for doing what you do best, bringing us closer together, united through music during these tough times.

We gon' be alright. **b**



Mason



Friedman at Grammys on the Hill in 2019.

## HELPING CREATORS GET HELP FROM D.C.

**"UNPRECEDENTED TIMES CALL** for unprecedented action," says Daryl Friedman, the Recording Academy's chief industry, government and member relations officer. For the past six months, that has meant an intensive virtual lobbying campaign that includes getting politicians into Zoom chats to hear academy members talk about the need for federal support during the pandemic.

On the academy's first-ever virtual District Advocate Day (Aug. 12), 2,000 members met with legislators and staff from 250 congressional offices to discuss the issues affecting them. "Our members stepped forward in a new way," says Friedman.

The academy's virtual advocacy started in March with a campaign that, says Friedman, sent "tens of thousands" of letters and emails asking Congress to include relief for music creators in the CARES Act — which ultimately included unemployment assistance to freelancers and independent contractors, paycheck protection loans and National Endowment for the Arts grants for artists in need. (The act passed with bipartisan support and was signed into law on March 27.) An academy-hosted webinar followed, and over 27,000 tuned in for guidance on obtaining immediate and long-term relief. Now the academy is encouraging members to contact their legislators to support the Help Independent Tracks Succeed (HITS) Act, which would allow qualified producers to deduct 100% of their production expenses, and the Save Our Stages Act, which would grant venues six months of financial support. (The academy's charitable division, MusiCares, has distributed more than \$19 million in grants to over 19,000 musicians.)

"In some ways it has been busier for advocacy at the academy than any previous year, because this isn't just about a royalty rate or a copyright law issue," says Friedman. "This is about survival."

—CLAUDIA ROSENBAUM

# 2020 BREAKTHROUGH ARTIST & BIGGEST COUNTRY SONG

FOR YOUR CONSIDERATION

# GABBY BARRETT

"THE FACE OF  
GEN-Z  
COUNTRY"

HITS

"COUNTRY MUSIC'S  
RISING  
STAR" **E!**

"A UNIQUE  
TALENT"

billboard

"BREAKOUT STAR  
IN THE GENRE"

Forbes

**MOST FIRST WEEK DEBUT ALBUM  
STREAMS FOR ANY COUNTRY  
ACT IN HISTORY**

**OVER 515M CAREER STREAMS  
(US) TO DATE**

**"I HOPE" #1 MOST STREAMED  
COUNTRY SONG OF 2020**

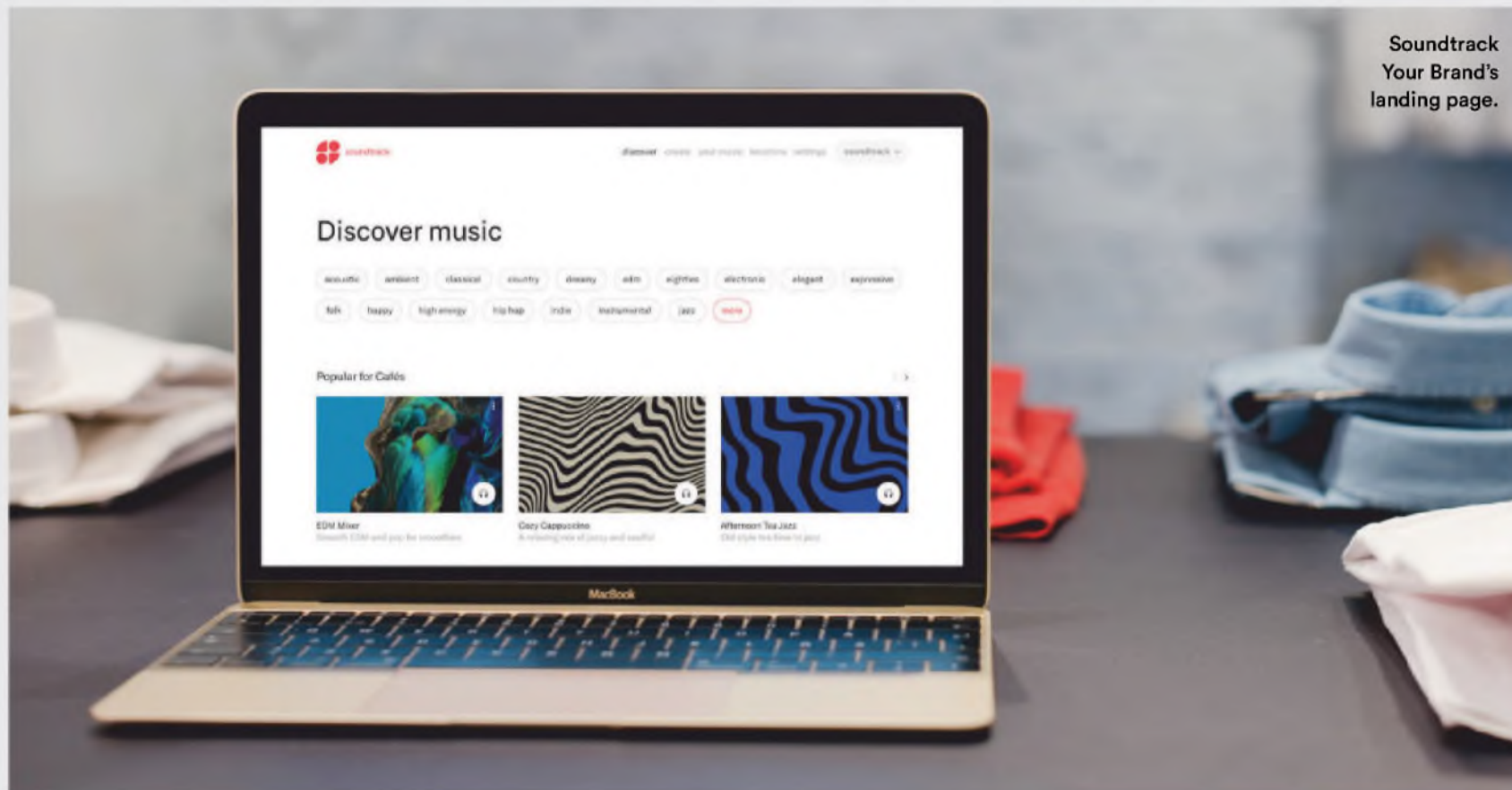
**2020 CMA NEW ARTIST OF THE YEAR  
& SINGLE OF THE YEAR NOMINEE**

**YOUNGEST SOLO ARTIST TO HAVE A  
COUNTRY RADIO DEBUT #1 IN THE  
PAST TWO DECADES**

**2020 ACM NEW FEMALE ARTIST  
OF THE YEAR NOMINEE**

**#1 ON BILLBOARD'S EMERGING  
ARTIST CHART  
(6 CONSECUTIVE WEEKS)**





Soundtrack Your Brand's landing page.

## Bringing Background Music To The Foreground

A Swedish startup wants to get rights holders paid accurately for songs played at stores and restaurants. So far, the industry likes what it hears

BY ALEXEI BARRIONUEVO

 **STOCKHOLM** — In 2013, after Ola Sars returned to Sweden from Los Angeles, where he had led the team that built the original Beats Music platform, the serial entrepreneur met with Spotify CEO Daniel Ek to discuss an idea. Sars wanted to build a business-to-business (B2B) platform for the kind of background music that stores and coffee shops use to create ambience — and handle all of the relevant licensing for them. For years, that business had been dominated by companies like Muzak — part of Mood Media since 2013 — which use curators and proprietary equipment to create and deliver music programming.

With investment from Spotify, Sars created a digital platform, now known as Soundtrack Your Brand. Originally launched in 2014 in Scandinavia as Spotify Business, it can be used by anyone with a computer or smartphone and reports playback data to rights holders so they can get paid accurately. (Although Spotify has a stake in Soundtrack Your Brand, it operates independently.) The platform licenses recordings and mechanical rights directly from labels and publishers — it also pays public performance royalties to performing rights organizations

(PROs) — and allows businesses that subscribe to play 50 million tracks, either by the recording or as an online radio stream, for prices that start at \$31.49 a month.

“I am taking a broken background-music space where nobody knows where the money flow is going and bringing transparency to that market,” says Sars.

He’s not the only one: Soundtrack Your Brand is part of a new wave of B2B services challenging longtime players like Rockbot, Stingray Music and PlayNetwork. The old guard is trying to adjust. In July, Mood Media filed for bankruptcy, partly because “disruption by competitors has ... put Mood under intense pressure to innovate,” the company said at the time. (A Mood representative says the bankruptcy, its second in the last five years, hasn’t significantly affected client churn.) Competition could heat up even more: Brick-and-mortar retail stores, already struggling to compete with online retailers, will face their own pressure to create a better experience at whatever point consumers are ready to go shopping in large numbers after the pandemic. The right music could be an important part of that.

At the same time, stores are in economic straits, and they could be reluctant to pay more for music than they would by using consumer streaming services like Spotify. Those services don’t provide the public performance licenses needed to play music at retail, so U.S. stores that use them without ASCAP or BMI licenses could face legal penalties. Right now though, many don’t have them: A 2018 seven-country study that Soundtrack Your Brand commissioned from Nielsen Music/MRC Data showed that the use of consumer music streaming services by businesses without PRO licenses was costing rights holders \$2.65 billion a year in potential income. (Soundtrack subscriptions include the PRO licenses that businesses need.)

The platform is also trying to ensure the money it collects reaches



Sars

the correct rights holders. Most PROs can’t precisely track what songs are played; they rely on estimates of popularity, which in turn create “black boxes” of funds. Jeremy Sirota, CEO of independent label collective Merlin — which has a direct licensing deal with Soundtrack Your Brand — likes the service’s “ability to provide track-by-track, use-by-use reporting, really granular data.”

The background services are essentially “outsourcing some of our costs,” says BMI senior vp licensing David Levin. “We would rather focus our hard costs on those higher-priced licenses” for live music and karaoke, he says. While U.S. retail businesses don’t need to license recordings, Soundtrack Your Brand, as well as Mood Media and PlayNetwork, do.

The platform took in \$11 million in 2019 and paid out about half of that to rights holders, says Sars, and he plans to boost that to between 60% and 70% once it signs more clients for premium accounts, which offer the kind of fully interactive song selection that Spotify Premium does, for between \$40 and \$50 a month, depending on the country. (Its revenue is up from \$3 million in 2018, but Sirota describes 2020 as “challenging.”) Soundtrack Your Brand operates in 74 countries, but over half of its business is stateside, where it’s growing the fastest.

To compete, Austin-based Mood Media has been trying to expand beyond music. The company was created out of various background-music firms, including the 86-year-old Muzak, DMX Music and Pandora for Business, and it now promotes additional services like Sensory Branding, which provides scents for retail stores. Other legacy players like Mood and PlayNetwork still provide venues with proprietary equipment — which Soundtrack Your Brand sometimes does as well — but have started to move online, too.

The challenge for newer players like Soundtrack Your Brand is achieving scale without relying too much on contracts with large companies that control multiple locations. Sars is confident enough to plan to raise prices, however, and he’s urging rights holders to crack down on the unauthorized use of music. “If we can work together to get these rogue users on a correctly licensed subscription,” he says, “we could unlock a massive incremental value growth for the industry in the next five to 10 years.”

FOR YOUR VOTING CONSIDERATION

# INGRID ANDRESS

“[‘MORE HEARTS THAN MINE’] IS AN ELEGANTLY WRITTEN SONG ABOUT A LOVE THAT LETS YOU DOWN”

*The New York Times*

“[LADY LIKE] TOYS WITH POP CONVENTIONS, REARRANGES CLASSIC COUNTRY SOUNDS, AND COMPLETELY UPENDS THE NASHVILLE ESTABLISHMENT.”

*American Songwriter*  
THE CRAFT OF MUSIC

“INGRID ANDRESS EMERGES AS COUNTRY’S LATEST STREAMING STAR...[WITH] LYRICALLY RICH SONGS, CONVERSATIONAL AND STORY-DRIVEN THE WAY THE BEST COUNTRY SONGS OFTEN ARE”

*Rolling Stone*

“ONE OF COUNTRY’S BRIGHTEST NEW STARS, ANDRESS’ *LADY LIKE* PROVES TO BE ONE OF THE MOST MEMORABLE RELEASES OF 2020.”

**billboard**

#1 DEBUT SINGLE “MORE HEARTS THAN MINE” CERTIFIED PLATINUM

ONLY SOLO FEMALE DEBUT TO CRACK TOP 20 ON BILLBOARD’S COUNTRY AIRPLAY CHART IN 2019

APPLE UP NEXT ARTIST

CMA NOMINEE FOR NEW ARTIST OF THE YEAR AND SONG OF THE YEAR

ACM NEW FEMALE ARTIST OF THE YEAR NOMINEE



# MICKEY GUYTON

AS SEEN ON THE ACADEMY OF COUNTRY MUSIC AWARDS

"[Black Like Me] explicitly links the casually blinkered stories country music tells about America to the feebleness of its allyship."

- New York Times

"...she's emerging as a poised and galvanizing country-pop conscience, at once consummate pro, steadfast optimist and truth-teller."

- NPR

"'Black Like Me' carries forward the country tradition of resisting classist condescension and connects it to her life experience."

- Los Angeles Times

"...the unapologetic voice country music needs right now"

- Paste Magazine



**JON PARDI**



**“NAME-CHECKING HIS COUNTRY-MUSIC HEROES LIKE WAYLON JENNINGS, WILLIE NELSON, AND MERLE HAGGARD, THE CALIFORNIA NATIVE PLACES HIMSELF IN THE SAME LINEAGE— BOTH AS PRESERVATIONIST AND RULE-BREAKER”**

**ROLLING STONE COUNTRY**

**“HE PROVES THAT COUNTRY IS STILL THRILLINGLY ALIVE”**

**ROLLING STONE**

**“‘AIN’T ALWAYS THE COWBOY’ ISN’T JUST A SONG OF FEMALE EMPOWERMENT WEDGED INTO A BREAKUP STORYLINE. IT FIGURATIVELY TURNS A CLASSIC ON ITS EAR SINCE THE FULL HOOK— ‘IT AIN’T ALWAYS THE COWBOY THAT RIDES AWAY’ — IS A CLEVER TWIST...”**

**BILLBOARD**

**“A HERO IN THE MAKING”**

**VARIETY**

# THIS IS PARDI COUNTRY

**“Pardi’s evolved approach to Country’s heritage sets him apart... with his superb new album, Pardi stands to excite listeners from well beyond his native Northern California”**

**LOS ANGELES TIMES**



Your Pass to Pardi Country



**“Best Albums of the Year”**

Los Angeles Times  
**VARIETY** RollingStone

**HEARTACHE MEDICATION  
#1 SINGLE, RIAA-CERTIFIED PLATINUM**

**2X ACM ALBUM OF THE YEAR NOMINEE  
WITH JON AS PRODUCER AND ARTIST FOR HEARTACHE MEDICATION**



DISCOVER MORE  JONPARDI.COM



Ruxandra  
photographed  
Sept. 8 in New York.

FROM THE DESK OF

# ANA RUXANDRA

Chief Digital Officer/Executive VP Business Development  
Warner Music Group

BY ROBERT LEVINE PHOTOGRAPHED BY MACKENZIE STROH



**ANA RUXANDRA MOVED TO THE** United States from Romania with her family as a child, and some of her important early memories of this country involve music. “I couldn’t speak any English, but I had started playing the violin when I was 4, and when I got here, I really related to people through music,” recalls Ruxandra, now Warner Music Group’s chief digital officer/executive vp business development, in her Manhattan apartment. She played in orchestras in school and started listening to louder rock, but “then I heard Leonard Cohen, and that changed what I listened to.”

Ruxandra worked for music companies while studying at Columbia University, then worked in finance, which included a stint as a quantitative

analyst at BlackRock. (Her first job, at 14, was as a “gamemaster” at a laser tag center, and she’s still an avid video gamer; *Animal Crossing* is a current favorite.) After a few years, she went to Wharton business school at the University of Pennsylvania and, she says, “started stalking the person who ended up hiring me at Warner, former digital strategy executive Stephen Bryan, who now runs label relations at YouTube.” She went to Universal in 2016, then last year returned to Warner, where she oversees negotiations with digital business partners, from established services like Spotify and Apple Music to platforms like Twitch and TikTok. Some of those services have been at odds with the music industry since they don’t yet license content, but Ruxandra believes they represent an important

part of the future of the business that will keep growing once subscriber numbers for traditional streaming settle.

“I’m really passionate about ensuring that artists can survive and thrive,” says Ruxandra. “It’s especially important because music can truly change culture — it can change the world.”

**Over the past few years, we’ve all been talking about how the music business has been on this path from a near-death experience to growth, which will continue for either a few more years or a few more decades. Where do you think we are in that process?**

I look at this very positively because I’m focused on driving value with different streaming models. When people talk about streaming, it tends to be ad-supported streaming that has some limitations or subscription streaming with fewer limitations, and that’s not how I think about it. There will be growth there, but there are more people enjoying music in more ways and on more platforms. There are different forms of streaming arising every day, and the focus of my team is capturing value there.

**You’re talking about services like TikTok and Twitch?**

Yes. I think streaming encompasses anything from fitness shows to social platforms. The idea that all-you-can-eat music streaming is the last way music



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M C G R A W

BEST COUNTRY ALBUM

# HERE ON EARTH

BEST COUNTRY SONG  
BEST COUNTRY SOLO PERFORMANCE

"I CALLED MAMA"

NO. 1 COUNTRY ALBUM DEBUT

“...A MASTERFUL  
COLLECTION OF  
SONGS THAT RANKS  
AS THE FINEST ALBUM  
OF MCGRAW'S  
LONG CAREER.”

- Forbes

“...IT'S UNLIKE ANY OF  
THE 15 ALBUMS THAT  
CAME BEFORE IT...”

- Tennessean.



is going to be consumed is a very antiquated way of thinking. Technology continues to evolve, artists continue to evolve, people continue to evolve.

**So is that the next stage in the growth of the music business — these services that incorporate music in other media products? Like Peloton, for example?**

To get on a bit of a soapbox, I'm really excited about the future: I think you'll see a hyper-reality metaverse that runs on headset devices and has content and experiences and a fully functioning economy. That's the world Warner is envisioning. And, obviously, today there are businesses like podcasting — Warner does an enormous amount of work in podcasting, some of it focused on music and some not. And social. And fitness. We have a great relationship with Peloton, but there's a ton of other fitness companies out there. There's a [virtual reality] fitness app that I just spent 30 minutes in — Supernatural — which offers the interaction of fitness and gaming. Virtual reality and fitness is going to be huge. Ultimately, everything is going toward gaming, and we want to make sure we're capturing value within it. It's the future of entertainment.

**And you think these kinds of services will be additive to Spotify and Apple Music, not competitive?**

That's something we talk about, but no — I don't think there's going to be cannibalization. I think that there's room for people to consume music in different ways — especially during COVID-19, since everyone is much more digital these days. The evolution of digital has exceeded, in two months, what we thought we were going to see in two years. Right now, there's more and more consumption happening on TikTok, but we're not seeing engagement dropping across other platforms.

**People don't tend to think of services like TikTok and Twitch as music streaming services because they're used for other things. But isn't it hard to negotiate with some of those companies, because they operate under the Digital Millennium Copyright Act (DMCA), so they can essentially use music until rights holders file takedown notices?**

My focus is on ensuring that artists get value from the ways in which the audience interacts with their content — I hate to say "content" because music is art — so that they can make a living. It's the services' job to drive value, but often for the company and its investors, which sometimes means that they don't want to pay as much as we think they should, and that kind of back-and-forth has always been there. Plenty of platforms that have more [user-generated content] say they don't need music as much.

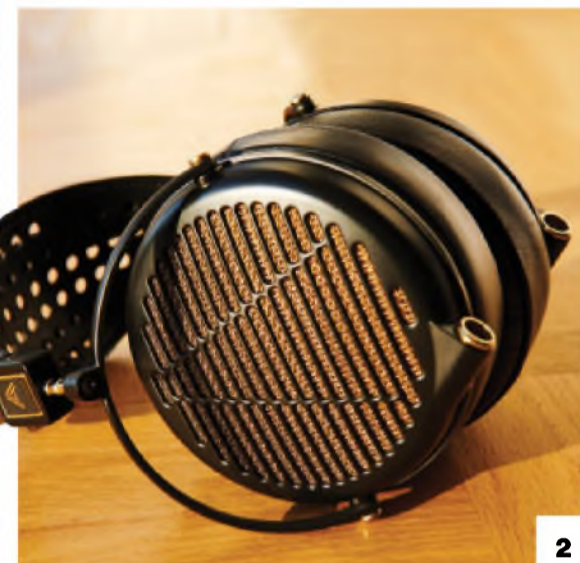
The DMCA makes everything more complicated — and, quite frankly, sometimes impossible. It's a law from decades ago [1998] that hasn't been rethought, and it's a massive part of the issue for artists.

**You have a global position. What's happening in other countries that Americans need to pay more attention to?**

There are a lot of exciting things. What has been happening in the Asian markets in terms of livestreaming is far more evolved than what has been happening here. In the Anglo-American terri-



1



2

**“THE IDEA THAT ALL-YOU-CAN-EAT MUSIC STREAMING IS THE LAST WAY MUSIC IS GOING TO BE CONSUMED IS A VERY ANTIQUATED WAY OF THINKING.”**

ories it has been more focused on sponsorship and advertising, but in Asia it's more about consumers tipping and buying [virtual goods] — it's about engaging with artists, where a lot of value and revenue is generated. It's something we've been working to understand.

**You were Warner's chief acquisition officer for a while, and you still do some work in that area. What do you look for in terms of companies to invest in?**

We look for three things: How does Warner make a company better, in terms of competitive advantage? How can they make us better? And how could they help us increase revenue, cash flow or value?

**You now also oversee Warner's research and analysis team. What kinds of metrics are you looking at that the industry needs to think more about?**

A lot of time and energy is spent on short-term metrics that are legacies — such as downloads and sales. What we really need to do is unlock an artist's story to understand long-term metrics that are consumption-based so we can ensure that we, as the label, are driving value across an artist's or songwriter's career, from their new release to their catalog.

**What would that look like?**

We're working on internal metrics to ensure that we're tying the future of our labels to an artist's career, as opposed to making money all at once, on an album's release. It's about driving value across a consumption life cycle, which can be longer — hopefully a lot longer. And that is what's cool about the industry now. We have a whole team that's working on that. 📺



3



4

1. "I grew up on punk and got into Britpop," says Ruxandra. "I love Blur." 2. Audeze headphones, which "have great sound quality." 3. Ruxandra's violin, which she still plays as a hobby. "I'm definitely a behind-the-scenes person." 4. A motorcycle helmet. "I sometimes ride in [New York's] Hudson Valley."

FOR YOUR GRAMMY® CONSIDERATION

# THOMAS RHETT

#1 COUNTRY SONG

## BE A LIGHT

featuring

REBA MCENTIRE  
HILLARY SCOTT  
CHRIS TOMLIN  
KEITH URBAN

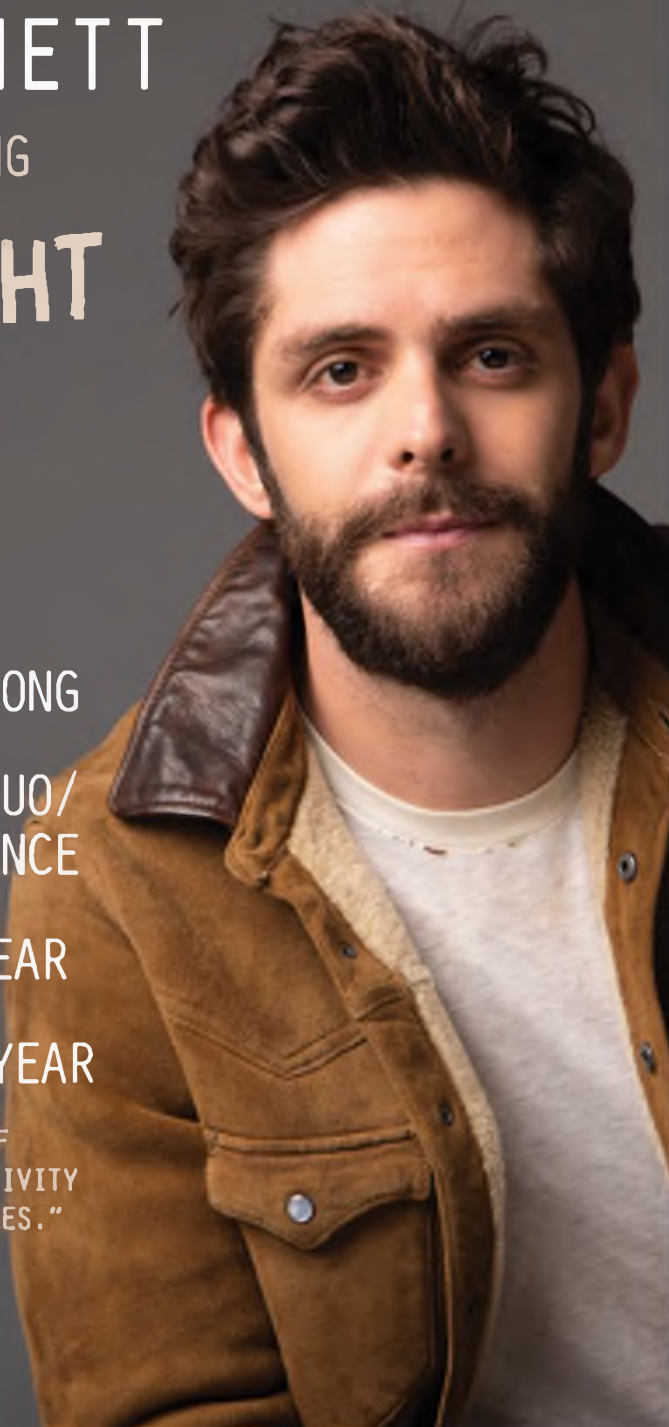
BEST COUNTRY SONG

BEST COUNTRY DUO/  
GROUP PERFORMANCE

SONG OF THE YEAR

RECORD OF THE YEAR

"AN URGENT MESSAGE OF  
RADIATING HOPE AND POSITIVITY  
IN THE DARKEST OF TIMES."  
- ROLLING STONE



FOR YOUR GRAMMY® CONSIDERATION

# CARLY PEARCE

BEST NEW ARTIST



I HOPE YOU'RE HAPPY NOW  
WITH LEE BRICE

BEST COUNTRY SONG

BEST COUNTRY DUO/GROUP PERFORMANCE

SONG OF THE YEAR

RECORD OF THE YEAR

BEST MUSIC VIDEO

"COMBINATION OF THEIR VOICES WAS ELECTRIC"  
- ROLLING STONE



For Your GRAMMY® Consideration

# AVENUE BEAT - F2020

[Best New Artist]

[Best Pop Duo/  
Group Performance]

[Song Of The Year]

[Record Of The Year]

[Best Music Video]

"...it's heartening to see a band turn this mess of a year into a win..."  
- Rolling Stone



FOR YOUR GRAMMY® CONSIDERATION

# RAY WYLIE HUBBARD

"He was one of the first musical 'outlaws' and remains a legend in the roots world." - American Songwriter



CO-STARRING

BEST AMERICANA ALBUM

"BAD TRICK"

FEATURING RINGO STARR, DON WAS, JOE WALSH, CHRIS ROBINSON

BEST AMERICAN ROOTS PERFORMANCE

BEST AMERICAN ROOTS SONG



FOR YOUR CONSIDERATION

# RAGS PARKLAND SINGS

“INSTANTLY CAPTIVATING  
& DEEPLY SATISFYING”

– BROADWAY WORLD



BEST MUSICAL THEATER ALBUM



LISTEN ON



Written by Andrew R. Butler  
Directed by Jordan Fein

[broadwayrecords.com](http://broadwayrecords.com)



The New York Times

✓ CRITICS' PICK & BEST OF THEATER 2018

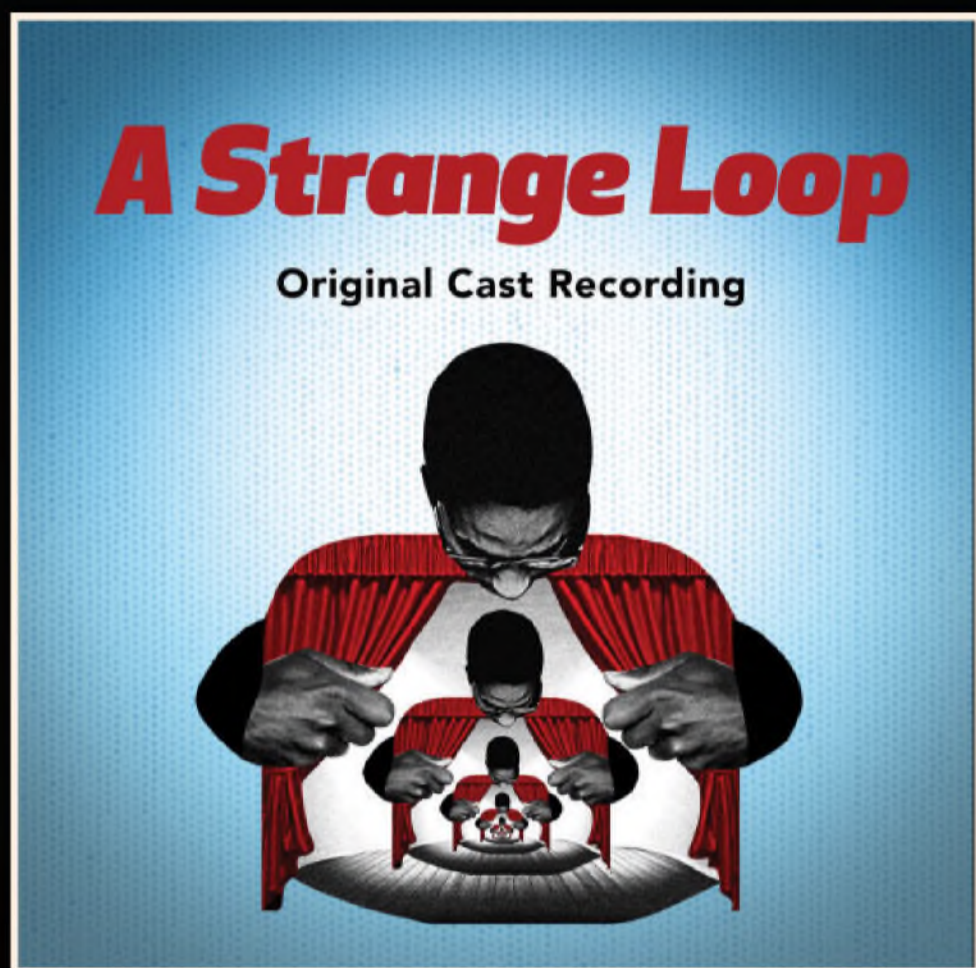


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# The Scene

## HALLS OF FAME

Grammy Award-winning music creators and executives reveal where they stash their trophies



▲ Matthew Samuels, better known as producer-songwriter Boi-1da, keeps his best rap song Grammy for Drake's "God's Plan" in his award room in Pickering, Ontario, shown here in a Sept. 10 photo.



▲ Claudia Brant displays her best Latin pop album Grammy for 2018's *Sincera*, among other awards, atop her piano at Brantones Records Studio in Los Angeles. "They remind me to try and achieve excellence in every new music project," she said Sept. 6.



▲ "I forgot my Grammy was being sent to me," said producer Nineteen85 (born Anthony Jefferies) on Sept. 6, and "had it on my piano for a few days when I first got it." Now he keeps the best rap song award (for Drake's "Hotline Bling") amid an impressive vinyl record collection in his Toronto home.



Brandi Carlile keeps her Grammy Awards above the wood stove that heats her log cabin in Maple Valley, Wash. "They're a constant reminder to me that I can be countercultural and still do extraordinary things," she said Sept. 10.



When Emily Lazar became the first female mastering engineer to take home a Grammy for best engineered album, non-classical (Beck's 2017 LP, *Colors*), it was "an opportunity to inspire women" and "show them that anything is possible," she said Sept. 8. Lazar keeps the trophy at her studio, The Lodge, in White Plains, N.Y.



▲ Blue Note Records president and artist Don Was keeps his five Grammys on a shelf in Santa Monica, Calif., including his award as producer of Bonnie Raitt's 1989 album of the year, *Nick of Time*, which broke in half after a 1993 earthquake. "My stash serves as a reminder that there's still a lot to learn and a long way to go," he said Sept. 3.

Legendary record executive and Sony Music chief creative officer Clive Davis is no stranger to awards — and keeps his five Grammys displayed in Sony's New York office, where they "evoke warm memories and pride," he said Aug. 28.



▲ A highlight of Nile Rodgers' award-filled home studio in Westport, Conn., are three Grammys — including album of the year for his work on Daft Punk's 2013 *Random Access Memories* — that are kept in "one of two equal-size display cases," he said Sept. 8.



▲ 10 Summers label head Mustard positions his best R&B song Grammy (as a co-writer of Ella Mai's "Boo'd Up") at eye level in his L.A. home office "as a reminder that I can do and achieve whatever I work for," he said Sept. 4.



▲ After he began working from home in March, Atlantic Records president, West Coast Kevin Weaver took his best compilation soundtrack for visual media Grammy (*Boardwalk Empire: Volume 1*) home from the office. It's "a constant reminder of my passion for music," he said Sept. 8, "even during these challenging times."

▶ Portugal. The Man's Zach Carothers lives in Portland, Ore., in a "yurt with a shed attached," he said in September. It's "not really the best place to have something special until I can finish some construction," so he's keeping his best pop duo/group performance award ("Feel It Still") wrapped up for now.



Alejandro Sanz's collection of four Grammys and 24 Latin Grammys that he keeps in Madrid are a "visual representation of overcoming obstacles," he said Sept. 3, though he joked that the trophies are also there "to impress other artists that come to visit me."

Ella Mai keeps her best R&B song Grammy for "Boo'd Up" front and center in her home recording studio in Los Angeles for motivation. "Seeing it on the desk I work at acts as a reminder of more to work toward," she said Sept. 4.



▶ Songwriter Amy Wadge keeps her song of the year award (for Ed Sheeran's "Thinking Out Loud") in a cabinet "for all the family achievements" at her U.K. home, she said Sept. 4. "So the kids have their [school] drama awards in there, too!"



▲ After his awards for best R&B album (*Ventura*) and best rap performance ("Bubblin") kept getting marked with fingerprints, Anderson .Paak created a secret compartment in his L.A. studio to keep them pristine. "One push of the button and they're revealed!" he said Sept. 10.





▲ Devendra Banhart kicked off his OLA virtual tour with a Sept. 9 show livestreamed from Encinal Canyon in Malibu, Calif., where he spent part of his childhood.



After livestreaming an Aug. 26 performance from London's V&A Museum to promote her July album, *Brightest Blue*, Ellie Goulding tweeted, "what a f\*cking rush."



▲ Hot Chip frontman Alexis Taylor at "Live in Streamland," the band's livestreamed concert before a limited audience at the Dreamland Margate amusement park in Kent, England, on Sept. 5.



**LEVELED-UP LIVESTREAMS** Megan Thee Stallion (third from right) performed at the audience-free Red Rocks Amphitheatre in Morrison, Colo., on Sept. 2 as part of Red Rocks Unpaused, a three-day event livestreamed from the iconic venue that also featured sets from Lil Baby, Nathaniel Rateliff & The Night Sweats, Phoebe Bridgers and others. The event, during which viewers used an online poll to vote on the setlist in real time, reflects a growing trend of artists performing livestreams at empty entertainment venues across the country.



Rapper Dominic Fike kicked off video game *Fortnite*'s "Spotlight" series of virtual, in-game concerts with a Sept. 12 live set in Los Angeles.



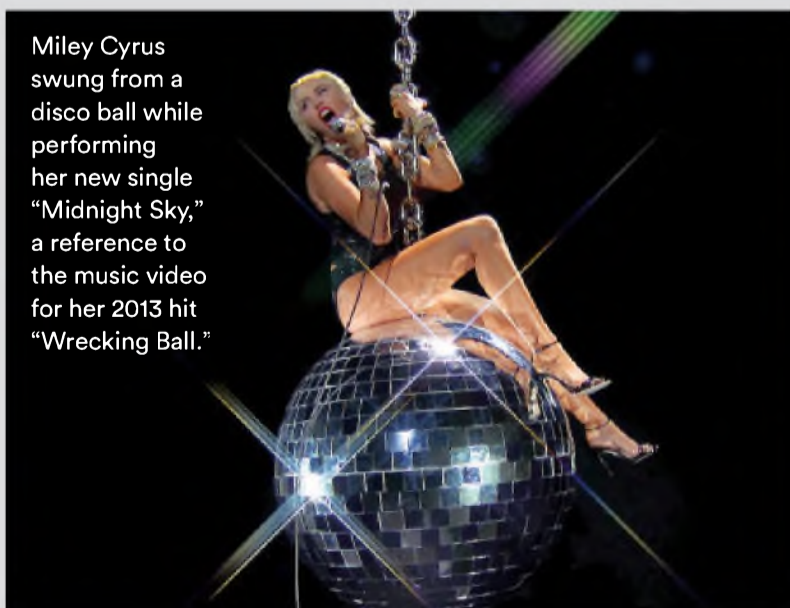
▲ Nashville's Ryman Auditorium opened its doors to a limited audience for the first time in nearly six months for its "Live at the Ryman" livestream series, starting with a Sept. 4 performance from Scotty McCreery.

## 2020 MTV VIDEO MUSIC AWARDS

NEW YORK, AUG. 30



▲ Maluma performed new song "Hawái" and scored his first VMA.



Miley Cyrus swung from a disco ball while performing her new single "Midnight Sky," a reference to the music video for her 2013 hit "Wrecking Ball."



▲ The Weeknd performed *After Hours* single "Blinding Lights," for which he earned video of the year.



DaBaby, who earned five nominations, referenced the Black Lives Matter movement while performing hit "Rockstar."

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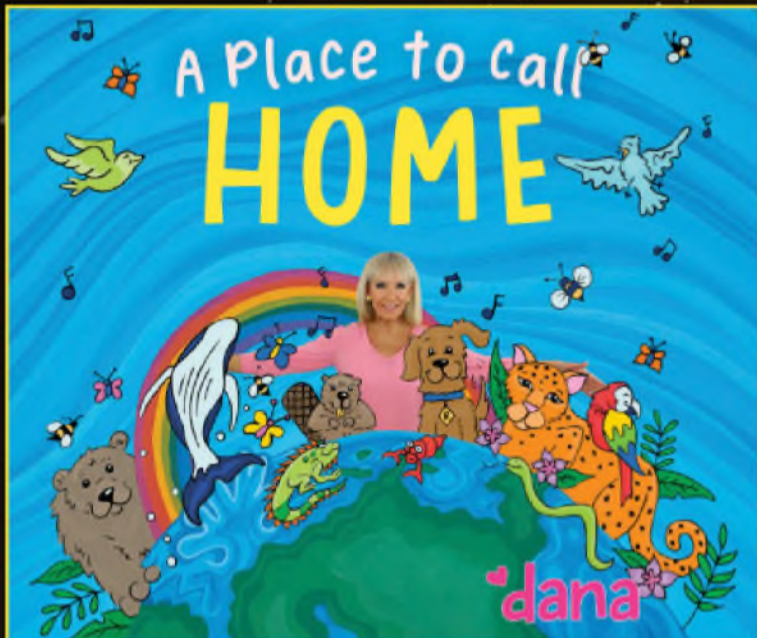


Trevor Sewell





**CONGRATULATIONS TO EVERYONE FOR THEIR SUBMISSIONS THIS YEAR. BRILLIANT ARTISTS, CREATING HONEST WORKS, ADDING THEIR UNIQUE COLORS TO THE TAPESTRY OF MUSIC. WE'LL STAY TOGETHER!**



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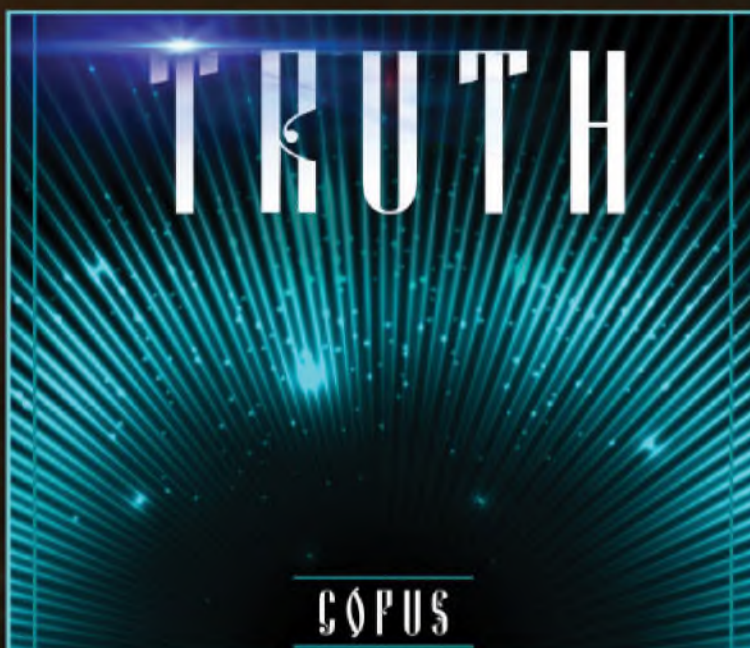
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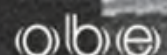
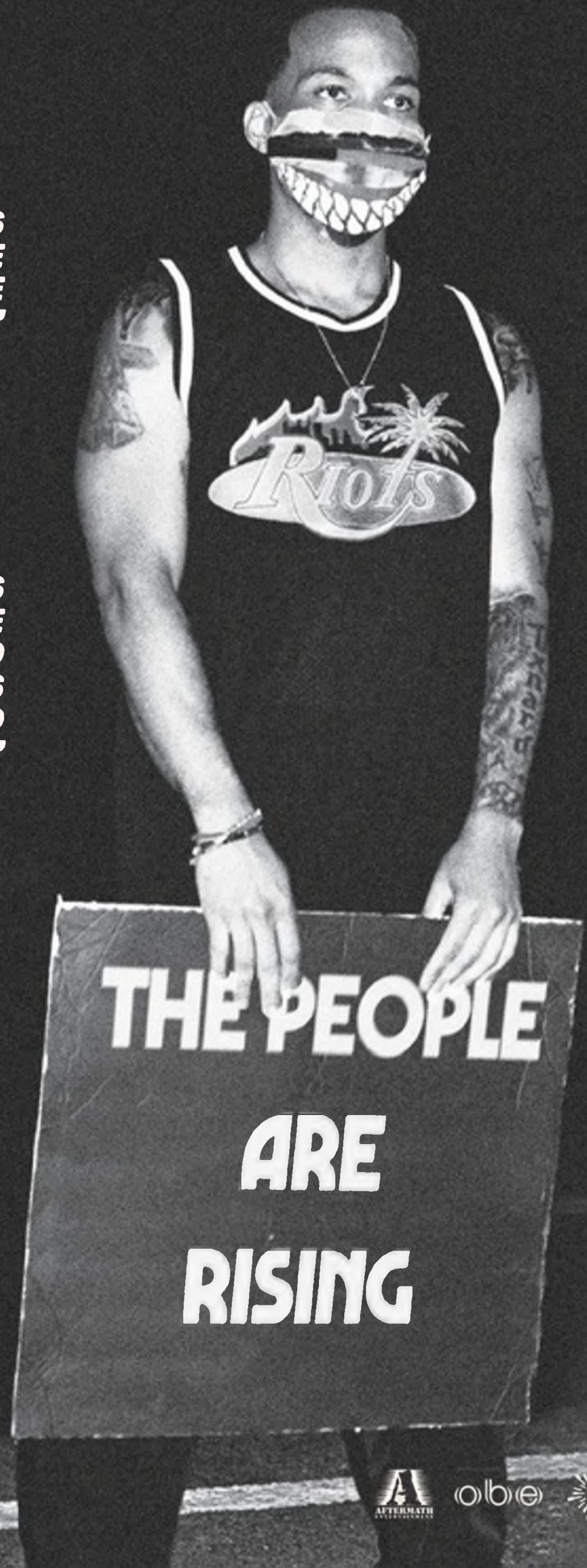
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# The Sound

PG. 96 INSIDE HERB ALPERT IS... ✦ PG. 100 GEEKING OUT WITH KYLIE MINOGUE ✦ PG. 104 DEFTONES

## THE GRASS IS GREENER

Country singer Cam's  
boundary-pushing new album  
will finally arrive this fall —  
and on a new label

BY NOLAN FEENEY  
PHOTOGRAPHED BY AUSTIN HARGRAVE

Cam photographed  
Aug. 28 in Los Angeles.

MAKEUP BY TERRI JAPANASEWICZ AT FORWARD ARTISTS

**T**WO YEARS AGO, CAM was at a crossroads in her career. In the spring of 2018, she embarked on the Listening Room Tour, a series of intimate club dates that featured stripped-down arrangements and the kind of real talk that goes down between friends over a bottle of wine. But at the same time, the relationship with her Nashville label was strained, and close to ending. Instead of letting that cast a shadow over her performances, it sparked something inside of her — and having a direct line to her audience was added fuel. “I remember being so fucking spicy,” she says now. “I was like, ‘Fuck it!’ I laughed so hard, and people had such a good time. I was like, ‘This is why I’m here, not the other bullshit.’”

Cam, an outspoken songwriter with a soaring voice, has always done things her way, even after signing to Sony Music Entertainment in 2013 through a partnership between Sony Nashville and RCA Records. Two years later, she broke out with her unlikely hit “Burning House,” which reached No. 2 on *Billboard*’s Hot Country Songs chart, and released her major-label debut album, *Untamed*. Her long-awaited second album was originally slated to come out in 2018 on Sony Nashville, but instead, Cam left the label that year, citing “different values,” and became a full-time artist on RCA’s New York roster.

“Nowadays, people are a little more interested in what’s going on behind the doors,” she says. “People care what you stand for — your values, your truth, what you think. I [knew] the way I wanted to do business, and it was not going to be there.” (Sony Nashville had no comment.)

On Oct. 30, she’ll finally release *The Other Side*, a lush collection of classic country grandeur and expert pop songcraft, through a new partnership between RCA and Nashville-based Triple Tigers, which Cam brought aboard this year. Though it’s a Sony imprint, Triple Tigers — a joint venture between Triple 8 Management and marketing company Thirty Tigers — has the small size and scrappy energy of an independent label, which appealed to an artist like Cam, who launched her career in 2012 with a successful \$10,000 Kickstarter campaign. “I



“When I’m writing, my gut has to be like, ‘This lights something up in you.’” says Cam. “It isn’t ‘I hope I fit into what country music sounds like.’”

**TERRI CLARK** TAPPED DIERKS BENTLEY, VINCE GILL AND OTHERS FOR *IT’S CHRISTMAS... CHEERS!*, HER FIRST ALBUM ON MERCURY NASHVILLE IN 15 YEARS, OUT SEPT. 25. ▶





really wanted a Nashville home,” says Cam. “As soon as I met [partner/GM] Norbert Nix, I just loved him. There was this mutual respect for the independent way that we were doing things.”

Over the years, Cam, 35, has been a vocal critic of the obstacles facing women in country music, particularly at radio, where female artists occupy only a small fraction of airplay charts. A Bay Area native who spent years working in psychology research, the artist born Camaron Ochs takes an almost clinical approach to championing gender parity, peppering tweets and interviews with references to false biases and predictors. She has also served on the Recording Academy’s task force on diversity and inclusion, which formed in 2018 in the wake of criticism around diversity at the Grammys and issued its final report last December.

Though she does not go into detail about her time at Sony Nashville, Cam says there is a parallel between her own experiences and the causes she supports. “As soon as I started to realize what was going on for me, I definitely started to look around the room and say, ‘What is this like for everybody else?’ ” she says. “That’s why I bother showing up to board meetings and panels. None of it’s perfect. It’s all a long journey toward something better.”

Cam credits her “obsession with truth and justice” to her childhood dream of being a Supreme Court judge. After college, she worked in research labs at the University of California, Berkeley, and Stanford University, exploring topics like relationship dynamics and conflict resolution — not unhelpful groundwork for when, upon the advice of a mentor, she decided to devote herself to songwriting in 2010. She eventually relocated to Los Angeles, where she met her writing partner, Tyler Johnson (Harry Styles), and then Nashville, where she launched her Kickstarter with the support of Jeff Bhasker (Mark Ronson, Rihanna).

One of the songs they wrote together was “Burning House,” a haunting ballad about the end of a relationship. It earned her a record deal: Sony Music’s former chairman/CEO Doug Morris offered to sign her on the spot when she performed it for him. But with its stark

instrumentation, it didn’t sound like an obvious hit. “When I’m writing, my gut has to be like, ‘This lights something up in you,’ ” she says. “It isn’t ‘I hope I fit into what country music sounds like.’ It’s ‘What do I literally need to hear?’ ”

That instinct has led Cam to write for Miley Cyrus, Sam Smith and even Diplo, who featured her on his country-leaning project, *Diplo Presents Thomas Wesley, Chapter 1: Snake Oil*. For *The Otherside*, Cam worked with in-demand country songwriters Hillary Lindsey and Lori McKenna, on tracks like the sweeping “Like a Movie.” She also tapped Jack Antonoff for the peppy “Classic” and the late Avicii for the epic title track, which

they originally co-wrote during a session for his own projects. Cam recalls being impressed by the Swedish producer’s perfectionist tendencies. “He didn’t feel the need to make everyone else in the room comfortable, which happens a lot in sessions,” she says. “It was a tall order to make sure this song lived well on this album [and honored] him and his work.”

If making the album was an intense experience, the events of 2020 haven’t made releasing it any easier. Unable to tour because of the pandemic, she and her team have gotten creative to find new ways to deliver captivating live performances and keep fans engaged. Meanwhile, ongoing Black Lives Matter protests have further encouraged

Cam to level industry playing fields. “If I get opportunities, I’m asking, ‘Is the lineup all white? Can I remind you of some names [of nonwhite artists]?’ ” she says. “I’m glad to be part of a time when things are shifting.”

As a result of so much change — both professionally and personally, as Cam and her husband welcomed a baby girl last December — the version of *The Otherside* that will arrive in October is not the same one that Cam thought she would release in 2017. The tracklist evolved — lead single “Diane,” a riveting response of sorts to Dolly Parton’s “Jolene,” is still on the album — and the production developed. But Cam believes the winding, at times unpredictable journey to its release has only made the album stronger. “The reason I wanted ‘The Otherside’ to be the title track is because when you’re in the thick of something, it’s hard to see the forest through the trees,” she says. “This whole chapter of my life starts to make sense now, looking back on all of the things I had to go through. It feels very purposeful now — I see the threads of light and optimism in my songs.”

**“Nowadays, people are a little more interested in what’s going on behind the doors. People care what you stand for.”**

—CAM

## ‘OTHERSIDE’ OF THE EQUATION

HOW CAM’S LONGTIME MARKETING WHIZ, RCA SENIOR VP MARKETING **VAL PENSA**, EXPERTLY WORKED AROUND A SHIFTING TIMELINE — AND THEN A PANDEMIC

**Cam started rolling out this album a few years ago. How do you sustain momentum in terms of marketing?**

She released a handful of covers, she did a Christmas song. She was featured on the Diplo record, which kicked off his whole country project. It was all of these things, these collaborations, that helped us to keep feeding her fan base — and even aid in discovery and bring new fans to the table. We want as many people to be aware that the album



Pensa

is coming as possible. Even during this pandemic, she did this whole series called *Coffee With Cam* [on Instagram] for her fans to get to know her a little bit better.

**How do you promote an album right now?**

Cam is such an amazing performer that it gave us a lot of opportunities that maybe we don’t have with other artists. Whenever Cam performs on TV, we see a sales increase. So she has done everything from *Good*

*Morning America* and *Today* from home. She had to fly to Los Angeles for *America’s Got Talent*, but it was all following COVID-19 precautions — small set, that sort of thing. Being able to do those performances has been huge for us because every time we see [a spike in consumption].

**Even on a major label, Cam seems to steer her own career. How does that influence how you two work together?**

Cam is definitely a CEO. If I could hire someone to run a company, I would hire her because she’s super crafty and knows how to get the work done. And I’ll tell you, you’re never going to tell Cam to do anything. She is very headstrong and very opinionated, but to be honest, that’s what has made it such a pleasure to work with her. As a marketer, she gives me such a clear path to go down. — N.F.



INSIDE LOOK

# Long Time Coming

Herb Alpert finally agrees to document his life for the silver screen

BY MELINDA NEWMAN

**L**EGENDARY TRUMPETER HERB ALPERT has been part of John Scheinfeld's life for a long time. "My mom had all of the Herb Alpert & The Tijuana Brass albums and would play them and dance around the house," he recalls. "I have a very strong memory of that when I was 8 or 9. It was happy music."

Now, a few decades later, the Emmy Award-winning director behind documentaries like *The U.S. vs. John Lennon* and *Chasing Trane: The John Coltrane Documentary* is bringing that sense of joy to the screen with *Herb Alpert Is...*, out Oct. 2 on video-on-demand.

As the doc reveals, Alpert is multilayered. The leader of the mariachi-influenced Tijuana Brass band has sold over 72 million records; as co-founder of independent label A&M Records, he worked with The Police, Janet Jackson, Cat Stevens and The Carpenters, among others; as a philanthropist, he has bestowed millions of dollars on music education at the University of California, Los Angeles and the Harlem School for the Arts; and his paintings and sculptures have been displayed around the world.



Scheinfeld

"It's clear he is many different things to many different people," says Scheinfeld, who met Alpert when he interviewed him two years ago for a forthcoming Sergio Mendes doc. Shortly after, Alpert, 85, who had declined previous entreaties to document his life, invited Scheinfeld to the Malibu, Calif., home where he resides with his wife of 46 years, Lani Hall. Scheinfeld laid out his vision for the film, to which Alpert replied: "We're ready."

In addition to footage from The Tijuana Brass' heyday in the mid-1960s, Alpert sat for seven days of interviews. The film — featuring comments from Sting, Questlove, Quincy Jones and others — will be distributed by Abramorama, which is working with theater chains to hold virtual screenings. The same day that the doc arrives, a companion box set with 63 Alpert songs will become available in two different configurations (one including 180-gram vinyl).

Though completed before the coronavirus lockdown, the film is a panacea to the pandemic and fractured political landscape, according to Scheinfeld. "This is uplifting, inspiring, fun and nostalgic," he says. "Here's a guy who lived his life the right way. He didn't throw televisions out the window or have drug problems, and then when you consider the philanthropy, [he] deserves to be celebrated." **b**



The first documentary on Alpert's life will arrive in October.

## BIG IN... Belgium



Kakoma

### LOUS AND THE YAKUZA

**IN HER EARLY TEENS, FRENCH R&B-pop singer Marie-Pierra Kakoma started emailing any Columbia Records contact she could find. While awaiting a reply, she uploaded a handful of genre-spanning EPs in English as Lous and the Yakuza on SoundCloud and started booking local gigs in Brussels. "I was accepting all requests," she says. "You could ask me to perform in your bathroom, and I would be like, 'Yeah, sure.'" Soon enough, by her early 20s, she caught the attention of an A&R rep at Sony/ATV France. By June 2018, she signed a recording contract with Sony Music in France and her dream label, Columbia, in the United States.**

Kakoma, 24, spent her childhood moving between Africa and France. (She was born in Congo, raised in Belgium and briefly lived in Rwanda.) She believes traveling so much at a young age made her "super open-minded," with early inspirations ranging from Mozart to Japanese folk music to the Eagles. Now Kakoma's wide-ranging taste informs her unplaceable sound and has attracted an equally broad fan base, evidenced by the success of her 2019 debut single, the French-language "Dilemme." While performing it for the first time last December in France, she realized everyone knew the words. "Now I'm being listened to by people who don't speak French," she says. The song has nearly 6 million views on YouTube.

For her upcoming debut full-length, *Gore*, out in October, she found it difficult at first to find a producer who could grasp all the genres she planned to pull from. But once she heard Rosalía's "Malamente" and the way in which it seamlessly blends traditional flamenco with trap and hip-hop, she knew that its producer, El Guincho, would be a perfect fit for her as well. "We sent him an email, and a couple of days after he was like, 'Come to Barcelona. I want to work with you,'" recalls Kakoma. "He told me in the beginning: 'We're not making this album for your ego, not for my ego. We're making it for the culture.'" —LYNDSEY HAVENS

DOLLY PARTON'S FIRST HOLIDAY ALBUM IN 30 YEARS, A HOLLY DOLLY CHRISTMAS, IS OUT OCT. 2 AND INCLUDES DUETS WITH MILEY CYRUS, WILLIE NELSON AND JIMMY FALLON. ▶



F O O R

C O O N

E R A

YOUR

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TION

**Avicii**

**Billie Eilish**

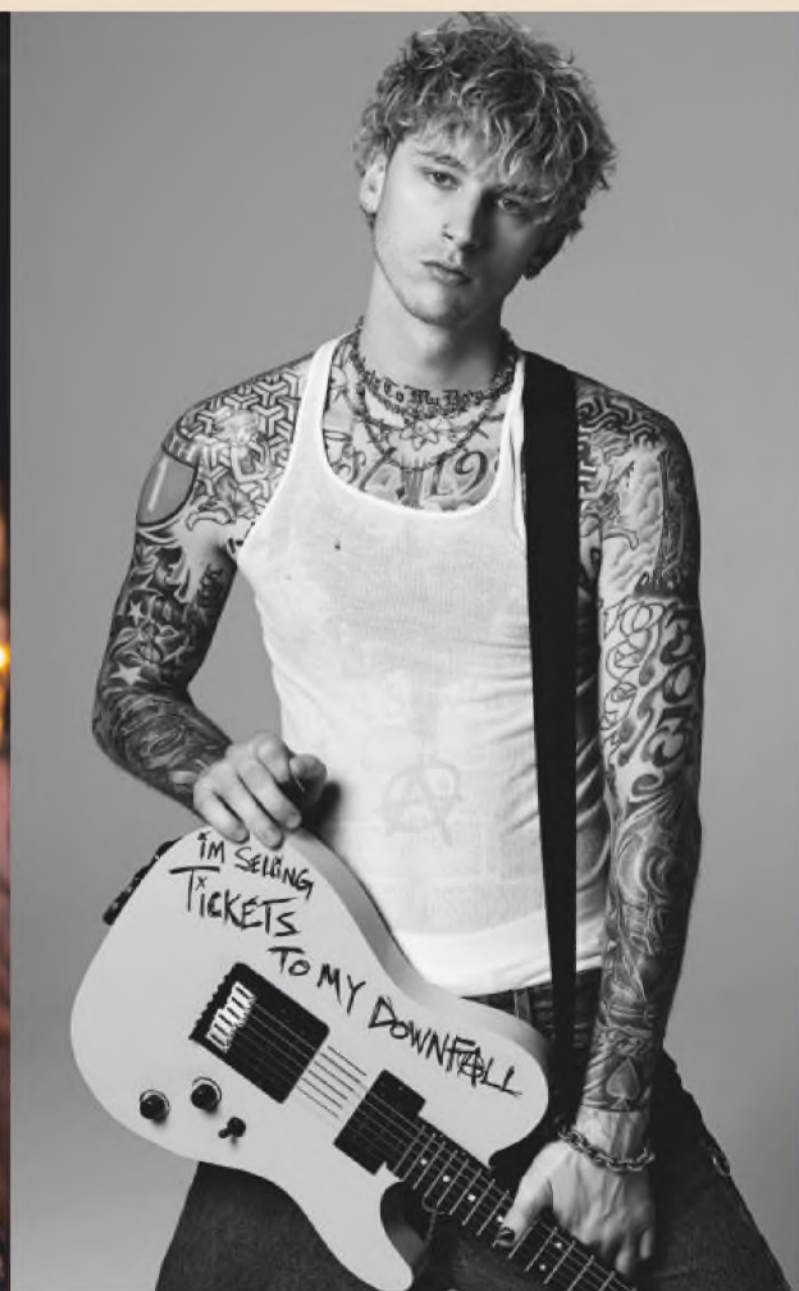
**blackbear**



**Lana Del Rey**

**Lil Mosey**

**Machine Gun Kelly**



**BLACKPINK**



**DaBaby**



**EARTHGANG**



**Maroon 5**



**Moneybagg Yo**



**Rod Wave**



Ellie Goulding



Jessie Ware



Juice WRLD



Selena Gomez



Summer Walker



Swae Lee



**KHEA**

**Michael Kiwanuka**

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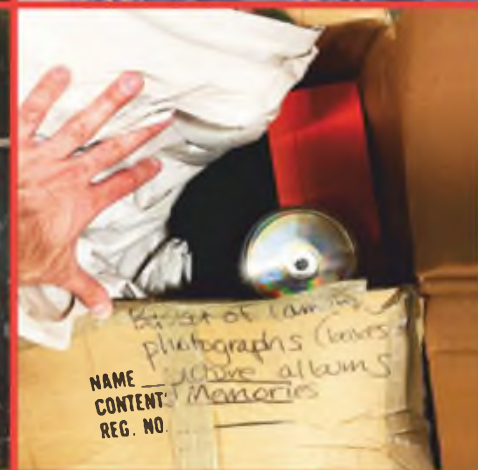
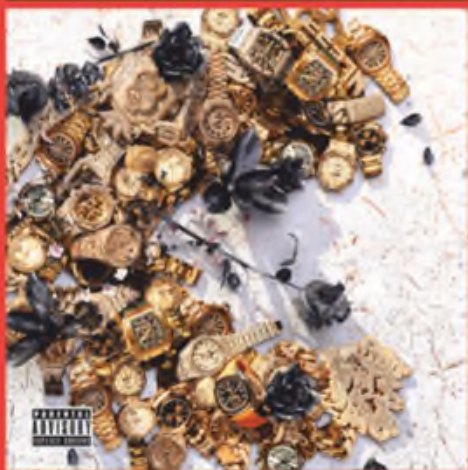


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Costello's upcoming album, *Hey Clockface*, arrives in October.



Q&A

# Punch The 'Clockface'

Elvis Costello's new album sounds both current and timeless — and he's looking back at his catalog, too

BY ROBERT LEVINE

**E**LVIS COSTELLO HAS always worked in a variety of genres, and he chooses his collaborators accordingly — in the last decade alone, he has teamed with T Bone Burnett, The Roots and Carole King. This February, after recording three songs by himself in Helsinki, he immediately traveled to Paris to record a dozen more with a small ensemble of musicians who “came recommended as people who liked adventure,” says Costello, 66. The result is *Hey Clockface*, out Oct. 30 on Concord, with songs that alternate between withering (“Hetty O’Hara Confidential”) and whimsical (the title track). “It’s much closer to the approach of a jazz ensemble,” says Costello, who’s also preparing to reissue some of his previous albums with bonus material, “playing like that without scoring every note.”

**Hey Clockface is a very intricate album. How much arranging did you do?**  
With the exception of the introduction of “I Do,” [the musicians] played everything spontaneously. They had the demos, so they knew how I would sing them, but

when I was singing live, they played what they felt was right, and I couldn’t have written anything better.

**The album has a wide range of moods: “We’re All Cowards Now” sounds angry, and very timely, while “Hey Clockface” is a bit more upbeat and sounds like something out of the Great American Songbook.**

“We’re All Cowards Now” is a bit like “(What’s So Funny ’Bout) Peace, Love and Understanding,” 40 years later. It’s about how we’re all cowards in the face of the rage and lack of reason that seem to be in the air. “Hey Clockface” is me shouting at the clock, because it’s weighing on us all; when you’re with the one you love, time seems to speed up. It’s not a big philosophical treatise, but I know that music pretty well, and once in a while I write songs that reference those songs.

**You tend to think in terms of albums, but most listeners no longer do. Has that forced you to change your approach to recording?**  
Streaming hasn’t changed the way I write

songs, but there’s a sequence of songs that I have carefully assembled — and I have to accept that no one will ever hear it like that, unless they’re of a certain generation. If people happen upon one of my songs in a playlist, so much the better; they’re not going to stream my songs in numbers that are going to make me Beyoncé, but I’m happy they’ll hear it. And the revival in vinyl isn’t just a fashionable fetish, it’s an acknowledgement that certain types of records from the past ought to be cherished in that form, to be held in your hand. You can have both simultaneously.

**You own a lot of your master recordings. How important is that to you?**  
The kind of music I make doesn’t sell a lot of copies, and I’m not fantastically wealthy, partly because I’ve always invested what I’ve made into making more music. I wouldn’t have it any other way. I like the danger and the uncertainty. At the same time, my catalog has been in some disarray for a number of years.

**Are you planning to address that?**  
Recently I went to a meeting at a record

company for the first time since the ‘90s [at Universal, which last year renewed its global license deal for most of Costello’s recordings]. We began with the idea that if we were going to do another edition [of reissues], we couldn’t simply issue the records again. And who better than the person who wrote the songs to tell you what else is there — things that I never released, live recordings. I can’t imagine there being another edition of releases after this one. The first will be based on *Armed Forces*, which will include three live recordings, from the summer of ‘78 to the summer of ‘79.

**Are you going to do that with all of your albums?**  
If we can. Right now, it’s in everybody’s interest to let me do it the way I’m seeing it. I can’t be certain when I’ll set foot on the stage again; or, frankly, whether the audience that largely comes to see me — who are inevitably more of my generation — will ever want to come to a theater again. So in the interim, I want to take the music I recorded some time ago and present it in a way that’s as exciting as it was when we first released it. **b**

KEEDRON BRYANT, 13, WILL WRAP UP HIS BREAKOUT YEAR WITH HIS DEBUT HOLIDAY ALBUM, *THE BEST TIME OF THE YEAR*, OUT OCT. 30. ►



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GEEKING OUT WITH...

## Kylie Minogue

When Kylie Minogue approached her 15th album with the goal of “going back to the dance lane,” it should have been an easy task for the Australian legend — after all, she has 14 No. 1s on *Billboard*’s Dance Club Songs chart to her name. But 2020 had other plans. “Lockdown happened, and I had to figure out how to do everything remotely,” says Minogue, who has turned her London flat into a DIY studio during the pandemic. “I thought, ‘If 11-year-olds can do this in their bedroom, I can figure this out.’” Thanks to many Zoom calls and a few audio-suite crash courses, she did; *Disco* will arrive Nov. 6. “Now that it’s kitchen disco for most of us,” she says, “you have to create your own world.”

—JOE LYNCH

### BRAUNER VMX

Minogue started preliminary work on *Disco* using a Shure SM7B microphone she had around the house while waiting patiently for the arrival of a pricier one in the mail. “Opening the case for the Brauner VMX was such a moment,” she recalls. “It was very exciting to get the equipment, fire up my logical-rational brain and find the right place in the house to put it. I was dragging [around] duvets and blankets and clothes racks to make [my lounge room] good for sound.”

### LOGIC

Switching from GarageBand to Logic, Minogue says the audio workstation intuitively made sense to her “Mac brain,” and she was able to self-record her vocals and send them to her producers. “I got really into it, and I’m annoyed with myself it took this long for me to get a handle on it,” she says. “It’s good to add new skills to your set.”

### PURPLE RAIN VINYL

While making her Nashville-flavored 2018 album, *Golden*, Minogue placed a Dolly Parton record atop her stack of personal LPs; for *Disco*, she swapped Parton for Prince’s *Purple Rain*. “It’s not quite disco, but it’s in that awesome, a bit over-the-top realm,” says Minogue. “I was 14 years old and went to see [1984 film] *Purple Rain*, I don’t know how many times, with my girlfriend at the cinema: We would scream, we would cry. I loved that he was ‘there.’”

### YOUTUBE WORMHOLES

While on Zoom calls with writers and producers, Minogue would frequently pull up performance clips of Earth, Wind & Fire and other bands with “one foot in the disco arena” to keep her collaborators on track when they veered too far into “electro pop.” From there, it was a short hop to watching clips of “fantastically bad looks” from the 1970s and ’80s, such as 1979’s “D.I.S.C.O.” from French group Ottawan. “It’s all good inspiration,” she says.

EXCERPT

## PULLING BACK THE CURTAIN ON K-POP

For her debut young adult novel, *Shine* (out Sept. 29 on Simon & Schuster Books for Young Readers), former *Girls’ Generation* member Jessica Jung offers a glimpse into the competitive K-pop world — and in this scene, the idol worship that comes along with it

“You’re...Jason...Lee,” I stammer as I struggle to my feet. Even before shooting to stardom with DB, Jason was famous for his YouTube K-pop covers. After one of his videos went viral, Mr. Noh himself flew to Toronto and convinced Jason to move to Seoul, where he quickly became Korea’s most beloved pop star. Being half-white, half-Korean actually works for him here, with everyone from preteens to stalker fans to ahjummas [married women] praising him for his big, double-lidded eyes and olive complexion, as if he hand-picked his genes himself. Somehow his foreigner status gets him voted “Korea’s Sexiest K-pop Star,” while mine gets me mandatory Korean culture lessons.



The book cover of *Shine* and its author, Jung.

“Oh, so you’ve heard of me?” He arches an eyebrow, his smile widening. He’s definitely got the smile-like-the-world-is-your-friend thing down — for him, the world probably is.

“What kind of things have you heard?”

“Well, my sister Leah told me about your musical therapy chari—”

“Voice of an angel? Smile of the devil? Body of a god?”

“Uh...what?”

“You know, most girls faint when they see me. But I guess you did fall, so that’s something,” he says, almost to himself.

“So, tell me, what are they saying these days?” He beams down at me, his mouth open in a ridiculously cute smile.

“Mainly that you steal vinyl records from Mr. Noh’s office,” I say, slightly rattled by his obvious arrogance. So much for the sweet, humble star boy who starts charities and loves his fans.

“And that you have a secret werewolf lover that you only see during the full moon.”

“Whaaaat? That’s wild! Who said that? How dare they!”

He looks wounded, flashing me his signature puppy-dog eyes before a sly grin spreads across his face. “I’d never steal from Mr. Noh.”

I roll my eyes. This is the K-pop star the world is so in love with? “Of course not. God forbid you do anything to mess up your perfect reputation. But rumors about your magical, shape-shifting girlfriend you’re fine with?”

“A gentleman never kisses and tells,” he replies smoothly.

“Besides, you know what they say: the more people are talking about you, the more you’re worth talking about.” **b**

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Clockwise from top left: Stephen Carpenter, Abe Cunningham, Frank Delgado and Sergio Vega rehearsed at studios like The Spot in Sacramento, Calif., and Los Angeles' Henson in 2019.



# HEAVY REIGN

Deftones have been a hard-rock success story for over two decades — and brought back their old producer to ensure another win

BY JASON LIPSHUTZ

**C**HINO MORENO WOKE up in the middle of a late-August night and couldn't fall back asleep. He was thinking about a chicken coop. "I was just sitting there, calculating measurements in my head, wondering if this design's going to work," says the longtime Deftones frontman.

Instead of spending the month before the band's next album release on the road or doing a press tour, Moreno has been digging post holes in his Portland, Ore., yard; he has

allotted "two, maybe three weeks" to fashion a new home for his three family chickens, which his wife urged him to buy when they were just tiny, fluffy chicks. The project makes the soft-spoken Moreno positively giddy: "I'm not even close to being done rebuilding it," he says, "but I'm already pretty proud!"

Self-isolation during the coronavirus pandemic has given Moreno a rare, joyful opportunity to putter around the house: Even when Deftones are not in an album cycle, as they are for their ninth full-length,

*Ohms* (out Sept. 25 on Warner Records), Moreno says that he's often in Los Angeles, or Seattle, or his hometown of Sacramento, Calif., writing or recording the next project. That's the way it has been for the better part of 25 years, since the alt-metal greats released their head-rattling 1995 debut, *Adrenaline*. "A consistent routine at home is something that I've never really had," says the 47-year-old, "ever since I started touring with the band in my early 20s, or late teens even."

On the other hand, the professional consistency of Moreno and his band-

mates has helped Deftones become one of the most revered hard-rock groups of the 21st century. The band, which has never gone more than four years without releasing an album, has had 15 entries on *Billboard's* Mainstream Rock Songs chart across 22 years and sold 5.5 million copies of its eight LPs, according to Nielsen Music/MRC Data.

Once erroneously grouped with turn-of-the-century "nu-metal" acts like Korn and Limp Bizkit — famously, reps from Maverick Records thought that Deftones'

CURRENT EMMY NOMINEE **LESLIE ODOM JR.** WILL ADD HIS SECOND HOLIDAY ALBUM TO HIS DISCOGRAPHY WITH *THE CHRISTMAS ALBUM*, OUT OCT. 30. ▶



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to Power Through  
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Moreno onstage at the 2019 Daydream Festival in Pasadena, Calif.



**“Deftones have been on this ascendance since 2010, almost like a renaissance.”**

—MARK WAKEFIELD, MANAGER

2000 classic, *White Pony*, needed a rap-rock lead single, a suggestion that the band members declined — Deftones have outlived several rock trends while remaining commercially reliable. They’ve frequently headlined U.S. amphitheaters with occasional arena dates mixed in; their last album, 2016’s *Gore*, debuted at No. 2 on the Billboard 200, their highest-charting release since 2003.

“They’re bigger than they’ve ever been,” says longtime manager Mark Wakefield, who nods to recent touring success as well as fan anticipation for *Ohms*. Deftones have the type of hyper-passionate fan community befitting pop’s biggest artists — Wakefield says that die-hard supporters sniffed out the source code being updated on the band’s official website prior to the announcement of the new

album in August. As a result of that fan enthusiasm, the group “has been on this ascendance since 2010,” says Wakefield, “almost like a renaissance.”

Ten years ago, Deftones released *Diamond Eyes*, their pummeling, critically acclaimed sixth album and first to feature bassist Sergio Vega. Original bassist Chi Cheng was involved in a car accident in 2008 that left him in a coma; a different album, tentatively titled *Eros*, had already been finished at the time of the accident, but the devastation made them shelve the project indefinitely and start anew. (Cheng died at the age of 42 in 2013.)

The unreleased *Eros* was also the last time Deftones — now Moreno, Vega, guitarist Stephen “Stef” Carpenter, drummer Abe Cunningham and keyboardist Frank Delgado — worked with producer Terry Dates, who had helped engineer the atmospheric heaviness of their first four albums, until they pulled him out of semiretirement for *Ohms*.

“We knew we wanted to work with Terry again at some point — there’s a level of comfort there,” says Moreno. After what he describes as a “fragmented” experience record-

ing *Gore*, the creation of *Ohms* was more freewheeling and collaborative, with Dates joining the group in Los Angeles in 2019 and Moreno making the three-hour drive from Portland to the producer’s Seattle home studio to finish the album. Sonically, *Ohms* is Deftones’ most focused sucker punch since *Diamond Eyes*: “Radiant Eyes” contains an explosive bassline from Vega, opening track “Genesis” is a push-pull led by Carpenter’s careening guitar, and “This Link Is Dead” boasts one of Moreno’s most animated vocal performances to date.

Wakefield teases a few “big, tent-pole” surprises for fans leading up to the release of *Ohms*, while the title track, which debuted at No. 31 on the Hot Rock & Alternative Songs chart, will continue to be pushed to rock radio. The album was finished, save for some overdubbing and mixing, prior to the pandemic shutting down most of the United States; Deftones had already announced separate U.S. and European tours for the summer, which have been postponed to 2021.

Also shifted to next year: the third iteration of Dia de los Deftones, an annual festival that the band launched in San Diego in 2018. The one-day event has featured a headlining performance from the band and metal-adjacent acts like Gojira and Brutus on the bill, as well as Future, Megan Thee Stallion, Chvrches and Doja Cat. “To be able to get Megan Thee Stallion and also Gojira, we feel like that encompasses who [Deftones are] and the diversity of their fan base,” says Wakefield of Dia de los Deftones, which grossed \$279,000 in 2018, according to Billboard Boxscore.

Moreno grew up listening to a wide variety of genres, including new wave — his older sister got him into bands like The Human League and Thompson Twins before he delved into metal, and he listens to a lot of ’70s rock radio now, especially when he’s working around the house (including coop construction). He hesitates to credit any one factor for Deftones’ longevity, but says that the band’s diverse sonic palette has been crucial in its survival.

“If there’s a trend in music, it’s never like we go, ‘Oh, my God, this is big right now, let’s try this,’” says Moreno. “All of our influences are embedded in us, so it comes out not sounding forced or shoehorned into a certain time. And then, hopefully, the records don’t sound as dated.”

**DEFTONES CHART COUNT**

**2**

Billboard 200 peak, with *Deftones* in 2003 and *Gore* in 2016

**5.5M**

album copies sold in the Nielsen era

**15**

entries on the Mainstream Rock Songs chart

**887.9M**

total streams

AFTER RELEASING HER THIRD ALBUM, *TREAT MYSELF*, IN JANUARY, **MEGHAN TRAINOR** WILL BOOKEND THE YEAR WITH A *VERY TRAINOR CHRISTMAS*, OUT OCT. 30. ▶



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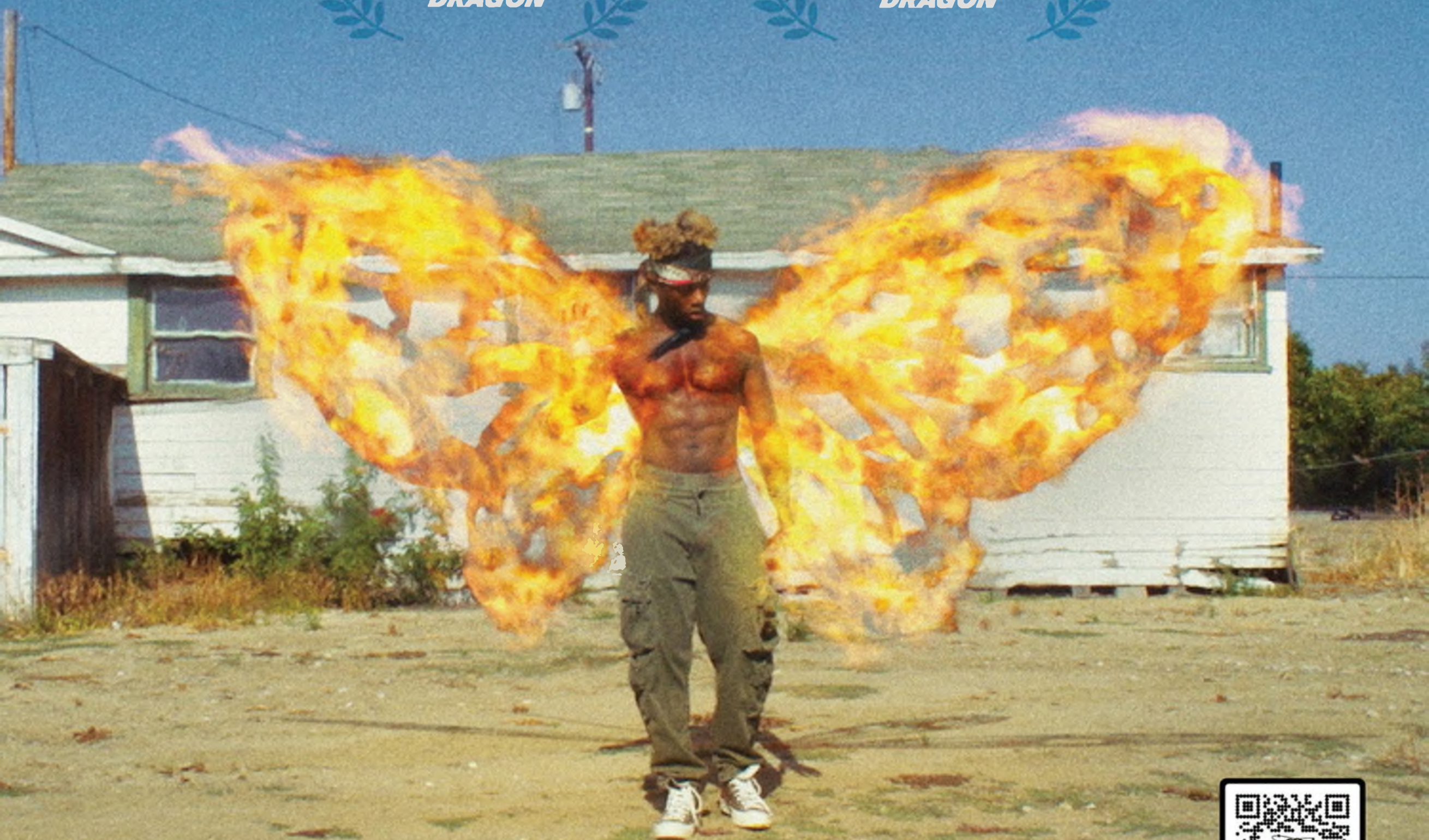
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Author & Narrator David Kessler

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# Finding Meaning



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READ BY THE AUTHOR

**DAVID KESSLER**

Coauthor with Elisabeth Kübler-Ross of *On Grief and Grieving*

2021 GRAMMY PREVIEW

# 'Put On Your Superhero Suit'

---

With soul-reviving dancefloor anthems and an imaginative, merch-mad rollout plan (jockstraps!), **LADY GAGA** figured out how to be a pop star in a year unlike any other

BY NOLAN FEENEY

PHOTOGRAPHED BY DJENEBA ADUAYOM





Lady Gaga photographed Sept. 3 at  
Line 204 in Los Angeles.

Styling by Nicola Formichetti  
Jisoo Jang bodysuit, Bradley Sharpe  
dress, Jose It-Spain skirt, Demoniac  
boots, Cecilio Castrillo headpiece,  
Lance Victor Moore ring, Gasoline  
Glamour rings and body chains.



**LADY GAGA LIKES TO JOKE** that she has been quarantining since she was 21 years old — and like all the best jokes, it is funny and sad and a little too true. She turned that age in 2007; the following year, she released her debut album, *The Fame*, and soon her songs about faking your way into the fabulous life and the allure of the paparazzi became self-fulfilling prophecies. Leaving the house started to feel about as much fun as flinging herself into the sun. So earlier this year, as the coronavirus started to upend the world, she felt scared but also oddly well-equipped to handle life under lockdown. Around the second week of March, she decided to become a den mother to members of her team, who until this year had probably never imagined what it would be like to fear going outside and being around other humans.

She took in a handful of people at her Hollywood Hills compound, mostly the young women in her immediate day-to-day orbit whose crowded living situations, she worried, made them more vulnerable to COVID-19. Many others from her team — her manager, Bobby Campbell; her creative squad, the Haus of Gaga; her cosmetics brand, Haus Laboratories; her mental health nonprofit, the Born This Way Foundation — were scattered in different places. So, like millions of other Americans this spring, Gaga entered the remote workforce and a life of video meetings while, off-screen, she and her new housemates created something like a hippie compound straight out of the 1960s.

“Somebody’d go grocery shopping, the rest of us would clean the vegetables, then somebody would cook,” Gaga says over Zoom one August afternoon, dressed in casual mermaid glam: turquoise hair, mint-chip nails, a chartreuse sweatshirt from her own merchandise line — even the CBD cigarette she’s smoking is green. (She’s a little sore from her MTV Video Music Awards performance, which aired the

previous day.) When they weren’t working, Gaga and company spent a lot of time praying, playing board games and having big conversations about the state of the world and all the good things they wished for. “I run my team like a family,” she says. “I don’t run it like a staff.”

This kind of communal living was probably not what she had pictured when, in February, she tweeted, “earth is cancelled,” as a way of teasing her sixth studio album, *Chromatica*, named for a cyberpunk planet where kindness and equality triumph. (“It’s not fake!” she says, pointing a finger at her webcam. “It’s real! It’s in my head!”) But with crisis comes a kind of clarity, and Gaga knew what she had to do. She pushed back *Chromatica*’s original April 10 release date — fans had been waiting seven years for her to return to the dance-pop sound that made her famous, and they could wait a little longer. She also started pulling 16-hour days curating Global Citizen’s *One World: Together at Home* TV special to support the World Health Organization, talking with producers and recruiting famous friends for performances. In conversation, Gaga is open and easygoing, but she has sudden moments of

like alien S&M gear and a piano shaped like a human brain, still felt like pop culture’s most normal nine minutes in months. “That was the perfect example of how we wanted to execute art during a pandemic, which is: Let’s make art that, 10 years from now, you’ll forget it even happened during a pandemic, except for the fact that she’s wearing a mask,” says Campbell. “And even then, it’s Gaga. She’s been wearing masks her whole career.”

*Chromatica* is her most critically acclaimed album in years, a ballad-free survey of dance-music history that spans elastic house beats, Studio 54 drama and ’90s techno, with campy spoken-word breakdowns delivered in unclassifiable accents. But these songs are not purely escapism: With its message of resilience in the face of unrelenting blows, the Ariana Grande duet “Rain on Me” has become a theme song for a year that has seen a deadly pandemic, horrifying instances of police brutality, the erosion of democracy, new evidence of impending climate disasters and the arrival in the United States of something called murder hornets. “One of the many things I’ve always admired is her ability to inject soulful humanity into the dance-music

kind of diva even your grandmother could love; 2016’s *Joanne*, a country-rock detour that she’s said sealed the deal for her 2017 Super Bowl halftime show performance; and the 2018 film *A Star Is Born*, a revelatory showcase for her acting skills that spawned the Academy Award-winning, Billboard Hot 100-topping Bradley Cooper duet, “Shallow.” (The film’s soundtrack has earned 2.7 million equivalent album units in the United States, according to Nielsen Music/MRC Data.)

Now, as dance-pop makes a gradual return to the charts — with the disco revivals of Dua Lipa and Doja Cat and the urgent synth-pop of The Weeknd’s “Blinding Lights” — Gaga remains one of its most bankable and influential talents. *Chromatica* debuted at No. 1 on the Billboard 200 with 274,000 equivalent album units in its first week, the seventh-best sales week this year so far. That figure includes 87.16 million on-demand streams — at the time the largest streaming week for a non-R&B, rap or Latin album in 2020.

With her chameleonic fashions, artfully freaky videos and transcendent hooks, Gaga has quite literally created a template for the next generation of global superstars. The

## **“My existence in and of itself was a threat to me. I thought about really dark shit every single day.”**

—LADY GAGA

grave seriousness, particularly when discussing the ongoing pandemic. “It’s really wrong for us to go, ‘I’m uncomfortable [with wearing a mask] because I can’t breathe,’ ” she says. “Give me a break. Show some respect for the people who are there for us when we dial 911.”

If there is a pop star to lead us through this moment, it’s Lady Gaga, who, with her fondness for “I” statements and the vocabulary of self-help, radiates the energy of your hip cousin who’s training to be a life coach. (“Life is a series of skills, behaviors and emotions, strung together with thoughts,” she says at one point, unfurling her arms beyond the boundaries of the screen.) During this year’s surreal Video Music Awards, cobbled together via greenscreens and pretaped footage, Gaga performed a nine-minute medley that, despite involving what looked

oeuvre,” says friend and collaborator Elton John, who guests on the trancey “Sine From Above.” “You can feel the liberation in baring her soul so triumphantly on every track.”

That’s all bound to be reflected at the 2021 Grammys, where *Chromatica* and “Rain on Me” will likely receive nods in the Big Four categories. Gaga has 11 Grammys, though she has never won any of the general awards like song, record or album of the year. Since her last proper dance-pop album, 2013’s divisive *ARTPOP*, the genre has waned in popularity, with many of its brightest stars embracing moodier, chiller sounds as streaming opened the door for hip-hop to dominate the charts. In that time, Gaga has withstood the changing tides of pop culture by achieving a rare ubiquity: There’s 2014’s *Cheek to Cheek*, a jazz album she recorded with Tony Bennett that made her the

members of Blackpink, the K-pop girl group she recruited for *Chromatica*’s “Sour Candy,” recall covering songs like “Poker Face” and “You and I” (two of Gaga’s 17 career top 10 hits on the Hot 100) during their time as pop-star trainees in Seoul. “I remember we used to say to each other, ‘Let’s make this kind of great music someday,’ ” the group’s Jisoo tells *Billboard*. Bandmate Jennie says she “cannot forget the feeling” of watching Gaga’s “Telephone” video, a 10-minute murder epic co-starring Beyoncé, for the first time as a teen — and you can see that maximalist aesthetic reverberating today in K-pop and beyond.

What pop spectacles should look like in 2020 is a question mark, as COVID-19 and the nation’s reckoning with systemic racism, sparked by more police killings of unarmed Black Americans this year, offer no





Garbo dress, Andrea Brocca skirt, Jisoo Jang knitwear, Demonia boots, Cecilio Castrillo neckpiece, Lance Victor Moore bracelet and belts, Gasoline Glamour rings and horn.

easy answers for how artists should use their platforms. But if there's a way to be of service, Gaga is up for the job. To make *Chromatica*, she had to pull herself out of one of the darkest places she has ever been, and she has a familiar message for anyone trying to do the same: Just dance — it's going to be OK. "When I see people struggling like they are right now," she says, "my brain goes, 'Put on your superhero suit. Let's go.'"

**B**EFORE SHE COULD GET to planet Chromatica, Lady Gaga first had to get off her porch. After her *Joanne* world tour, "I used to wake up every day and remember I was Lady Gaga — and then I would get depressed," she says. She was afraid of going outside. The idea of her every waking move being available for public consumption filled her with extreme dread. Gaga had, of course, been famous for some time, but she had never really dealt with these feelings. "I was peeling all the layers of the onion in therapy," she says, "so as you dig deeper, you get closer to the core, and the core of the onion stinks." Instead of working through the discomfort, she resisted it. She'd spend hours outside chain-smoking and crying, wondering why she couldn't flip the switch inside of her back on. She was drinking a lot, too: The "Rain on Me" refrain of "I'd rather be dry, but at least I'm alive," she has said, is also about using alcohol to numb herself. "My existence in and of itself was a threat to me," she explains. "I thought about really dark shit every single day."

When people around her would try to help — suggesting a change of scenery or some basic self-care — she'd often pull what she calls the Lady Gaga card: "It's the one where you go, 'I'm Lady Gaga, you don't understand what it feels like, I want to dress how I want and be who I am without people noticing, why does everybody have to notice, I'm so sad, I don't even know why anymore, why are you making me talk about it?'" (She doesn't do this anymore: "I gave that up in therapy.")

The producer BloodPop (Justin Bieber, Madonna), whom Gaga had gotten to know while working together on *Joanne*, was also coming over and trying to help in his own way: by coaxing her to make music in her downstairs studio. "We were like, 'Feeling creative always makes her happy, so let's put some studio time on the calendar,'" says Campbell. Gaga was not always eager. She and BloodPop would often spend

their first few hours together talking through what she was feeling. When she would finally march downstairs, the material came quickly and often drew directly from their conversations; as a result, the songs are more emotionally direct than almost anything in her catalog — snapshots of a pop star feeling her way through the fog. Even at her lowest, says Gaga, "I'm a savage when I want to write a pop song."

Many songs started out as simple piano tracks. To flesh them out, BloodPop brought in a small circle of collaborators, including French producer Tchami (who had worked on a few *ARTPOP* songs) and U.K.-born BURNS (Britney Spears, Ellie Goulding), who was inspired by the demos' raw sadness to reimagine them as thunderous dance anthems. "It's the crying-in-the-club thing — it's always the emotional dance records that connect the most," says BURNS. Unlike how most megawatt pop albums are assembled, the team worked extremely collaboratively, passing tracks back and forth and sharing production credits as they tried to find a sound that was neither too retro nor too on-trend. "Rain on Me" went through about six different basslines before BURNS cracked the code by interpolating a 1979 Gwen McCrae song; they also used a vintage Korg M1 synth to capture the plastic-y piano sound of '90s house records. "It felt almost like summer camp," says BloodPop of the tinkering stage. "We had N64s in every room."

Every time Gaga wrote a song, she would catch a glimpse of her old self. "I would cry and go, 'There it is — hi! How's it going? Why do you got to hide?'" she recalls. At times, it seemed like she was trying to summon that

version of Gaga directly through songwriting. "She almost takes on these spirits for every album, and it's very clear in the music," says BloodPop, adding that the stuttering vocals and "ooh la la" flourishes of "Plastic Doll" were an intentional callback to records like "Bad Romance." Throughout recording, BloodPop put up artwork around the studio — '80s New York club night posters, sci-fi imagery like that of *Alien* artist H.R. Giger — in the hopes of inspiring her. If he could get her up and dancing by the end of the night, that was a good day.

Little by little, she found her way back. "If there's one glimmer inside you, celebrate it," says Gaga. "When you find another one, celebrate it. One more? Call a friend: 'I did this today. I'm winning.'"

**B**OB DYLAN remembers when he realized that the *Chromatica* release was not going to go according to plan. It was March 11, the day Gaga filmed a bunch of interviews with international journalists — and also the day Donald Trump announced widespread restrictions on travelers coming from Europe. Campbell, 35, is no stranger to chaos: He started managing Gaga in 2013, just after her split from ex-manager Troy Carter and mere days before she released *ARTPOP*. But this was something else. He had spent about 18 months putting together a campaign that Interscope Records chairman/CEO John Janick calls "one of the best rollouts planned for an album ever"; soon, Campbell remembers, "all these things were just evaporating before our eyes."

There would be no iHeartRadio Music Awards performance, no surprise Coachella set. Plans to shoot more music videos had to wait, and some brand campaigns were postponed. The team converted billboard space meant to advertise the album into thank-you messages for essential workers. "It was going to feel like a blockbuster movie coming out," says Campbell. Chucking an album out on the internet, surprise-release style, has never really appealed to an artist like Gaga, who always seemed to value reach above all else: 2011's *Born This Way* sold over a million copies in its first week thanks in part to an Amazon promotion that offered digital album downloads for 99 cents, which *Billboard* estimated accounted for 440,000 albums sold. "[Our approach] is more conventional and traditional, but we still find it effective," says Campbell.

Coming up with a Plan B proved challenging on multiple fronts. Safety was the top priority — the team hired its own COVID-19 compliance officers to supervise its efforts — but there was also the question of what felt right for Gaga and the music. "An album like *Chromatica* [is not] going to be promoted by her sitting behind a piano over Zoom in her house," says Campbell, chuckling. Gaga had hoped to do a long-form live performance of songs from *Chromatica* in May, but once unions prohibited production crews from working, they couldn't find a way to pull it off. In July, Gaga and Grande had planned a surprise performance of "Rain on Me" during a drive-through drag show in the Los Angeles area, but the appearance was canceled after the lack of social distancing at a Chainsmokers concert in New York's Hamptons region days earlier raised concerns. As Campbell puts it, "Plan B became Plan C, became Plan D."

At least one thing launched according to plan: the merchandise. Merch/album bundles are a part of many successful album campaigns in 2020, and they certainly aided *Chromatica*: 75% of its first-week unit total was in album sales, which included not only merch/album bundles sold through Gaga's website but also concert ticket/album offers (for her now-postponed Chromatica Ball stadium shows), traditional retail sales and digital downloads. (Interscope did not provide a more detailed breakdown or any sales figures related to merch.) But slapping a logo on a T-shirt this was not: Gaga and her team of art directors have created rain boots, umbrellas, pillows, thongs, jockstraps, blankets, soap, face masks and chokers, all in an effort to make fashionable, on-brand items her fans would actually want — and also poke fun at the whole practice: "It was just those fun moments of playing into the absurdity of what we were doing," says Campbell.

When *Chromatica* was eventually released on May 29, the timing felt serendipitous: Two months into stay-at-home life, songs like "Rain on Me" arrived like a balm. Earlier that week though, Minneapolis police had killed George Floyd, and by that weekend, protests against police brutality were taking place across the nation. Celebrating extravagant pop music suddenly didn't feel so appropriate anymore, so Gaga canceled a Twitter listening party scheduled for release day. "Our kindness is needed for the world today," she wrote.

There is no widely agreed-upon rulebook for what role entertainers, especially very famous white ladies,

## THE TEAM

### MANAGEMENT

#### MERMAID MUSIC

Bobby Campbell, manager

Bo O'Connor, day-to-day

### LABEL

#### INTERSCOPE RECORDS

John Janick, chairman/CEO

Steve Berman, vice chairman

Adrian Amodeo, vp marketing

### AGENT

#### CREATIVE ARTISTS AGENCY

Bryan Lourd, co-chairman

should take in conversations about systemic racism. Over the past few months, Gaga's actions have included handing her Instagram over to different racial-justice nonprofits she has donated to; scrapping a speech she recorded for the *Dear Class of 2020* virtual commencement event and filming a new one addressing the protests; and writing a handful of mini-essays on social media that condemned anti-Black violence and called out Trump for "fueling a system that is already rooted in racism." But it's not hard to find pop fans who have taken to social media to note they wish she would say more.

she'd like to think they always have. What form that will take, Gaga isn't sure. She is wary of hollow gestures and virtue signaling — "I call that the Lindseys: the girls that protest and are taking pictures of themselves like, 'Look at me protesting!' " — but she is going to try to make her values even clearer: "To say that I would do it to make my show relevant? Absolutely not. I would do it to make my show *right*. I would do it to make my show *good*."

Gaga hasn't really started planning the Chromatica Ball. If 2020 has taught her anything, it's not to get ahead of herself. "I'm going to learn so much from now until

public. Yet Interscope's Janick says it works out in the long run: You don't get the hard reset of *Cheek to Cheek* without first getting the abrasive, over-the-top sounds of *ARTPOP*. And without *Cheek to Cheek*, you probably don't get *A Star Is Born*. (Bradley Cooper sought her out for the role of Ally after seeing her perform "La Vie en Rose" at a fundraiser.) "It's almost like she thought about all of this a decade in front of it," says Janick. "It feels like it was all plotted out."

Gaga herself says that courting audience expectations involves too much guesswork. "I have no idea what people think or don't think,"

Gaga spends a lot of our interview doing this: trying to define her value system and seemingly prove — to whom, exactly, is unclear — her own artist bona fides. She describes her career-spanning preoccupation with the darker side of fame as something God perhaps assigned her: "Maybe it will be Picasso and Matisse for me: the duality of Lady and Gaga, back and forth for decades as we explore cubism, i.e., electronic pop music, in many different forms — and sometimes jazz." (She says this calmly and sweetly, and in the moment it doesn't sound at all pretentious.) She mentions several times that Instagram is a fantasy you can't get too swept up in; how when she was starting out, she hustled to get shows in rooms with real people, not likes. (On the topic of Instagram vanity: "It's OK to post selfies — it's fun, I do it too — but make sure it's not the whole pie. You got to leave much more of the pizza open for all of that beautiful culture.")

At one point, Gaga spends about two minutes reciting and annotating the lyrics to "911," a *Chromatica* song about her antipsychotic medication, as if she is worried I'm not appreciating it enough. She punctuates each line with a little hand choreography: spinning her index fingers around her head, pushing an invisible force field around. "I mean, that's poetry!" she says, smiling. "That's not, like, 'I'm in the club, there's lots of bottles/I'll have another, then bring the models.' "

Following her fixations is not always fun. It can be heavy, even painful, she says. But what better proof of her artistry, her humanity, than something she feels so compelled to get out of her system? She throws her hands up ecstatically. "What a privilege!" she says. "To be an artist for the world in 2020. What a year for a heart that bleeds."

Gaga shot a video for "911" in August and says she felt so alive making it, maybe more than at any other point during the making of *Chromatica*. It's a song about when your brain and your body feel at war with each other, and filming required her to revisit the kind of dark hole she was in when she wrote it. But she didn't slip back down; she shook it off and went back to work — back to pulling that thread as far as it could take her. "Freedom for me is when I can go to the darkest part of my heart, visit things that are hard and then leave them behind," she says just before saying goodbye. "Give them to the world, and spin all the pain into a puddle of gold." ■

## **"Do I believe Black lives matter? Yes. Do I believe this is going to get louder? Yes."**

—LADY GAGA

Right now, she's trying to listen more than she talks while also trying to be clear about where she stands. "When you're born in this country, we all drink the poison that is white supremacy," she says. "I am in the process of learning and unlearning things I've been taught my whole life." It's a process she thinks benefits from time and care. "Social justice is not just a literacy, it's a lifestyle," she continues. "What do I think about [posting] a black square? I think everybody has a different feeling about a black square. Do I think there's such a thing as performative activism? Yes. Do I think there's been true activism that's been very important and needed? Yes. Do I believe Black lives matter? Yes. Do I believe this is going to get louder? Yes. Do I believe it should? Yes."

She'd like to bring some of these conversations into her art. House music was pioneered by queer people of color, and Gaga and her collaborators have tried to showcase its history: Ahead of *Chromatica*, BloodPop and Burns put together a "Welcome to Chromatica" playlist of songs that inspired the sound of the album, including tracks by queer house innovators like Frankie Knuckles. She also recently commissioned a remix of the *Chromatica* track "Free Woman" from producer and transgender activist Honey Dijon. "All music is Black music," says Gaga. "That's just a fact."

She thinks these conversations will even inform her live show, too;

the day somebody tells me you can effectively social distance at a stadium," she says, slipping into the slow, calm delivery of a Mister Rogers monologue. "When that day comes, I'm going to build a show that's tailor-made with kindness. I've been through enough to tell you that even though we can't go onstage now, I know we will. It's painful, and it's hard and scary, but I promise we won't be six feet apart forever."

**I**N EARLY JUNE, "RAIN ON Me" debuted at the top of the Hot 100 and became Gaga's fifth No. 1 single. She notched her first, "Just Dance," over 11 years ago. This kind of chart longevity is rare for women in pop, who face a set of expectations perhaps best summed up by Taylor Swift in her Netflix documentary, *Miss Americana*. "The female artists that I know of have reinvented themselves 20 times more than the male artists — they have to, or else you're out of a job," says Swift. "Be new to us, be young to us, but only in a new way, and only the way we want. And reinvent yourself, but only in the way that we find to be equally comforting but also a challenge for you."

Maybe what has served Gaga well is the fact that she never bothered with fine-tuning her shape-shifting instincts in the first place. She has always taken them to the fullest and most extreme version of themselves, even at the risk of confounding the

she says, laughing. "I really don't have an actual perfect grasp on how I'm viewed." How will she know if she's giving audiences what they want? How do they know what *they* want? (She challenges the idea that *Joanne*, with its acoustic arrangements and lyrics about family, is more "normal" than *Chromatica*: "What's not kooky about wearing a pink hat and singing in a country accent and calling yourself another name?") "If you're an artist," she says, "and there is something you got to give, and you don't even know why, but you were born that way, focus on that. Because that thing can't be wrong."

She puts her hands on her head, fingers intertwined, and goes quiet for a moment. "I can't tell you what a comfort Fiona Apple has been during this time," she continues. Apple's latest, *Fetch the Bolt Cutters*, has been Gaga's constant soundtrack — when she's cooking, when she's alone — and it has provided her with another kind of artistic compass. She's been moved by the way it feels like there's no distance between Apple's music and her life. "I just reveled in the way that girl is so herself," she says. "Anybody that's going to tell me somebody is more relevant than Fiona Apple right now because they've got more followers on Instagram — I don't have their number." She starts flicking her fingers across her palm, making it rain invisible dollars. "That right there? That's culture."





Jisoo Jang jacket and bodysuit, Johannes Warnke skirt, Ssik gloves, Demonia boots.

El-P (left) and Killer Mike of Run the Jewels photographed Sept. 2 at Chil Studios in Atlanta.

Styling by Marty Mc'Fresh  
El-P wears a Saint Laurent jacket, Volcom jeans, Nike sneakers and Tom Ford sunglasses.

Killer Mike wears a Feng Chen Wang jacket, Volcom jeans and Nike SB x Ben & Jerry's sneakers.

After years on the indie circuit, El-P and Killer Mike of **RUN THE JEWELS** took on 2020 with a big new label deal, a Grammy-worthy album and a heightened sense of purpose — when the world needs their fearless voices the most

BY CARL LAMARRE    PHOTOGRAPHED BY DIWANG VALDEZ

# Do The Right Thing



**T**HE NIGHT OF May 29 still resonates deeply with Killer Mike and El-P, the rap duo known as Run the Jewels. Four days earlier, the police killing of George Floyd, an unarmed Black man, had spurred protests in cities across the nation. As rallies calling for the arrest of the three officers involved in Floyd's death became more violent and ubiquitous, Killer Mike — the MC born Michael Render — worried at his home in Atlanta.

Mayor Keisha Lance Bottoms, in an effort to protect her city, invited Killer Mike and rapper T.I. to a press conference on May 29, hoping to discourage protestors from looting and vandalizing property. In the hours leading up to it, Mike — the son of an Atlanta cop, with more police officers in his extended family — wasn't sure he would go through with delivering a speech. But he ultimately decided to, and at first stood quietly to the side as T.I. pled with citizens to avoid further clashes with the police.

When he did take center stage, Mike was emotional. He reflected on the first eight Black officers who were shunned by their white colleagues when they joined the city's police force in the 1940s and on his own father's experiences as a cop. He expressed his "love and respect for police." Then he lambasted Minneapolis officer Derek Chauvin, who knelt on Floyd's neck before his death.

"I'm mad as hell. I woke up wanting to see the world burn yesterday because I'm tired of seeing Black men die," bellowed Mike. "He casually put his knee on a human being's neck for nine minutes as he died like a zebra in the clutch of a lion's jaw." The next day, Twitter and news outlets across the country reported on his impassioned words.

"Me and Mike spoke that night for hours and cried," recalls a tearful El-P (born Jamie Meline) today. He's staring at his partner in rhyme over Zoom, and though the two are far apart — Mike in Atlanta, El-P in Brooklyn — it's clear he would give Mike a bear hug if he could. "I saw my friend risking everything to try to bring some heart, sense and clarity to a situation that I don't think the best of us would even risk inserting ourselves into. Mike, at his best, is a leader. There's something to be said about someone *willing to try*."

Run the Jewels is no stranger to the idea of risking everything. The

pair, who are both 45, spent years building individual followings before uniting, then put out three albums as a duo on independent labels, gradually building a reputation for a jocular vibe and high-density lyricism as well as socially conscious raps. Now, in a year when systemic racism has come to the forefront of society and civil unrest is sweeping the country, El-P and Killer Mike may have realized their destiny as rap superstars: signing with BMG; putting out *RTJ4*, their best and timeliest work yet, in the midst of nationwide protests; and through it all maintaining their core indie principles, releasing the album for free yet still managing a top 10 debut on the Billboard 200. It seems only fitting that they're considered front-runners for a best rap album Grammy nomination — and could well pick up several others.

Before merging into a dominant hip-hop supergroup, Killer Mike and El-P were underground heroes in their own right. El-P cleared a formidable lane for himself in the early-2000s Brooklyn rap scene with his ear-splitting beats and complex lyricism. Down in Atlanta, Killer Mike had emerged from OutKast's Dungeon Family as a promising local star, with a 2003 debut album, *Monster*, that bowed at No. 10 on the Billboard 200. Both men enjoyed years of solo success, and it wasn't until after working together on Mike's fifth album, 2012's *R.A.P. Music*, that, on the suggestion of a friend, they considered uniting. Craving success outside of the underground rap world, Mike and El-P joined forces, ready to take on the mainstream.

"Run the Jewels was born out of the fact that nobody was tripping off [them]," says manager Will Bronson. "Mike and El were off in a pocket of the musical universe that was totally underground and under the radar, but they're the best — they're real craftsmen."

Following its self-titled debut on A-Trak and Nick Catchdubs' Fool's Gold Records in 2013, the pair's profile got a swift boost through playing prominent slots at festivals like Coachella, Bonnaroo and Pitchfork; striking partnerships with Adult Swim, which included releasing songs through the Adult Swim Singles

Killer Mike (top) and El-P formed Run the Jewels "not so much [for] the money, but to pry the hearts, the minds and the smiles of people who love music," says El-P.



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—  
"AN APOCALYPTIC LOVE SONG." —BILLBOARD

—  
"THE ACOUSTIC DUET IS A LOVE SONG OF SORTS, AND ITS PRIMARY MODE IS HONESTY;  
ITS CHARACTERS JUST WANT HUMAN COMFORT AND CONNECTION IN THE MIDST OF UNCERTAINTY,  
WHICH THEY ARRIVE AT THROUGH ITS SWEET MELODY." —TIME MAGAZINE

—  
"BEAUTIFULLY STRIPPED PIANO BALLAD" —PEOPLE MAGAZINE

—  
"GORGEOUS DUET" —VULTURE

ARISTA

Killer Mike (left) wears a Polo Ralph Lauren shirt, Valentino x Undercover jacket, Volcom jeans, Nike SB x Concepts sneakers and Louis Vuitton sunglasses. El-P wears a Junya Watanabe MAN x Carhartt jacket, Volcom jeans, Nike sneakers and Tom Ford sunglasses.



Program for free; and, by 2016, notching a No. 1 debut on *Billboard's* Top R&B/Hip-Hop Albums chart for its third release, *RTJ3*. Along the way, the duo made various stops on the indie-label circuit, signing with, respectively, Fool's Gold, Mass Appeal Records and RBC Records. By the time Run the Jewels was ready to make *RTJ4*, it had gained enough recognition to spark a "bidding war," says co-manager Amaechi Uzoigwe — one that BMG ultimately won.

"We've been fans since day one and tried to sign them for *RTJ3* in 2016," says BMG GM/senior vp sales Dan Gill. "With our acquisition of RBC Records in 2018, they brought their relationship with the band front and center to BMG. Once we all heard the initial mixes of the album, we were blown away by the music and had to sign them to BMG for *RTJ4*. We all felt they made a career-defining album."

Even with a big-label deal in place for *RTJ4*, El-P and Mike didn't tone down the duo's outspoken approach — especially when tackling police brutality and racial injustice. A palpable sense of anger permeates the gut-wrenching "Walking in the Snow," in which Killer Mike vividly imagines losing his life to a cop because of his skin color: "And you so numb, you watch the cops choke out a man like me/Until my voice goes from a shriek to whisper, 'I can't breathe.'" On the rousing intro, "Yankee and the Brave," Mike eerily transforms into a cop killer before his character ultimately kills himself.

"The cool thing about chasing the brass rings so long that you have a couple of gray hairs by the time you catch them is, you're usually settled in who you are," says Mike. "You've had enough failures to appreciate fame in a different way. We get paid to be our best possible selves and not chase something else. That's a fortunate place to be in, and we understand that — and we are constantly taking leaps because we are truly artists."

**W**ITH A NEW DEAL signed, an album on the way and a tour opening for rock legends and fellow progressive renegades Rage Against the Machine booked, Run the Jewels anticipated a colossal 2020. To kick off its year, in early March, the pair shot the music video for *RTJ4* single "Ooh La La." El-P's and Killer Mike's exuberant

personalities brought the party track to life as they joined a diverse crowd of revelers (including Greg Nice, whose verse from Gang Starr's "DWYCK" was sampled in the chorus, and Rage's Zack de la Rocha) in popping champagne bottles and throwing cash on a bonfire. Like so many Run the Jewels songs, "Ooh La La" combines the duo's boisterous energy with a deeper message — here, imagining a world in which money is obsolete — and on set, nothing felt off limits.

Then, in the midst of the shoot, the duo started to hear rumblings about the coronavirus thwarting live shows and tours not just abroad but stateside. "It was the first time we had truly married everything together with the quality of record the guys were bringing," recalls Bronson. "When we were getting that video ready, the writing was on the wall. We're rehearsing for the record at the same time. And that week, we were like, 'Shit's probably going to go down. What the fuck is about to happen?'" On May 1, Rage Against the Machine canceled its reunion tour in the wake of the coronavirus. Despite the positive reviews that "Ooh La La" and "Yankee and the Brave" were getting, Run the Jewels had lost a crucial element of its album promotion. But weeks later, mere days before the release of *RTJ4*, the pair got a surprise momentum boost — when Killer Mike made his last-minute speech in Atlanta.

"That was not planned. I woke up from a nap and it had been done," remembers Bronson. "It was far-reaching. That hit Australia. That took the U.K. by storm. And it gave

visibility to the guys right on time." For Mike — who is in fact no stranger to speaking in the political sphere and who has vocally supported Bernie Sanders since 2015 — it was momentous, too.

"It helped me to understand that I have the potential to lead in a way that no other artist since Ice Cube and Chuck D or KRS-One have, to lead people in a social or political space," he says. "Run the Jewels is my escape from being a superhero.

**"Fulfilling whatever work I have to do socially is a lot easier because I have a badass job, a badass partner, and we have a kick-ass time. That's what allows me the freedom to do the right thing when I am called upon to do the right thing."**

—KILLER MIKE

Fulfilling whatever work I have to do socially is a lot easier because I have a badass job, a badass partner, and we have a kick-ass time. That's what allows me the freedom to do the right thing when I am called upon to do the right thing."

As the album's June 5 release date neared, the nation's outrage over Floyd and the shooting deaths of Ahmaud Arbery and Breonna Taylor reached a boiling point — and El-P and Killer Mike sought to make some kind of positive impact. They told their managers and BMG that they wanted *RTJ4* to come out early, on a Wednesday. By eschewing the traditional Friday release, they risked losing their chance at a No. 1 album. That didn't faze them.

On June 3, Run the Jewels announced a surprise drop on Instagram. "Fuck it, why wait?" read the caption. "The world is infested with bullshit, so here's something raw to listen to while you deal with it all. We hope it brings you some joy. Stay safe and hopeful out there and thank you for giving two friends the chance to be heard and do what they love."

While they valued joining a big

label, El-P and Killer Mike wanted to maintain the indie practices that had gotten them this far — most notably, allowing free downloads, which they had done from the beginning. "Not everyone can afford a streaming service," says Uzoigwe. "They remind us of that often, and we've seen that firsthand. There are a lot of people who've gotten their music precisely because of that free download. That has gone on to build this relationship and dialogue with the fans that are precious to us."

Within 45 minutes of announcing the release of *RTJ4*, the website for free downloads crashed. During the same period, Run the Jewels called for their fans to donate to the National Lawyers Guild Mass Defense Fund, which in response received \$10,000 in donations. (That sum has now exceeded \$180,000.) In its first week, *RTJ4* debuted at a career-best No. 10 on the Billboard 200 with 38,000 equivalent album units, according to Nielsen Music/MRC Data. It was Run the Jewels' first top 10 on the chart.

"We can't be too caught up in things [possibly] not working out correctly. We're our own monkey wrench. Our whole team pulls their hair out," says El-P with a laugh. "Whenever me and Mike got that mischievous look in our eyes, everyone's like, 'Aw, fuck. Here goes the schedule.' Run the Jewels is always our baby that has to be spontaneous. It has to be about our hearts. It has to be about our fans. We are tuned in, and we feel that shit."

Though Run the Jewels revels in spontaneity, the duo realizes that courting Grammy nominations can take a concerted effort. With an eye on nominations in over 10 categories — most notably, best rap album — the act and its team are planning to make sure *RTJ4* lives beyond this moment and stays top of mind for voters. In the coming weeks, they will release *RTJ4* on vinyl, as well as remixes for "Ju\$t" and "Ground Below," and they will perform the full album for TV broadcast this fall.

"It's really hard to tell us that we should chase anything other than the eloquent translation of the human experience and our love for the music," says Killer Mike. "That's what I've always hoped for and dreamed for — that what I want to say as an artist is exactly what will allow me to be successful and alive and do what I love doing. Changing who we are wouldn't even make sense. In this weird way, it all came around."

# TOO BIG TO FAIL

K-pop artists took the U.S. by storm in 2020. Will an increasingly global Grammys recognize them — and their telecast-ready star power?

**O**VER THE PAST THREE years, the Grammys' general categories have become more international in scope: Bilingual songs like "Despacito" by Luis Fonsi, Daddy Yankee and Justin Bieber and "I Like It" by Cardi B, Bad Bunny and J Balvin scored nods for record of the year, while Rosalía became the first best new artist nominee for music recorded entirely in Spanish. That heightened emphasis on cultural diversity may help K-pop — a genre that smashed streaming records and spawned high-profile collaborations with American superstars in 2020 — finally receive a landmark nomination, or even a few, at January's ceremony.

For the most part, the Recording Academy has ignored modern K-pop. Though the BTS album *Love Yourself: Tear* was up for best recording package at the 2019 ceremony, the bestselling boy band has yet to be nominated for its music. Yet the noise that K-pop groups — led by BTS, but also including acts like Blackpink and SuperM — have made during the past year may be too deafening for the academy to ignore.

"I just don't see how this year's not the year," says Jeremy Lopez, executive vp business development at SM Entertainment USA. In 2019, SM partnered with Capitol Records for the U.S. release of SuperM's self-



BTS, which performed at the 2019 Billboard Music Awards, could garner a major category nomination at the Grammys.

titled "mini album." With that project debuting at No. 1 on the Billboard 200 last October, the K-pop supergroup — which features members of EXO, SHINee, NCT 127 and WayV — has begun conversations with its U.S. partners about the most effective way to mount a best new artist campaign. "We all very much know the honor that comes with even a nomination," says Dom Rodriguez, director of SM Entertainment USA, "and what it would mean to actually win."

Korean pop acts have spent the past half-decade making inroads in the U.S. music industry as hyper-passionate online fan bases powered stateside arena tours, Coachella performances and, finally, awards-show appearances. BTS took the stage at the 2020 Grammys as part of Lil Nas X's star-studded "Old Town Road" remix performance; before that, the seven-member group performed its single "Boy With Luv" with Halsey at the 2019 Billboard Music Awards and won the inaugural best K-pop video trophy at last year's MTV Video Music Awards (VMAs).

In the days leading up to the Aug. 31 eligibility deadline for the 2021 Grammys, BTS released a new single, "Dynamite," that became its first No. 1 on the Billboard Hot 100. A week later, Blackpink teamed up with Selena Gomez on "Ice Cream," which just became the girl group's first top 20 hit, surpassing the No. 33 peak of its Lady Gaga collaboration, "Sour Candy." Both acts are frequent presences in the upper tier of *Billboard's* Social 50 chart, and BTS recently set the record for most YouTube views in 24 hours after the "Dynamite" video garnered 101.1 million plays upon release.

"If you look at the stats that BTS and Blackpink put up, they are global superstars," says Jeremy Erlich, head of music strategy at Spotify. "If I were putting on an awards show, I would definitely want to tap into that audience."

Indeed, recognizing K-pop would make sense for an awards ceremony not only seeking a ratings boost — the 2020 telecast was the lowest-rated in Grammys history — but a younger, more diverse viewership, which has been a stated priority for the Recording Academy over the past two years. Considering the uncertainty surrounding the 2021 live ceremony due to the coronavirus pandemic, choreography-heavy remote performances from groups based in South Korea could attract precisely the kind of audience the academy needs. After all, the YouTube clip of BTS performing "Dynamite" from South Korea for the 2020 VMAs garnered the most views of any other performance on the Aug. 30 telecast.

"The performance by BTS last year was one of the highlights of the Grammys," says Steve Greenberg, president of S-Curve Records and



Blackpink

a longtime Grammy voter. "It was a moment that got the Staples Center audience excited. And I have to imagine that, even without a live audience, having one of those artists would energize the online community, and [viewership] for the Grammys outside the U.S. would go up dramatically."

The most likely K-pop nominations would come in the Big Four general categories, since they have been expanded to eight nominees. Blackpink and SuperM are both eligible for best new artist, while it's possible that BTS' "Dynamite" could be nominated for record of the year. MONSTA X and NCT 127, which each scored top 10 album debuts on the Billboard 200 this year, should not be counted out either.

If 2021 doesn't prove to be K-pop's breakout Grammys year, Rodriguez says such recognition is imminent. "There's too much happening, there's too much momentum," he says. "Whether or not there is a nomination this year, I don't see how you avoid it."

—JASON LIPSHUTZ



SuperM



Dessner in 2019.



# 'FOLK' HERO

Making a surprise album in isolation, Taylor Swift revealed new layers of her songwriting — and some of her best music yet — thanks in part to an unlikely collaboration with The National's **AARON DESSNER**, a versatile artist in his own right and likely award nominee



**"I JUST NEED TO MAKE** a better record. I'm making a better record." That's what Taylor Swift said with striking calm in one

of the most memorable clips from her Netflix documentary, *Miss Americana*, after finding out that her 2017 album, *reputation*, had been shut out of the 2018 Grammys' Big Four categories.

Her next release, *Lover*, didn't quite live up to Swift's ambitions, at least on the awards front: In 2019, its only major Grammy nod was for song of the year, for the title track. But now, thanks to her record-breaking, surprise (and surprising) pandemic release, *folklore*, she may have made a record that's "better" in the eyes of voters. Swift's only album to spend its first four weeks at No. 1 on the Billboard 200, *folklore* pushes her songwriting into new territory, trading stadium-pop sheen for the subtle, layered production of prestige indie-rock, thanks in part to an unlikely collaborator: The National's Aaron Dessner.

Dessner, 44, has been making music for over two decades, collaborating with everyone from close friends like Bon Iver's Justin Vernon — with whom he

co-founded the band Big Red Machine and more recently the independent label 37d03d, a partnership with Secretly Group — to Mumford & Sons and world-class orchestras. With nine co-writes and 11 production credits (some of which he shares with Jack Antonoff), *folklore* is Dessner's most high-profile project yet and could well get him a producer of the year nomination. (He previously won a Grammy for best alternative music album with The National at the 2018 ceremony.)

"Jack and I thought this would be a record we loved but had no expectations commercially," says Dessner. "So the fact that it's this weird smash — of course it would be amazing to win or be nominated. But it's not on my list of things I feel that I need to accomplish in life. I really couldn't be more proud of *folklore*. And also just like, 'What the fuck, how did this happen?'"

**You've said the best musical experiences you've had have come from moments of spontaneity. Does that apply to *folklore*?**

It's exactly that. I feel like I would not have been able to go toe-to-toe with Taylor in the way that I did if I hadn't done every-

thing else that I'd ever done. To me, making songs with your friends in some basement 20 years ago or producing records for totally unknown artists is just as important as when you end up, by some weird stroke of serendipity, in a crazy collaboration with someone who is so gifted. I had really run the gantlet of so many experiences that I was in a spot where when she came, there were fireworks, musically, between us. And we had the work ethic to see it through.

**Once she reached out to you, how did you prepare to work with Swift?**

Well, I've definitely listened to all her records — I do that from time to time, just binge-listen to certain things — and I could tell she's a savant. She's such a performer, but so gifted as a writer. She told me upfront: "Don't try to be anyone other than yourself," because she was really gravitating toward the emotion in the music. She didn't want me to try and be Max Martin or Jack Antonoff. I didn't go obsess over "Shake It Off" or something. I had a lot of music that I'd been writing when she approached me, and I just sent a folder because she asked. Hours later, [she sent back] "Cardigan." It was an unusual vein that we struck.

**Was there any material of your own that you didn't want to offer up just yet?**

Definitely. It was more that there were some songs that are specifically one thing or another. The Big Red Machine stuff is quite far along — and actually, Taylor has been amazing [at giving feedback]. I've shared all of that stuff with her, and she has been really helpful.

**Does a massive pop star releasing what feels like an indie folk album allow other artists to feel less confined by genre?**

Taylor has opened the door for artists to not feel pressure to have "the bop." To make the record that she made, while running against what is programmed in radio at the highest levels of pop music — she has kind of made an anti-pop record. And to have it be one of the most, if not the most, successful commercial releases of the year, that throws the playbook out. I hope it gives other artists, especially lesser-known or more independent artists, a chance at the mainstream. Maybe radio will realize that music doesn't have to sound as pushed as it has. Nobody was trying to design anything to be a hit. Obviously Taylor has the privilege of already having a very large and dedicated audience, but I do feel like it's having a resonance beyond that.

**Music is already moving in that direction with artists like Billie Eilish. Why did that approach appeal to Swift?**

I think for people to hear what she's capable of. That song "peace" — when she wrote that, it was just a harmonized bass and a pulse. She wrote this incredible love song to it that's one vocal take. I definitely felt like I was exposed to a truly great artist in that moment, just to see her to carve into this sketch in a substantive way. Billie Eilish is a great point: There are people who are pushing the boundaries of what is and isn't popular or mainstream music. To have been part of it and see it actually happen, I almost felt like, "Is it really going to come out? Is somebody going to come tell us that we're ridiculous?"

**The album certainly proved that great music can be made remotely: You two made it without ever being in the same room. Do you see the pandemic changing the music industry for the better?**

I do think the way that we've had to embrace collaborating remotely and being open to it is a powerful thing. Everything is on pause, and everyone is listening in a different way. I'd like to believe that this is a chance for some shifts to happen.

—LYNDSEY HAVENS

# Big Band Vs. Big Tech

Jazz orchestra leader Maria Schneider — a Grammy favorite and a fierce advocate for artists' rights — takes on the *Data Lords* with her newest album

BY DAN RYS

**W**HEN MARIA Schneider sits down to write music, it is seldom with a specific idea in her head. Lately, though, the celebrated orchestral jazz composer and bandleader — a five-time Grammy winner and a National Endowment for the Arts Jazz Master — has had a lot on her mind.

“Early on, I became very aware that big data companies were using musicians as carrots so that they could gather data from users,” says Schneider, 59. “And this has been a huge frustration for me. It has really destroyed the music industry for those that make the music, and now I feel that for our society at large it’s a catastrophic loss.”

That frustration fueled the ideas she explored with her 20-piece orchestra on her latest release, the double-album *Data Lords*. The first half (“The Digital World”) challenges the Big Tech companies central to the lives of most Americans in 2020 with compositions rife with intricate tensions; the second (“Our Natural World”) celebrates the simplicity, fragility and creativity of life beyond the iPhone, where clouds merely hold precipitation, not the entire mirror image of a person’s life. (An 11-minute track called “Bluebird” was inspired by Schneider’s own experience as an avid birdwatcher.)

*Data Lords* began taking shape a few years back, after Schneider collaborated with David Bowie on “Sue (Or in a Season of Crime)” from his final album, 2016’s *Blackstar*. “He was very attracted to my more intense music I wrote years ago, and it sort of brought that out in me,” says Schneider. “As I started delighting in writing more intensely, it aligned with my frustration with data and those pieces came out. But at the same time, in my life I love coming to the country, completely unplugging, sitting with silence and beauty and nature, or just in my own imaginary world. Pieces came out of that, too. So I ended up with this very disparate world.”

It’s that duality that makes *Data Lords* a strong candidate to bring her yet another Grammy in the best large jazz ensemble album category, which she has won twice before. “I think of



Maria as one of the most daring and adventurous composers of the past several decades,” says veteran critic and Columbia University journalism professor David Hajdu. “This new record is her masterpiece — the coming together of her political self and her musical self. There’s beauty and programmatic evocation of natural wonders in this that’s Maria Schneider music, but also several new kinds of Maria Schneider music, too. It’s really extraordinary.”

Schneider has been making music since the 1980s, and over the years has watched the industry turn from a business profitable enough to support genres and artists outside of the mainstream to one defined by and dependent on the data-driven mentality of Big Tech companies like Google, Amazon and Apple. The streaming business is especially hard on genres like orchestral jazz, which are both out of the mainstream and — because of the number of musicians involved — relatively expensive to work in. So over the years, Schneider has become one of the most visible and outspoken advocates for creators’ rights.

In addition to writing op-eds and blog posts about the danger of Big

Tech’s access to consumers’ data, she speaks at colleges to young musicians about the danger it poses to the future of their profession. In 2014, she testified before Congress about YouTube’s notice-and-takedown policies, especially regarding how hard the company makes it for independent musicians to use the ContentID system that could keep their works off the service. In July, she filed a putative class action suit against YouTube, alleging that its denial of ContentID to independent creators who don’t license their music to the company leave them with “no meaningful ability to police the extensive infringement of their copyrighted work.” (Such creators can still file Digital Millennium Copyright Act takedown notices, which is more time-consuming.)

“Imagine the setting in 2014 during this hearing: Here is an artist whose main job is to create music and she’s testifying for the first time, sitting on a panel with professional lobbyists and lawyers and the general counsel for Google,” says Daryl Friedman, chief industry, government and member relations officer at the Recording Academy. “That she would speak so powerfully to the committee about the

issues in that setting [highlights] one of the most important factors that she brings: courage.”

Schneider’s own work has benefited from the use of ArtistShare, a crowdfunding platform founded two decades ago by musician Brian Camelio, that she has used since 2004 to release her music independently. She relies on sales to her dedicated fans, plus commissions, to pay for her recordings, which can cost up to \$250,000 per album, with rehearsal sessions running \$3,000 apiece. “She’s deeply concerned about her fans, is a very astute businessperson, and she works like crazy,” says Camelio, adding that his platform helped Schneider’s 2004 *Concert in the Garden* become the first fan-funded album to win a Grammy.

Schneider’s music, unsurprisingly, is not available on streaming services or as a download from anywhere besides her own site. But *Data Lords*, for example, can be purchased as a high-resolution download (\$24.95), a two-CD set with premium packaging (\$34.95) and a larger package that includes downloadable music charts, higher-res downloads of rhythm sections without solos, streamed interviews with the band and a video documenting the album’s creation (\$85).

“Two million fans that listen to my music on YouTube or Spotify doesn’t pay for a quarter-of-a-million-dollar record, but 10,000 dedicated fans who pay for my music on my site does,” says Schneider. “If somebody in the tiny little market like I am, with the tiny little niche audience I have, can pay for a quarter-of-a-million-dollar album, imagine what somebody like Taylor Swift could do?”

Schneider acknowledges that while she’s making a profit from her music, it’s not nearly what she could, or should, be earning. At this point in her career though, fighting for the next generation of musicians to prevail in the face of the “data lords” is what animates her — and what gives her new music such urgency. “I want them to wake up, to be aware of how they’re being used,” she says. “I’ve kind of had it with big data companies using people. And they’ve used musicians for a hell of a long time.”

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## A PIVOTAL YEAR FOR ALBUM OF THE YEAR

In the wake of #GrammysSoWhite and this year's reckoning with systemic racism, how will voters approach music's biggest honor?

**E**VEN IN NORMAL TIMES, PREDICTING THE Grammys' album of the year category can feel like trying to guess where lightning will strike. Great albums released early during the eligibility window can fade from memory, and the recently increased field of eight nominees means plenty of dark horse entries can shake things up. Yet with a pandemic that has made time a blur and a national reckoning with racism that has renewed attention toward how media and entertainment companies acknowledge Black creators, the category for the 2021 ceremony is as unpredictable as ever. "The thing I'm looking for most, which is the trickiest thing this year, is impact," says Recording Academy member and Grammy-winning songwriter-producer Mark Batson. "It's going to have an asterisk for me because there's not much music reflecting what's actually going on in the United States albumwise."

Part of that comes down to timing: The major artists most likely to create work that speaks directly to the pandemic or the Black Lives Matter protests haven't had the time to create it yet. Even so, a management/publishing executive and voting member tells *Billboard* the industry cannot settle for "business as usual" this time. "Whether or not the voting bloc of the Grammys is or isn't tone-deaf this year remains to be seen," he says, "but I hope that our industry links arms with one another in a meaningful way, whatever the outcome is."

The diversity of winners particularly has come under fire in recent years, as back-to-back ceremonies spawned hashtags like #GrammysSoWhite and #GrammysSoMale. And while Batson says he still votes with quality in mind, the events of 2020 are hard to ignore. "A hundred and eighty-five thousand people have died [from COVID-19], and we have public executions that we're watching again and again," says Batson. "That has to have a connection to how people vote, and I'd say, 'Let those emotions in.'"

A Black artist hasn't won the award for album of the year since Herbie Hancock in 2008, and only two hip-hop talents have taken home the night's biggest honor: Lauryn Hill in 1999 and OutKast in 2004. While DaBaby, Roddy Ricch and Lil Uzi Vert could see big looks in the Big Four categories alongside such likely nominees as Dua Lipa, Taylor Swift and Fiona Apple, the artist perhaps most likely to make history is The Weeknd, whose *After Hours* has been both a commercial smash and a fixture on critics' midyear lists. If the climate of 2020 increases his chances, says one label head and longtime voter, his win would reverberate well beyond the awards show.

"If African American artists were dominant in this year's Grammys, it would be a sign that the music industry is implicitly endorsing Black Lives Matter," says the label head. "If we can make that statement, that's great. Sometimes, making the political statement is more important than just making an artistic statement."

—JOSH GLICKSMAN



From left: Anuel, Jesse & Joy, Balvin, Bad Bunny and Arjona.

## URBANO GOES POP

Latin's dominant genre keeps getting lumped in with others at the Grammys. This year, a category rethink might change that



### IN 2007, CALLE 13'S

*Residente o Visitante* became the first winner of the Grammys' then-new best Latin urban album category. Previously mishmashed

with Latin rock and alternative, the breakout category was a long-awaited acknowledgement of the early-2000s reggaetón explosion that had transformed the sound of Latin music.

Excitement about that change was short-lived. By 2009, the genre was lumped back in with Latin rock and alternative, where it has remained for the past 12 years. Since then, only three urbano (reggaetón, hip-hop, trap) artists have won the category. In 2018 — arguably the height of urbano's recent renaissance thanks to the global success of artists like J Balvin, Bad Bunny and Ozuna — not a single reggaetón album was nominated. Even at the 2019 Latin Grammys, reggaetón artists were excluded from the main award categories.

The next Grammy ceremony could be a turning point, however. Urbano acts will now compete in the newly renamed best Latin pop or urban album category, a shift that could underline the fact that their music is now essentially pop. "Our goal is to always try to make sure that the Grammy Awards are a direct reflection of an ever-evolving music environment," Harvey Mason Jr., chairman and interim president/CEO of the Recording Academy, told *Billboard* in June when the change was announced. (The Latin Grammys, independently, will add best reggaetón performance and best rap/hip-hop song awards to their ceremony in November.)

To some, the change comes as a relief. "I never understood why urban was thrown in the bucket with rock and alternative in the first place," says Diana Rodríguez, CEO of management agency Criteria Entertainment, whose clients include Grammy-winning rocker Draco Rosa. "There is no genre more popular right now in the Latin market, so it makes more sense." As Cosmica Management + Records founder Gil Gastelum notes, pairing urban and pop "feels like more of a reflection of what is happening on the radio, [at digital service providers] and overall."

Still, with a wide range of potential nominees in the category — including Jesse & Joy and crooner Ricardo Arjona on the pop side, and reggaetoneros Bad Bunny and Balvin and trap superstar Anuel in urban — urbano artists could still end up sidelined. And some industry leaders see the genres as polar opposites that don't belong together.

"Sure, people can say urban is the new pop," says Grammy- and Latin Grammy-winning songwriter-producer Edgar Barrera. "But Latin urban became pop because it's popular, not because it shares the same rhythms as traditional pop. There are major differences, including lyrics, melody and structure." Recording artist and Grammy-nominated producer Maffio insists, "It makes no sense, and it doesn't look good. Urban should have its moment. We've worked hard to make sure it gets played on the radio, to globalize it."

Nine out of the top 10 artists on *Billboard*'s 2019 year-end Latin charts were urban, and out of the 14 songs that reached No. 1 on Latin Pop Airplay that year, 11 included an urban act. Bad Bunny and Ozuna are 2020's two most popular Latin artists by music consumption, according to Nielsen Music/MRC Data's U.S. Midyear Report.

"The only one who loses is the urban artist because for the academy, pop rules over anything else," says Calle 13 alum Residente. "They also need members that can differentiate the two genres because there are urban songs that walk that fine line between pop and urban, but that's not to say that all urban songs do." (The academy states that within the awards process, "we have committees, which are made up of music professionals and creators who are working within that field.")

Whoever the nominees may be, the Latin community will be closely watching on Grammy night. "Just because we have the Latin Grammys doesn't mean we will just sit back and not demand respect from the academy," says veteran publicist Mayna Nevarez, who works with diverse acts including Daddy Yankee, Carlos Vives and Natti Natasha. "Both pop and urban artists are deserving of their own categories. You simply can't compare the two."

—GRISELDA FLORES

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# For Your Consideration — Reconsidered

Getting voters' attention usually means showing up in person. But the pandemic has driven artists to find new tools to increase their chances

**I**N A TYPICAL YEAR, BEING A Grammy voter means having a ticket to the best shows in town — literally. Last fall, future nominees Billie Eilish, Halsey and Lana Del Rey performed intimate concerts at the Grammy Museum in Los Angeles, while Post Malone showed up at Recording Academy chapter offices around the United States. They all do the Grammy dance — lobbying voters while trying not to seem obvious about it. This year is different, however.

“That whole humanity and touching stuff is not around anymore, so it's very virtual,” says Monique Grimme, owner of Bongo Boy Records, a New Jersey independent label that sends out “for your consideration” email blasts to voters on behalf of artists



ranging from singer-songwriter Fantastic Negrito to pastor/gospel singer Deitrick Haddon. When the pandemic hit, her small staff spent March and April figuring out how to pivot from glad-handing to livestreaming. “Everybody's coping with that at the moment. That's the hardest part.”

The Grammys' 12,000 voting members typically spend early September to early October narrowing the 20,000 submissions the Recording Academy receives into official nominations. That's when labels and managers focus their “for your consideration” campaigns, which can include Sunset Boulevard billboards, ads in *Billboard* and other publications, and, most prominently, high-profile TV appearances on shows like *CBS This Morning* and *The Tonight Show Starring Jimmy Fallon*.

But during the pandemic, potential nominees are missing one of their most powerful tools: live events. “There are limitations we've never

experienced before,” says John Fleckenstein, co-president of RCA Records, whose roster includes potential nominees Childish Gambino and Doja Cat. “Every label right now is having conversations with our best candidates and thinking about, ‘What have you got going on in the best periods?’ ‘Hey, why are you doing this livestream in early September; why not do it in late September?’ ”

Artist representatives are concentrating heavily on social media and online marketing. Patientce Foster, who works with Cardi B on brand management, says identifying voters and studying their posting habits provide clues about what they follow online. “You figure out how they spend their time and what they like to watch, and you pitch your artists in those same spaces,” she says. “We've been in quarantine the past six months. At this point, you've had enough time to track a voter's patterns.”

Some artists are determined to avoid this kind of lobbying and let their music speak for itself — like Angel Olsen, whose *Whole New Mess* could gain nods for best alternative music album or best folk album. “We're not thinking about really in-depth campaigns for anyone right now,” says Jon Coombs, vp A&R for Olsen's label, Secretly Group. “I'm just confident a lot of voters are music fans, and if we tell a compelling story through the album, it will connect.”

Many acts are campaigning more aggressively. Haddon hopes to score a best gospel performance/song nod for “I Can't Breathe,” co-written and co-produced by former Motown A&R executive Mickey Stevenson; the two will cohost the A Voice To Vote livestream on Sept. 20 in part to draw attention to the single. (Bongo Boy isn't involved with the livestream, but Haddon's team hired the label for an e-blast campaign.) “You can't be in a group of people, shake some hands and say hi,” says John Payne, a consultant for Stevenson. “But you can still perform. We have a captive audience. They need something to entertain themselves, and this is a good thing to promote.”

—STEVE KNOPPER



From left: Summer, Turner, Kygo and Houston.

## LEGENDS ONLY

**KYGO's** euphoric reworks of classics from Whitney Houston, Tina Turner and now Donna Summer are getting Grammy buzz — and helping him break out of the “DJ box”

**»** **IN 1985, TINA TURNER'S** heartbreak anthem “What's Love Got To Do With It” won Grammys for record of the year, song of the year and best female pop vocal performance. Thirty-five years later, the enduring hit could score another nomination — this time for best remixed recording, thanks to a 2020 update by Kygo. The track is one in a string of diva classics the Norwegian DJ-producer (born Kyrre Gørvell-Dahl) has recently reimaged. Last year, he produced a soaring remix of Whitney Houston's 1990 cover of “Higher Love” that hit No. 12 on *Billboard's* Adult Top 40 chart; in September, he put his own spin on Donna Summer's 1979 smash “Hot Stuff.” But these releases aren't just a remix-of-the-month hobby — they're part of a long-term plan by Kygo and his manager, Myles Shear, to grow the producer's career.

### DO WHAT YOU KNOW

Remixes have been central to Kygo's repertoire since a 2015 take on Marvin Gaye's “Sexual Healing” earned him early acclaim. “I've always enjoyed trying to blend my style with iconic vocals ever since I remixed that track,” he says. “It's an honor and also a little scary trying to rework masterpieces.” The massive success of “Higher Love” encouraged him to push through any anxiety. Says Shear: “Especially after ‘Higher Love’ came out last summer and we saw the reactions, we knew we had to continue that path.”

### HONE YOUR STYLE

Though Kygo didn't set out to remix only female superstars, he thought his effervescent, pop-leaning sound was a good match for “What's Love Got To Do With It” and “Hot Stuff,” and would let him bring the songs into the 21st century without sacrificing the integrity of the

originals. Embracing his fondness for diva remixes turned out to be savvy branding, too: It's a new sonic signature that, says Shear, “allows him to connect with older audiences, which makes the releases relatable and enjoyable for everyone.”

### PREPARE FOR PAPERWORK

Houston's estate approached Kygo about remixing “Higher Love” — which previously was on a Japanese edition of one of her albums — so licensing that song was a straightforward process. Getting the rights to “What's Love Got To Do With It” took nearly eight months, though. “The process got very complicated at times,” says Shear. “You're tracking down the labels involved, the best point of contact for the artist and publishers, and getting all the teams on the same page to create something special. Clearing these records isn't easy — and it shouldn't be, given the legends involved.”

### HOPE FOR THE BEST

Grammys recognition “is a huge goal for us in his development this year,” says Val Pensa, Kygo's product manager and senior vp marketing at RCA Records, who helped roll out his daylong livestream festival in May as well as a partnership with the meditation app Calm. While Shear notes that they “aren't campaigning so much as continuing to do what we have always done,” he hopes Kygo's remixes will inspire voters to also look beyond the singles and check out his third album, *Golden Hour*, released in May. “Kygo and the team continue coming up with new ways to elevate him and make sure he does not get put into a ‘DJ box,’” says Shear. “Winning a Grammy would certainly be incredible validation from his artistic community.”

—KATIE BAIN



# surfaces

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# Life After Death

Hip-hop lost three of its brightest voices in the past year — but thanks to recent posthumous albums, their presence could still be felt on Grammy night

BY ANDREW UNTERBERGER

**ONE OF THE MOST** moving moments of February's Grammy ceremony came during the pretelecast, when best rap performance was awarded to "Racks in the Middle," led by the late Nipsey Hussle, who had been killed in a March 2019 shooting. The award was accepted by his family, including his grandmother Margaret Boutte. Wearing sunglasses, she thanked those in attendance for "showing all the love that I have felt for [Nipsey] all of his life."

Powerful moments like that could well take center stage on the main telecast at the next ceremony. Over the past few years, a number of hip-hop's leading artists have died — many of whom still had recorded music yet to be released at the time of their deaths, resulting in high-profile posthumous albums that could get attention from Grammy voters. Those include back-to-back blockbuster No. 1s on the Billboard 200 from Pop Smoke (*Shoot for the Stars, Aim for the Moon*) and Juice WRLD (*Legends Never Die*), as well as the No. 3-peaking *Circles* from Mac Miller.

Posthumous releases have a long history at the Grammys, even in the Big Four categories; Ray Charles won both album and record of the year in 2005 for his *Genius Loves Company* and Norah Jones duet "Here We Go Again," respectively, after dying at age 73 that previous June. Along with Nipsey's two 2020 wins (he also took best rap/sung collaboration for his work on DJ Khaled's "Higher"), the late David Bowie and Chris Cornell won in the rock categories in recent years.

In most of those cases, the Grammys recognized late-period works that weren't necessarily considered their creators' most vital. What makes this year unusual is that the multiple deceased artists in Gram-

my contention don't have the decades of success and veteran esteem that ordinarily earn belated accolades. "Unless you're an absolute legend, you don't really get nominated purely out of respect because it's a posthumous nomination," says producer, S-Curve Records founder and Recording Academy voter Steve Greenberg. "You could argue that none of those artists [this year] had even peaked as artists."

Even Nipsey's wins took his team by surprise. Though he was a previous Grammy nominee (his debut album garnered a best rap album nod in 2019) and had gained the industry's respect for his activist work, he lacked a long track record of commercial success, and they hadn't campaigned hard for nominations. Winning the posthumous Grammys was, says his business partner and co-manager Steve Carless, "pleasantly surprising."

The posthumous sets from Pop Smoke and Juice WRLD posted two of the biggest first-week numbers during the Grammy eligibility period (251,000 and 497,000 in equivalent album units, respectively), and each spun off singles that went top 10 on the Billboard Hot 100. Though neither was hailed as a masterwork, both hinted at the artistic potential and crossover success that Pop Smoke and Juice might have achieved. Meanwhile, Miller's *Circles* moved 164,000 units in its debut week and drew some of the year's strongest reviews. "I could totally imagine nominations" for all three artists, says Greenberg.

Steven Victor, founder/CEO of Pop Smoke's Victor Victor label, says it's a "major priority" to promote the rapper's *Aim for the Stars* for Grammy consideration. "It's not just about the award — it's about continuing to build Pop's legacy," he says. "This is something he strived for, and we want to bring it home for him."

That kind of promotion, especially for a deceased artist, requires a delicate balance during campaign season. Jeff Sosnow, executive vp A&R at Miller's label, Warner Records, says that getting *Circles* into consideration is "a different process" given his death — involving just an interview or two given by close collaborator Jon Brion. "The family and estate have been tasteful, thoughtful and judicious in preserving the intent of Mac around this music," says Sosnow.

Miller's team has some experience

in this regard: While *Circles* is his first album to be released following his death from a drug overdose in 2018, it wouldn't be his first posthumous nomination. His *Swimming* LP from earlier that year was up for best rap album in 2019, and the only pre-Grammy promotion for that set, says Sosnow, was an ad in *Billboard* featuring "a reflective Mac" from the album's photo shoot. "There was no 'campaign' per se," he says. "The fact is, Mac was just 26, and he was coming of age as an artist. Pushing things on people just felt incongruous and tactless."

There's an extra inherent tension in how to gain recognition for late artists — some of whom, like Nipsey and Pop Smoke, died as a result of violent assaults — in the often nuance-free context of an awards show. "How do we, as a music community, wrap our arms around making celebratory choices in a sober way when we're talking about an artist [like Pop Smoke] who was shot in a home invasion?" says writer-producer and Grammy voter Billy Mann. "I would hope that labels are thoughtful about the way they marry marketing with memorial."

The challenge doesn't end with awards season — but for these artists, the power of a posthumous victory can last far longer. As Carless says, Nipsey's Grammy wins have only bolstered his legacy. "A lot of sacrifice, failure, trial and tribulations are attached to that success," he says. "It's more than gratifying — it's surreal."



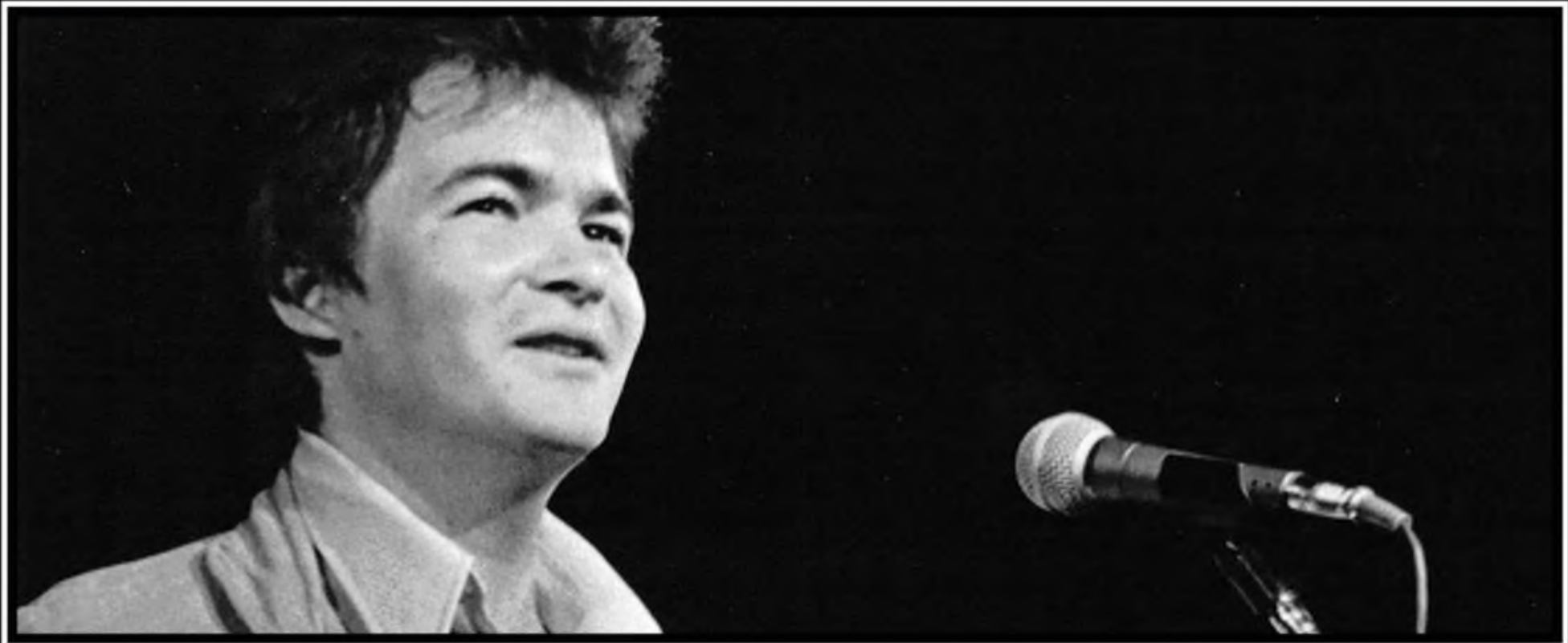
From left: Miller, Juice WRLD and Pop Smoke.

MILLER: G. L. ASKEW/ILLUSTRATION; JUICE WRLD: ASAP MAST; POP SMOKE: JAURIS BARDOUX

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**Tracy Gershon**

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AND CONSULTING



**Harvey Mason Jr.**

INTERIM PRESIDENT/CEO  
THE RECORDING ACADEMY



**Valeisha Butterfield Jones**

CHIEF DIVERSITY AND  
INCLUSION OFFICER  
THE RECORDING ACADEMY

# We Can Improve Literally Everything

As musicians struggle to make ends meet amid the pandemic and controversy continues to swirl around the Recording Academy's firing of its first female president/CEO and the discrimination complaint she filed against the organization, *Billboard* brought together the academy's interim leader, Harvey Mason Jr.; its new chief diversity and inclusion officer; and three industry veterans to candidly discuss what the 63-year-old institution is — and should be — doing to move forward with more transparency and inclusivity

BY CLAUDIA ROSENBAUM



**IN LATE JANUARY,** on the eve of the 62nd annual Grammy Awards, Sean “Diddy” Combs issued an urgent warning to the Recording Academy

as he accepted the top award at the organization's pre-Grammy gala in the ballroom of the Beverly Hills Hilton: “You have 365 days’ notice to get this shit together.”

He spoke days after the academy had placed its then-president/CEO, Deborah Dugan, on administrative leave just five months into her tenure, prompting her to file a 44-page complaint with the Equal Employment Opportunity Commission accusing the academy of discrimination after she says that she found evidence of conflicts of interest among board members and sexual misconduct — including her own allegations that industry attorney Joel Katz, who has done extensive work for the academy, had harassed her during a private dinner. (Katz has denied these claims.)

Dugan, who had replaced longtime chairman/CEO Neil Portnow, was fired in early March, at which time the academy said it had conducted “two exhaustive and independent investigations” into her allegations, although it hasn't shared its findings. Dugan's EEOC complaint is still in arbitration, which means academy leaders can't comment on the terms of her departure.

But Harvey Mason Jr., a songwriter-producer who became interim president/CEO of the academy, has been working hard to heed Diddy's warning. Using a report produced by a diversity and inclusion task force formed by the academy (and headed by Michelle Obama's former chief of staff Tina Tchen), Mason, who isn't being paid by the academy for his work, says he is committed to curing what many see as the organization's institutional morbidity.

While the academy conducts a nationwide search to find a permanent CEO, Mason says he has executed 17 of the task force's 18 recommendations, among them

hiring a diversity and inclusion officer, Valeisha Butterfield Jones, formerly of Google, in April. As the pair attempt to bring change to an institution that has long been dominated by white men, they also seek to regain the trust of historically marginalized groups — particularly women and Black people — who have risen to positions of power yet feel shunned by an organization that should be representing them. (Just 25% of the academy's voting members are women, while 25% are racially or ethnically diverse, says Butterfield Jones.)

But a series of controversies continue to dog the academy, including Dugan's ongoing EEOC dispute, the investigation into her allegations against Katz and questions about yearly fees paid to two law firms — Greenberg Traurig, where Katz is the founding chairman of its global entertainment and media practice, and Proskauer Rose, where Chuck Ortner, another attorney with deep ties to the academy, is a partner. Those fees average almost \$3 million a year and

totaled over \$7 million in 2017 — hefty payouts for a nonprofit organization that doesn't employ an in-house general counsel (another sore point).

This September, in the wake of musicians joining nationwide protests for social justice and racial equality while struggling to make ends meet in a pandemic that has halted touring, *Billboard* invited Mason and Butterfield Jones to take part in a frank discussion about where the academy should go from here. They joined A&R specialist, artist manager and academy board member Tracy Gershon, founder of Shero Entertainment and Consulting; academy member Binta Brown, founder of management and production company omalilly projects and co-chair of the Black Music Action Coalition; and Jennifer Justice, co-founder/CEO of The Justice Dept, a female-focused consulting firm. (Justice says she briefly joined the academy a few years ago, but did not renew her membership "given the current state of affairs.")

During the no-holds-barred video conference, participants discussed Dugan's firing ("Deb got a raw deal," says Justice), the academy's lack of in-house counsel, the pandemic's drain on MusiCares resources, the convoluted Grammy nomination process and the progress Mason has made in making the organization more transparent, relevant and representative. "We can improve literally everything," he says.

"We know that we have a lot to do to earn people's trust again," says Gershon. "We've got to give people reasons why they want to become voting members."

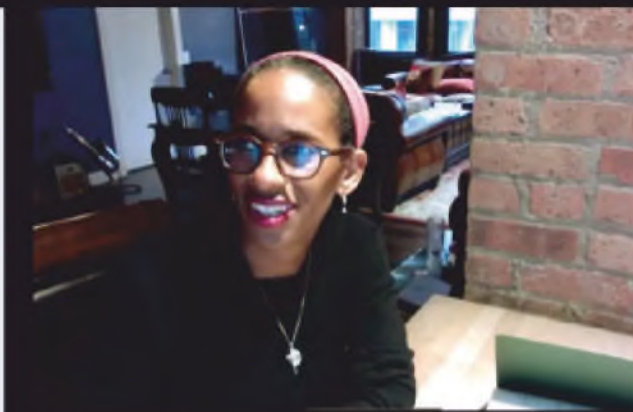
**We're here to talk about the future of the Recording Academy. It was a hot topic back in January, and then more pressing events justifiably attracted everyone's attention. Harvey, what changes would you like to see made? How can the academy better serve its members?**

**HARVEY MASON JR.** My vision for the future of the academy started a number of years ago. Last year I ran for board chair, and I ran my campaign, if you can call it that, on a platform of change and improvement. I've been a trustee. I've been a member, I've obviously been in the music community for quite some time, and I really felt that there was room for the academy to grow, evolve and improve. That applies to our membership, our staff, our voting, our television properties — all the way to our affiliates, MusiCares, the Latin [Recording] Academy and the [Grammy] museum. We want to be best in class. We want to be as diverse and inclusive as possible. We want to be as transparent as possible, and we want to make sure we are representing our music community in everything we do.

**Tracy, as a longtime board member, what is your vision for the future?**

**TRACY GERSHON** For a long time there used to be this attitude of, "This is the way it has always been done." Since Harvey came in, it has been, "Why not?" And that attitude has permeated the academy. There are so many things we're addressing now in a quicker way than we ever have, such as the hiring of Valeisha. We are showing that we are ready to change.

**Valeisha, as the newcomer, what is your mandate?**



From top: Brown, Gershon, Mason, Justice and Butterfield Jones during *Billboard's* roundtable video conference on Sept. 1.

**VALEISHA BUTTERFIELD JONES** For us to become the most representative organization in music and to become a model for other organizations. Our work is cut out for us, but we owe it to the music community.

**Jennifer, as someone who represents a lot of artists, what would you like to see in terms of the academy's evolution?**

**JENNIFER JUSTICE** Everybody wants change. First and foremost, they want the academy to be the model for what the music industry should look like. The music industry has been run by white men for a very long time. If you look at the data gathered by the Annenberg Inclusion Initiative, African Americans make up 56% or 57% of the population of artists. Women make up 50% of the

population. The academy does not reflect that. The labels don't reflect that.

**MASON** That is our goal, and I feel pretty good that we have accomplished a lot of that. Within our staff, we have achieved gender parity. The executive committee is at 50-50. We have achieved age parity between those 40 and up and those 40 and under. The same for race: With minorities, we are now at parity within our staff. Within our membership we have room to improve, and we've committed to doing that over the next five years: doubling the number of women members; changing how we get our members. We are now actively going out and saying, "What does our membership body look like? What are we missing?" So this year we invited 2,300 people, and it's exactly 50-50 men and women, 50% people of color. I'm not sure of the age diversity, but we are really working on evening out the membership.

**JUSTICE** Why wasn't it when 30,000 women signed a petition to have Neil step down? Why did it take a couple of years, a task force and so much belaboring and money?

**GERSHON** Can I jump in here? As a trustee, activist and advocate for women, Neil stepping down was a conversation that started before he made his ["step up"] statement. A lot of us were saying, "It's time for Neil to go. It's time for a change."

**JUSTICE** In terms of the people who report to you — outside of Valeisha, who I've always heard great things about — are there other people from outside the academy? One of the ways that the music industry gets into a rut is it recycles the same people. On one hand, that's great, because the industry is unique. On the other, it lacks innovation — and by that I mean it lacks diversity and inclusion. Besides Valeisha, who else from outside of the industry, or the Recording Academy, is now in an executive position?

**One of the recommendations from the task force was that you should consult with them when making new hires and that if you couldn't find qualified candidates, you should look outside the academy. After Valeisha was appointed, the next two announced hires were COO Branden Chapman and chief industry officer Ruby Marchand, who had been part of the academy's inner circle for a while. Did you also look at outside candidates?**

**MASON** We always consider all of the options and try to find the absolute best person for every position. Branden had been a part of the academy for some time and had been working his way toward the COO role. It felt like a pretty natural progression for him. Ruby had never worked at the academy. She was an involved member, and she was a great hire, because she had 25 or 30 years of experience in the record industry and had knowledge and relationships that we felt were very valuable. So if you mean "go outside the academy," we've done that. If you mean "go outside the record industry," you're right. We haven't hired a lot of people from outside the record industry.

**There have also been questions about the role of secret committees in the Grammy voting process.**

**MASON** I'm assuming you are talking about the nomination review committees. In the past, people have felt they were secret because we don't dis-

close who is on the committee. The reason we do that is that we don't want voters lobbying these people because they are instrumental in deciding who gets a nomination. The process behind the nomination review committee is very public. It's on our website. But having said that, it's something that we need to work on — to educate people about why they're there and what their function is.

**BINTA BROWN** I find very few people understand what the Recording Academy is and what it does. I get calls all the time from folks who say, "How does this work?" It's an incredibly opaque organization. Before I went into the music business, I was a corporate lawyer. I spent many, many years studying institutions and corporate governance. Opacity has a tendency to keep things from moving forward. It creates the possibility for abuse.

**JUSTICE** When the task force examined the voting process — because it has been so controversial — it came back with a recommendation for ranked-choice voting. Why wasn't that considered?

**MASON** It was absolutely considered. It was presented at a meeting with the task force and members of the academy. We had a really good back-and-forth about it, but it was presented at the end of probably a seven-hour day. I think that it didn't get passed because it didn't get the kind of consideration that it would have needed for people at the academy to get comfortable with it. But Tina Tchen and I have gotten back together and revisited it in the last four months. It's totally under consideration. It just needs to be run through the process, and we need to make sure that it really works for the type of voting that we want. We want to continue to recognize excellence. If ranked-choice voting is the best way to do it, we'll do it. I guarantee it.

**Could you explain the changes you've made to the academy's conflict-of-interest policy?**

**MASON** We've always had a conflict-of-interest policy, but we continue to evolve it. In previous years, if you were in line to receive a nomination and you were serving on the committee [that determined that nomination], you were asked to step out. You couldn't be involved in the playing of the music, the discussing of the music or, obviously, the voting for who would be nominated. Once that category was determined, you could come back and serve regarding other genres. Now the policy states that if there is the potential for you to be nominated, you cannot serve in any capacity for the screening committee or the nomination review committees.

**There has been concern expressed that the academy's outside attorneys, whose fees are approved by the board, also represent some of the board members. If true, is that a conflict of interest?**

**MASON** We disclose anyone we've ever worked



From top: Former Recording Academy president/CEO Dugan, academy diversity and inclusion task force leader Tchen and Katz, founding chairman of Greenberg Traurig's global entertainment and media practice.



with on the board or on the staff prior to serving as a trustee or a volunteer leader in the organization. If there's a decision that's being made that involves someone you have a conflict with, you are not invited to participate in that conversation or in the decision-making process.

**Was there ever any final determination on the investigation into Deborah Dugan's sexual harassment allegations against Joel Katz?**

**MASON** That was a really unfortunate situation, but for us, the focus is looking forward, not looking back. There are things ongoing that I am not allowed to get into, but we want to honor music and serve our members. We're in a position right now where musicians are probably some of the hardest-hit people in our country because of the pandemic. We were the first people to get thrown out of work, and we're going to be the last ones to come back.

**What has the academy done in terms of giving relief to musicians?**

**MASON** As soon as the pandemic hit, I got together with [Amazon Music vp] Steve Boom, who is the chair of the MusiCares board. We went out to the streaming companies, the record companies, publishing companies, [performing rights organizations]. Everybody donated. I think during Katrina we might have given away \$5 million to \$6 million in 2005. We've raised over \$20 million for COVID relief and given that money, dollar for dollar, straight out the door. None of that money goes to overhead. It goes right to the music community that needs it. There's still a lot of work to do because I don't see this ending anytime soon. We're also proud of the advocacy work we do in Washington, D.C., to make sure that music people are protected by some of the stimulus packages. A lot of times, the perception is that music people are big pop stars with jets and nice jewelry, but the average working musician makes \$24,000 a year.

**BROWN** Can we get into this a little bit more? Over the course of the last six months, I've had so many artists call me up and say they can't pay their bills. And I say to them, "Do you know about MusiCares?" They're like, "Yeah, but it doesn't apply to me." I'm seeing a disproportionate number of Black artists who are not benefiting from

MusiCares. I get concerned when I see that an average grant size is around \$1,500 to \$2,000, and I see that our federal government has not reauthorized emergency relief.

**MASON** From MusiCares? One thousand dollars is about where we are on a per-person grant.

**BROWN** One thousand dollars does not go very far. For most people it doesn't cover their rent. The Recording Academy makes an extraordinary amount of money off of the Grammy Awards, and when I think about what has been publicly disclosed in terms of what has been paid to outside counsel and how part of that money could be used to benefit artists right now — it's very tough.

**MASON** I hear you. We need to do more. I realize \$1,000 isn't enough. I would love to give everybody \$10,000, but that would cut down the number of people we can help. If we can raise more money, we can give more away.

**BUTTERFIELD JONES** If I could just underscore that while \$1,000 per person may seem small,

DUGAN: JOHN LAMPARSKI/WIREIMAGE; TCHEN, MICHAEL KOVACI/BETTY IMAGES; KATZ: NDAN GALI/BETTY IMAGES



BINTA BROWN

## “What does parity mean if people don’t have voices?”

First of all, let me say that it’s really encouraging to hear what Harvey is saying. If an organization is reactive and defensive, it can’t change — regardless of its intentions. The companies that continue to innovate, grow and evolve are constantly refreshing their boards and their senior executives. You don’t want to completely replace your board or your senior executives all at once. Historic knowledge is important. But at the same time, fresh perspective is essential.

Diversity, to me, is for the birds. All “diversity” means is “differentiation.” What we really want — if we’re going to be reflective of the music community and leaders in the music community — is to be deeply integrated. What does parity mean if people don’t have voices? It means nothing. It just means we can say to the public and to the press — and I’m not accusing anyone, I’m speaking in a very general way — “We’re doing great, and the reason we know we’re doing great is because 50% of our executive staff are women, 50% of our board is this...”

As a person who has been part of the diversity hires, so to speak, in other organizations, if I don’t have a voice, if I don’t have support and if I’m not being heard as a Black woman, then it doesn’t matter that I’m there. If I’m not being paid at the same level that the white men are being paid, then it doesn’t matter that I’m there. If I’m being silenced in any way, shape or form, then it doesn’t matter that I’m there.

The future should be about leadership — creating a path forward and showing the way. If the Recording Academy and our record labels are not inclusive, then we’re not being an example for society. And this is a public organization, so it has a special responsibility. When I think about the civil rights movement, music brought people of different backgrounds together. Now, the way things are structured, everything is in these silos. And so we’re perpetuating — in our industry, at the Recording Academy — the division that we see in society.

it represents 20,000 musicians and artists that were supported.

**JUSTICE** I think that one of the things that we’re all getting at is the academy is a nonprofit that makes a lot of money from one particular donor, really. And the whole purpose of nonprofits is to save as much money as possible to give to beneficiaries. There are a lot of very, very high salaries in the Recording Academy. I don’t know what your salary is, Harvey. Can you say?

**MASON** Sure: My salary is zero.

**JUSTICE** I don’t know that that’s good.

**MASON** I don’t know that it’s good either, but at this point —

**JUSTICE** The point is that Neil was making what, \$2.5 million? I mean, can you speak to whether or not Joel Katz and Chuck Ortner are each getting, like, \$250,000 retainers, but there’s no in-house attorney? Look, I’m a music attorney. I’m not opposed to getting paid for what you do, but I’ve never heard of an organization this big that doesn’t have an in-house counsel [when] that could save so much money.

### What consideration has been given to hiring an in-house counsel?

**MASON** We’ve considered it for probably the last five or so years. [But] it’s not something where I can just say, “We’re hiring in-house counsel.” The finance committee, the trustees — these are decisions that would go beyond just the CEO or even the chair. It is something that we are evaluating.

Jennifer, I’ve always been one to try to cut legal costs, but as I get into it, I see that the needs of the

academy are very diverse. There’s employment law. There’s corporate law. There’s intellectual property law. There are so many different legal specialties that if we were to bring in a house counsel, that person would have to be an expert in a lot of things. So we do have to outsource some of our needs. We’re trying to cut that back, but I do want to clarify one other thing: When it comes to legal costs, you have to extract the amount that we pay in commission for big negotiations, and I think that’s where some people get a little bit twisted around on the number. We’ve done two contracts with CBS — deals that were in the hundreds of millions of dollars — and the commissions from those deals are part of the legal fees we paid over the last few years.

**BROWN** A general counsel coordinates the amount of commissions that are paid, which, in the academy’s case, would have been substantially less over the years if there was a strong, competent deal-maker on the inside. I’m saying this to encourage you. It doesn’t take five years to decide to bring in a general counsel. It’s something that everybody on the board and everybody who is an executive member should want, and you could make it happen like that. And not only that, it should be the purview of the CEO to hire or fire the general counsel. I’ve sat on maybe 15 boards over the last 25 years. Not once have I seen a president, executive director or CEO have to check in with a board or an executive committee member to say, “Is it OK if I do this?” The board’s job is oversight. That’s it. I really hope that you will think carefully about bringing in someone



JENNIFER JUSTICE

“I’m really excited that you’re acknowledging you’ve made mistakes and want to talk about the future ... But unless the right thing is done by Deb, nobody is going to believe you.”

*Note: Recording Academy executives were prevented from addressing the following comments due to pending arbitration with Dugan.*

Deb got a raw deal, and I don’t know many people who disagree. You had Mike Greene, who was accused of sexual harassment and was paid I can’t even remember how many millions of dollars. You had Neil [Portnow] in there forever, who tells women to “step up,” prompting 30,000 women to call for him to step down. There’s a rape allegation [which Portnow has denied], etc. And then Deb is called a mean girl who created a toxic environment. Apparently, some kind of independent investigation is being conducted, but it seems to be through Chuck [Ortner’s] firm, and that’s not really independent. So you’re

going to have a lot to contend with there because none of us — and when I say us, I mean women in general and a lot of men — are buying any of this. And the fact that the academy is still fighting this instead of settling? That’s one really big stain on the academy — and it’s going to be a big hurdle for you all. Get rid of it. Deb has a very storied career, and if you want to talk about toxic environments in the music industry, I can name 10 people who throw staplers at people’s heads, and they are revered because they’re men.

I’m really excited that you’re acknowledging you’ve made mistakes and want to talk about the future. And I know that probably, legally, you can’t respond to what I’ve said. But unless the right thing is done by Deb, nobody is going to believe you.



eOne™

FOR YOUR GRAMMY®  
CONSIDERATION

Regina Carter

The Lumineers

Kathleen Edwards

Brandy

Jonathan McReynolds

Moon Boots

The Blessed Madonna

Kaytranada

Royce 5'9



TRACY GERSHON

I joined this board when I moved to Nashville in 1988. I was a girl from Los Angeles. Talk about feeling like an outsider. I was a token. I looked around and I think I was the only woman on that board.

I spent a lot of time over the years being frustrated because I felt the same thing. It was a bunch of white guys.

I didn't feel like my voice was heard. They asked me to run for trustee, and I said no. I thought, "Why waste my time when I'm not going to be heard?" It finally was Shannon Sanders, who I believe was the first Black president of the board, who said, "Please run."

I said, "If I run, I'm going to be outspoken." I ran, I was outspoken, and the first

two years I was frustrated. I almost didn't run again, but then I thought, "I need to run again because I am outspoken." I say things that aren't sometimes the things that people want to hear, and I like change.

For the first time, I feel that we are moving in the right direction. I feel so much hope. I really do.

**"For the first time, I feel that we are moving in the right direction. I feel so much hope."**

relatively soon. Most organizations moved toward this over a decade ago.

**JUSTICE** What also was very concerning to all of us is that you had Neil, who came in after impropriety from the previous president [Michael Greene], who was making a really high salary. Neil came from Jive without any real nonprofit experience and was making seven figures. And then you had Deb, a woman who had a ton of experience in the nonprofit world, making half that amount. Why did the woman who had a ton of experience and could easily step in make half the amount?

**MASON** Jennifer, that number is not even close to being accurate. I won't comment beyond that, but at some point we can have that conversation.

**GERSHON** Jennifer, just so you know, a lot of the trustees were asking the same questions. They are legitimate questions.

**Harvey, you talk about cutting costs. In 2017, the academy purchased a Manhattan townhouse for \$13 million. What was the purpose of that?**

**MASON** We purchased the building to serve as a chapter. We used to have 12 chapters. We are now down to three physical chapters: Nashville, Los Angeles and New York. We had the opportunity to acquire a piece of real estate that we felt would be really good for the New York chapter, and it does serve as a hub for music people in that community. It definitely serves as a workplace for our boards, elected leaders, volunteers and staffers.

**Would you ever consider selling it and giving the proceeds to MusiCares?**

**MASON** We just moved into it, but nothing is off the table. If that makes the most sense, I'm not against it.

**You are not taking a salary, but there are others at the academy making upwards of \$300,000 a year, according to the 990s [the IRS form filed by**

**tax-exempt organizations]. Have you considered lowering staff operating expenses so that the academy can donate more to MusiCares?**

**MASON** We haven't considered it yet. We've been trying to get through this COVID period without causing additional hardship to our employees. We have not had to lay anyone off or furlough anybody. But we'll continue to look at it as we go forward, depending on how long this crisis lasts.

**Would you consider staying on as CEO if asked?**

**MASON** No. I'm committed to remain in place until May of next year or until we find a really great candidate to replace me. Prior to the pandemic, we had interviewed search firms and started assembling a search committee. But when COVID hit, we thought, "Let's wait so we can really interview the candidates properly." We waited for two months, and then we said, "We can't continue to wait." We've since landed on a search firm and identified the search committee. The interviews will probably start within the next month.

**JUSTICE** Is the committee and search firm different than the ones who hired Deb?

**MASON** The committee and search firm will be different, yes.

**BROWN** I have spent a lot of my career advocating for women's rights and for women executives. In fact, I did it with Deborah before she got this job. I've known Deb for about a decade. I don't want to relitigate what has happened already, but in terms of looking forward, there's an opportunity to take the high road, do right and clean up the mess. It's not just an opportunity — the Recording Academy, institutionally, has an obligation. I'm tired of hearing that a woman is being abusive for doing her job. And I'm being careful to not say for doing the same things men do, because the behavior I've seen from male executives within this industry is substantially worse.

The Saturday before Deb was let go, I was at the



VALEISHA BUTTERFIELD JONES

**"More important for me than representation is disrupting the system."**

I am approaching this work with surgical precision. I'm looking at our voting membership numbers. I'm looking at all the data and seeing where the gaps are. Where are we not seeing Black representation? Where are we not seeing Latinx representation? Where are we not seeing LGBTQIA representation? But more important for me than representation is disrupting the system. So when Harvey moves on, when I move on, when none of us are here, we'll have rebuilt this system. I would hate that we do all this work and then a new leadership team comes in and it gets rolled back. And the last part is, you are the change. If you want to see something different, you've got to become voting members, so my call to action for the industry is become a member of the Recording Academy. I can guarantee you that you're going to start to see the dynamics change, because then you'll be in a position of power to actually direct that vote.

airport, and she called me expressing how excited she was about the future of the Recording Academy. She actually said that she was excited for me to meet you, Harvey. I remember that because I had never met you before. I was excited about all of the things you all have been saying about the change that you want to create. And then five days later, I couldn't believe it. I just hope that this will be handled in a good way because it's going to be important for all of the women wondering, "Can I run the Recording Academy? Can I be a female executive in the music business? Can I be the highest-ranking female?" The way this has been handled makes a lot of people feel like the answer to that is no.

**MASON** I'd just like to say thank you to everybody for your collaboration, for the information. The conversation is super helpful for me personally and the academy as well. **B**

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"JOLTING AND UNSPARING." -NEW YORK TIMES

"STARK AND HAUNTING." -NPR MUSIC ('SALT & THE SEA')

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#### BEST DANCE RECORDING

Disco Matanga  
ft Sho Madjozi and Black Motion

"Disco Matanga' (Yambakhana) is the official Soundtrack to the first African Netflix original series, Queen Sono...Matanga is sonically an up-tempo house song that is lyrically conscious, touching on the social issues associated with the Disco Matanga pandemic affecting Kenyan youths." - Capital.FM - The Sauce

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"It's always a privilege to work with anyone who's working towards uplifting our people and preserving our indigeneous sounds. It was easy to bring their vision to life because they know who they are: four black men with a very cohesive family vibe who are still very eager to make it happen after fifteen years...Working with Sauti Sol was a blast." - Andre Harris, Producer and 3x Grammy winner



#### BEST TRADITIONAL R&B PERFORMANCE

### My Everything ft. India.Arie

"There is no one that I place on a higher hierarchy in the music world than India Arie, in my life. One day I did an acoustic thing on Instagram and she wrote "This needs to be our song, we need to do this song together" and I died, man." says Bien with Polycarp adding "It was a dream come true for us. We literally know all her songs, word for word since we started playing together."

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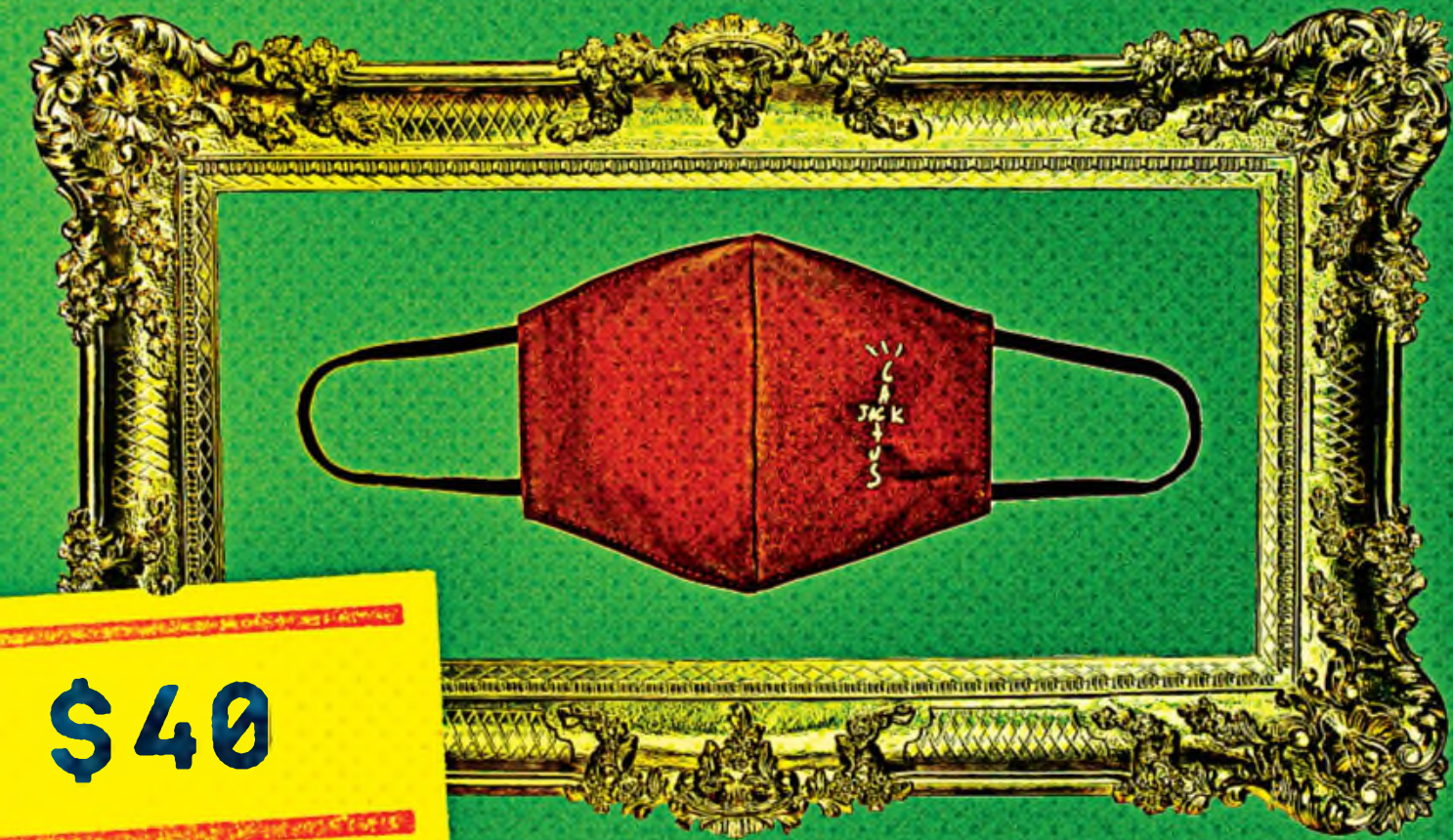




**\$2,204**



**\$235**



**\$40**



**\$79**

**210**

**35**



# STOCKX

## MERCH'S NEW BILLION-DOLLAR PLAYER

How a sneakerhead site created a secondary market for some of music's biggest stars — and how other artists can deal themselves into the game

BY DAN RYS



W

**WHEN THE WEEKND'S** fourth album, *After Hours*, debuted at No. 1 on the Billboard 200 in March, merchandise was at the heart of the

biggest first sales week of 2020 to date. Over half of the total 444,000 album equivalent units — 275,000 — were album sales, according to Nielsen Music/MRC Data, likely at least partly spurred on by merch and ticket bundles. The Weeknd packaged *After Hours* with over 80 different items — hoodies, T-shirts, masks, flasks, playing cards and ashtrays. Many were only available for just 24 hours.

Within a day, however, many of the items were available for sale on secondary merch and apparel reseller StockX, an online platform that allows users to bid on streetwear and accessories to create a sort of stock market appraisal for items that are rare or hard to find. In The Weeknd's case, some *After Hours* merch items reached two and three times their list price.

StockX was founded in 2016 primarily as a marketplace for sneakerheads, offering to verify the authenticity of hard-to-find, pristine-condition kicks that were bought and sold on the platform. But over the past three years, it has started a

rapidly growing trade in artist merchandise, with products from over 20 performers, labels and artist collectives verified for resale and more than 800 individual pieces available from acts including Travis Scott, Kanye West, Beyoncé, Lil Wayne, Kid Cudi and The Rolling Stones.

"We believe we're building the next-generation commerce platform for the next generation of consumers," says Scott Cutler, who took over as CEO in 2019 after holding executive roles at StubHub, eBay and the New York Stock Exchange — perhaps coincidentally, three companies from which StockX takes much of its ethos. "Our platform represents the currency of culture, and now that artists are releasing products, we really see an opportunity to capture that for our users."

"The way I look at it, StockX is becoming the StubHub for artist merch," says the company's head of streetwear, Scotty Newman. "StubHub created a safe, secure way to be able to buy and sell tickets on the aftermarket. I think that's the same concept that I'm looking at for artist merch."

The "limited edition" approach adopted in recent years by artists such as West, Scott and The Weeknd — taking after streetwear brands like Supreme and Jordan with small-quantity drops and one-off capsule collaborations available only during specific time frames or at pop-up locations

— has propelled artist merch to the second-biggest streetwear category in terms of gross sales on the platform. It's now behind only Supreme and ahead of names such as Kith, BAPE, Off-White and Fear of God, up 200% year over year in sales with a share of the market three times larger than it had in mid-2019 — and Scott, the undisputed kingpin of artist merch on StockX, is the No. 2 brand behind Supreme, with all five of the top-selling artist merch items on the site.

The fervor for items like Scott's Astroworld I Love NY crewneck (with a high bid of \$900) or his Astroworld black hat (going for \$220, 775% more than its retail price) led to streetwear brands eyeing a different business model that has worked well for artist merch: limited-availability presales. They put up a shirt for a 48-hour window, say, before taking it down forever — rather than the enforced scarcity (releasing just 100 shirts in a collaboration, for example) that has fueled the streetwear and sneaker marketplaces for years.

Here's how StockX works: Kid A goes to the West show in Miami and buys a piece of tour merch, or logs onto Scott's web store to make a purchase from his capsule collection before a 48-hour window closes. Kid B lives too far from the show, or missed the online sales window, but wants to own some limited-edition merch

from his favorite artist. So Kid B goes to StockX to submit the winning bid. Kid A ships his merch to a StockX authentication center — there are six around the world, four of them in the United States, including Detroit and New Jersey — where the item is certified and deemed to be unused, then sent to Kid B, completing the transaction. StockX says it only lists what it can verify, thus tightly controlling its offerings and promising fans that what they buy is legit.

“What’s fueling the growth? The transformation of artist brands into commodified, traceable and sellable merchandise,” says StockX senior economist Jesse Einhorn. “I think artists have realized that they can put out T-shirts and hoodies and apparel and merchandise just like a brand would and garner the same type of loyalty from customers.”

The rise of the music artist as streetwear brand has helped propel StockX to its strongest growth to date. In July, the company announced it had passed 10 million transactions on the platform — up 50% over the past year — totaling over \$2.5 billion, with May and June the biggest buyer months in its history even as the pandemic cut sharply into retail sales worldwide. A \$110 million round of funding in June 2019 valued the company at \$1 billion, and investors include Eminem, Scooter Braun, Steve Aoki and Mark Wahlberg.

Unsurprisingly, StockX has seen a boost in what could be called pandemic-related products: Puzzle sales are up 582% since lockdowns began in March, and masks are up 282%. In August, the site’s top-selling streetwear item was a Scott Cactus Jack face mask, which sold for \$25 at Scott’s web store — and \$40 at StockX.

Artist merch in general tends to gain value over time on the platform: 85% of the top 100 items in the past year have grown in value at an average of 47% per item (\$55). The highest-priced pieces of merch are from the West-Cudi collaboration Kids See Ghosts — the price of its FREEEE Hoodie Core climbed as high as \$2,204, the most expensive piece of artist merch on the site, while a FREEEE Crewneck Sweatshirt Ghost (\$1,347) appreciated 240% from its price in January. On average, Kids See Ghosts items sell for \$388 — much more than the next-highest-priced artist merch. (The late Pop Smoke, at No. 2, has an average sale price of \$252.)

Artists don’t participate in revenue from resales on the market unless they are the sellers themselves — StockX’s marketplace is anonymous, with its verification process negating the need for sellers to win buyers’ trust. In other words, artists like Scott and West could easily be selling their own merch directly on the site without buyers having any idea. That’s where comparisons to StubHub — which has angered

some managers, musicians and promoters with its resale market that can inflate the price of tickets, cutting out regular fans while providing zero revenue to the artist — begin. While tickets to live events are limited by the venue size itself, some major artists are known for routinely limiting production of certain items — to the chagrin of their merch partners — in order to increase demand, resell the items themselves and then reap the scarcity-boosted profits on the secondary market, sources say.

Jesse Lawrence, founder/CEO of secondary-market seller TicketIQ, says that while the variable pricing of the secondary market rankles fans in the world of ticketing, it can be an effective marketing tool for merch. “Ticketing is so emotional; people get really angry about artists having prices too high, so it’s a tightrope for artists in providing access versus maximizing revenue,” says Lawrence. But in merch, “the higher your price, the more perceived demand there is, and that’s always a good thing for a brand. It just creates more demand for the next one, and buzz — if you’ve got the most expensive shoe, that’s definitely a marketing hook.”

In the past year StockX has introduced two new programs — IPO, or initial product offering, which establishes a mini-market to assess demand for a new item before it goes on sale; and DropX, which allows artists and brands to set retail prices before items go on sale — to enable artists and brands to partner with StockX and sell directly on the marketplace and participate in profits. “There’s no retail price or typical 40% margin like there would be at retail,” says StockX vp consumer marketing Tom Woodger, referencing a New Balance IPO earlier in 2020 for which a shoe the company would normally list at just above \$100 debuted on the market at \$415. “So there’s massive financial upside for whoever we’re working with.”

“The higher your price, the more perceived demand there is, and that’s always a good thing for a brand — if you’ve got the most expensive shoe, that’s definitely a marketing hook.”

—JESSE LAWRENCE, TICKETIQ



From top: StockX executives Einhorn, Cutler and Woodger.

In August, J Balvin and Funko Pop! Rocks became the first to use DropX, when they released an exclusive Balvin figurine with supply limited to 500 units.

Originally listed at \$41, the price has climbed as high as \$79, with an average sale price of \$50 on the platform (an 18% increase on the listed price). The DropX with Balvin — who does not have merch available for resale on the site — represents a way for artists to directly profit off the platform, and was the first of several StockX projects with musicians in the works, including another IPO release with Chinese pop star Jackson Wang on Sept. 8.

Balvin’s manager Fabio Acosta — a devoted sneakerhead who discovered StockX while digging for kicks — describes the site as similar to a high-end boutique. “The people that are looking for items on StockX know that they’re going to pay extra because maybe it’s exclusive or hard to find,” he says. “I think the right way to work with them is to have exclusive pieces that you can sell just through them. The artist can keep selling his regular merch through his website, on tour or through the channels they normally do. But through StockX you can put exclusive pieces with better quality.”

Programs like DropX and IPO signal the company’s desire to expand beyond the domestic sneaker market, using apparel, accessories and collectibles to flex its muscles internationally and build enough business to add verification centers in new territories beyond London and the Netherlands. Artist merch is a big part of that growth plan.

StockX may have built a billion-dollar business around sneakers, but music is now a company “pillar,” according to Woodger, one it plans to grow alongside fashion and sports. He says the company will grow its platform for artists. “Whether that’s an artist coming to us and saying they want to get something to market, or whether it’s us being able to work with an artist in order to create things to put in front of our audience,” says Woodger, “you’ll only see more of that as we go on.”

**HEAD TO BILLBOARD PRO** to read more about how the merch table has gone online in our latest **Deep Dive: “Maximizing Merch,”** with stories on the top executives in the business, the pandemic’s impact on sales, Shopify’s popularity with artists, e-commerce tips and the fight against counterfeiting.

# ORDERING IN

## FROM PUZZLES TO SWEATPANTS TO FRAGRANCE, ARTISTS ARE MAXIMIZING ONLINE MERCH SALES FOR FANS SHUT IN BY THE PANDEMIC

BY TATIANA CIRISANO

**B**rowsing the more than 275 artist storefronts at online retailer Hello Merch is like visiting a music merchandise wonderland: Diet Cig is selling branded playing cards, Tori Amos has turned T-shirts into handmade face masks, and Low Cut Connie is offering an all-natural fragrance. The choices haven't always been as wide-ranging. Prior to the pandemic, merch was "second, third or fourth on artists' minds," says Mike Lentz, who handles artist relations for Hello Merch.

A T-shirt will never replace a concert, but with touring revenue off the table for the immediate future, artists have shifted their priorities, and merch allows them to connect with the same passionate fans they would see at shows. Selling with e-commerce also has significant advantages: Items too complicated or expensive to schlep on the road are now viable, and artists can

take advantage of presales to avoid a surplus or shortage.

So while concert revenue plummeted in the second quarter of 2020, Hello Merch's monthly average total sales nearly doubled from the first quarter. "The artists can't tour, so they push merch more. People are stuck at home, so they buy more," says Lentz. "It's kind of a perfect storm."

And some artists and managers have figured out how to mine that combination to maximize returns.

### CATERING TO THE QUARANTINED

Ryan Matteson, the founder/president of management firm 10 Atoms, says that artists on his roster — including Black Pumas, Bully, Japanese Breakfast and Whitney — have seen a 50% uptick across the board from pre-pandemic sales, and make anywhere from \$1,500 to \$150,000 a month. That's largely because they sell precisely what fans want right now. Black Pumas

have done well with new items (many of which are sold in presales) that cater to fans stuck at home, like branded blankets, sweatpants and stainless steel pint cups. "It has given us the opportunity to explore things that we normally wouldn't," says Matteson.

Other artists have created merch with direct ties to the pandemic. Nick Cave commemorated his "Idiot Prayer" solo livestream in July with a print of him performing in London's empty Alexandra Palace and T-shirts that read "I Was Not There." The members of Los Angeles pop group Sure Sure used a similar strategy in April with a T-shirt and autographed poster displaying a map of their band house to promote their livestreamed Home Home Tour, in which they played such "venues" as their kitchen and laundry room. According to Sure Sure's manager, Red Light Management chief strategy officer and executive vp Bruce Flohr, the poster generated around \$3,000 in revenue and the T-shirt \$6,000 during the six-day event. "Artists that truly have a personality — and that personality can be translated onto hard goods — that's where the real win is," says Flohr.

Other artists are using new merch to reinvigorate old music. Kacey Musgraves' "Lonely Weekend" — a track on her 2018 album, *Golden Hour*, about a few days of solitude — took on new meaning amid the pandemic, so the singer worked with her management team at Sandbox Entertainment to offer a "Lonely Weekend" self-care package that included a tie-dye kit, bath bomb, socks and puzzle for \$99.99.

### BUNDLING UP

Artists are proving that ticket-merch bundling works just as well with virtual events. For the first of three "Cosmic Stream" performances that Angel Olsen gave this summer, she offered two bundling upgrades for the \$15 ticket: a download of the June 18 performance (in which she focused on songs from her 2012 debut album, *Half Way Home*) for \$25, or the download plus a limited-edition colored vinyl version of the album for \$45. "The idea for Angel was, 'You own the master to your first record, let's offer something special,'" says Olsen's manager, Little Operation founder Christian Stavros.

It worked. While Stavros declines to discuss dollar figures because a portion of the proceeds went to the YWCA in Asheville, N.C., a source with knowledge of the livestream says Olsen sold over 650 top-tier tickets — result-

ing in revenue of more than \$30,000. Fans could also buy merch during the shows through Olsen's partnership with the streaming platform Noonchorus, founded by brothers Andrew and Alex Jensen after the start of the pandemic. Noonchorus embeds artists' merch sites directly onto a livestream webpage, allowing fans to add items to a cart and check out without having to exit the performance. The embed option makes Noonchorus a favorite of Matteson's clients, too: "A click is [saying,] 'I'll do it later,'" he says. "But if you scroll and you see [the merch store], the return is much greater." Artists keep 100% of the revenue from tickets and merch sold. Noonchorus earns revenue through a service fee (which is 20% to 25% of the ticket price).

### FEEDING FAN DEMAND

Adam Weiner, the frontman of the Philadelphia rock band Low Cut Connie, has turned his Tough Cookies livestream series into a successful merch brand of its own, partly by letting viewers in on the decision-making.

Held every Thursday and Saturday from his Philadelphia apartment, Weiner's one-hour livestreams are a mix of performance, group therapy and talk show. The series, which debuted in March, is dedicated to all of the "tough cookies" coping with the pandemic and averages 4,000 viewers per episode. "We laugh together; we cry together," says Weiner.

He had the idea after a fan who made jewelry sent him a custom Tough Cookies-branded metal bracelet. Weiner asked her to make 50. He sold 200 the first night. "I was completely blown away," he says. The \$25 bracelet is now a mainstay at Low Cut Connie's Hello Merch online shop.

When fans next expressed interest in the fragrance that Weiner sprays onto the camera as a recurring bit — urging viewers to imagine "the smell of hope" — the singer worked with Canadian manufacturer Les Lares to create a \$40 unisex scent titled after Low Cut Connie's upcoming album, *Private Lives* (out Oct. 13). Another fan favorite? "I sweat so much during the show, and I always say, 'I'm schvitzing, but I'm schvitzing for you,'" says Weiner. "People were asking, 'Can you do a shirt that says that?'" It's now available for \$25.

These items and others have helped Weiner bring in an average of \$3,000 a month — over 30 times the merch revenue he had last year. Some of which is especially impressive for an act that's off the road. **B**



Olsen gave three "Cosmic Stream" performances on Noonchorus this summer.



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**"...hit one out of the park ..."**  
– Mike Mihalas, KOR Radio (UK)

*"Angel From Montgomery' has been covered dozens of times, but few have done it as much justice as Raveis Kole. They build the song from its origins into Celtic Americana, and further into a modern day canticle, the employment of finger-picking guitar, mandolin, banjo, and accordion laying the*

***perfect foundation for Laurie's soaring vocals."***

**— JD Nash, American Blues Scene**



Produced by Laurie Raveis, Dennis Kole & Jeff Silverman

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WINNING POET, J. IVY



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CHSA 5261

'There are dozens of versions of Respighi's 'Roman Trilogy' available, but I've heard none better than this. The orchestral playing is magnificent, and its joy and exuberance are a tonic.'  
BBC Music magazine



CHAN 20128

'This recording embodies a brilliant idea brilliantly carried out'  
Recording of the Month -  
BBC Music magazine



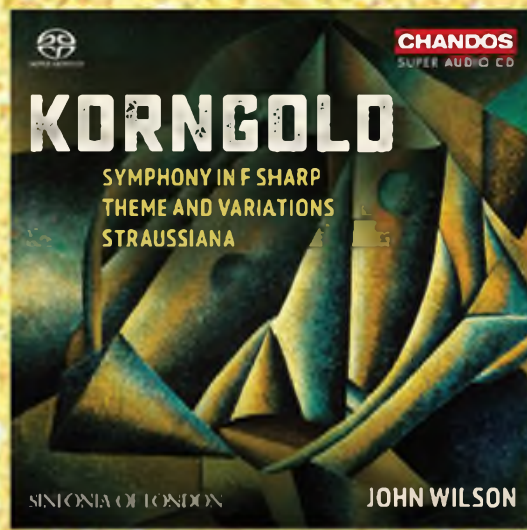
CHAN 20139

'a splendid introduction to these three pioneering female composers ... sumptuously recorded ... a taut and vivid interpretation' —Gramophone



CHSA 5258(2)

'The playing is excellent...vocally, the set is strong.. the recording itself sounds sumptuous' — Gramophone magazine



CHSA 5220

'At long last, Korngold's Symphony in F sharp has the recording it deserves'  
Orchestral Recording of the Year  
BBC Music Magazine



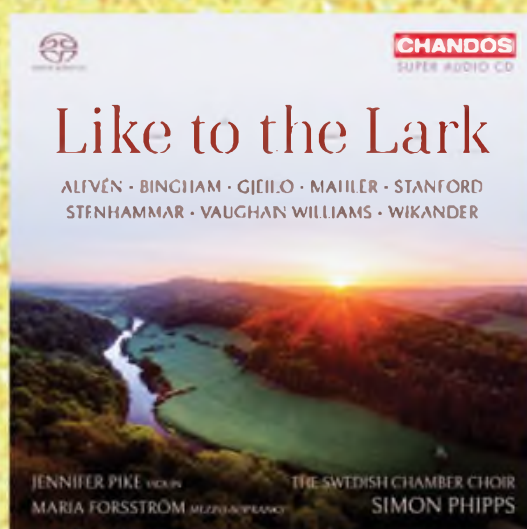
CHAN 20153

'Alder is in glorious voice, her soprano fresh and untethered; Her high notes gleam, and her words are direct and communicative, ... a disc you will want to play again right away.' - The Guardian



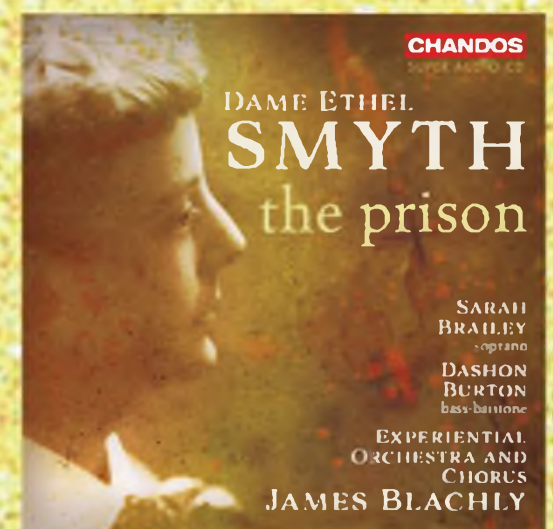
CHAN20170

'There are flashes of Debussy, Bartók and Stravinsky, and hints of klezmer music, but the end result is a world of inventiveness and surprises'  
- wmf.com



CHSA 5255

'Listening to Simon Phipps's immaculately accomplished Swedish Chamber Choir is rather like sinking into a warm bath bubbling over with your favourite scented lotions... refreshing repertoire with refined choral bliss.' — BBC Music magazine



CHSA 5279

'James Blachly catches the music's sweeping, sonorous energy. Sarah Brailey's soprano radiates assurance, and Dashon Burton is outstanding as the pensive Prisoner.' — The Guardian

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World Music Album  
LET THE RHYTHM LEAD

American Roots Performance & American Roots Song

“LOVE IS LOVE”

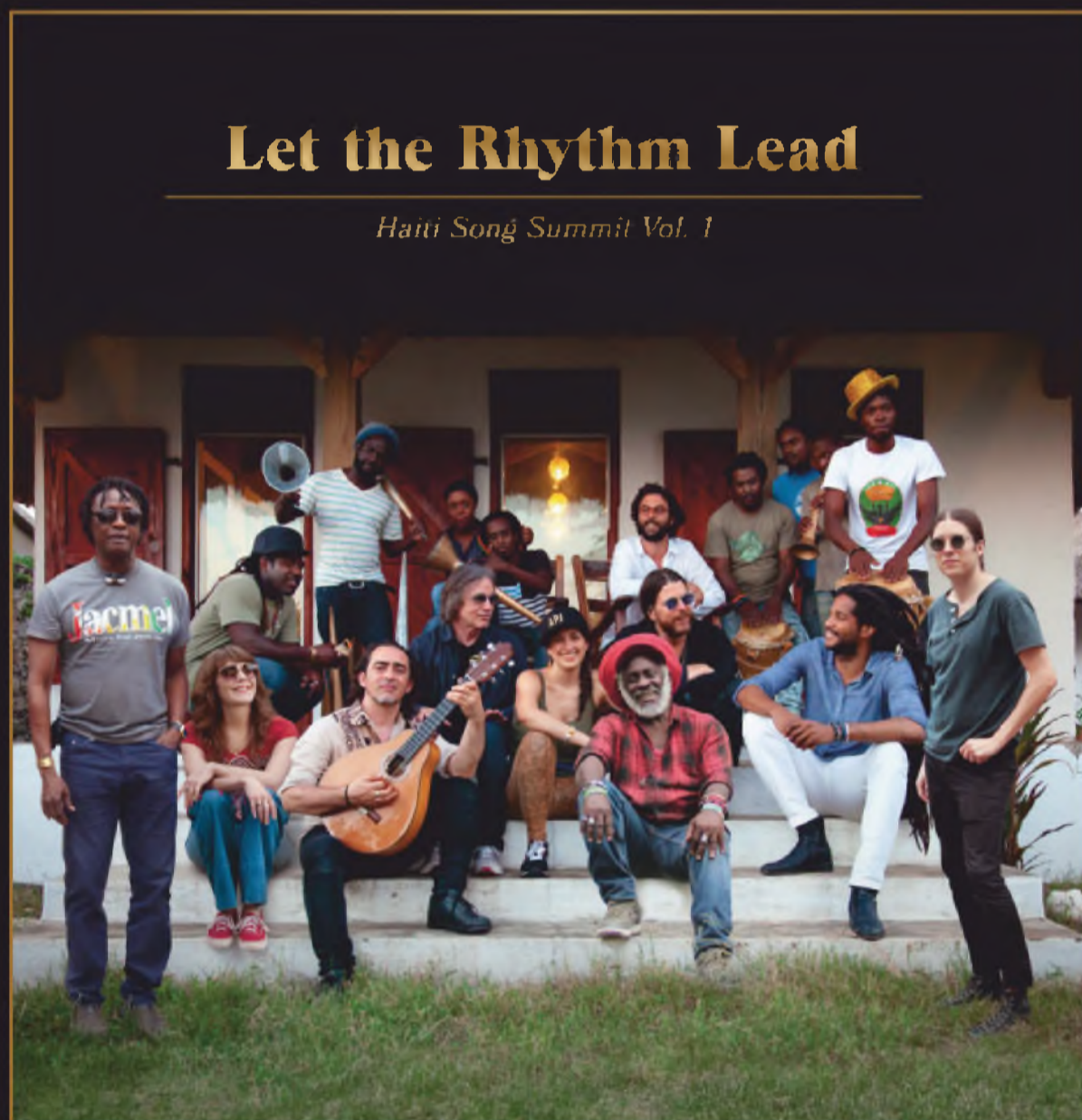
Jackson Browne  
Artists For Peace and Justice

“UNDER THE SUPERMOON”

Jenny Lewis & Habib Koité  
Artists For Peace and Justice

*“Love Is Love” is a mellow but moving tune, with Browne’s guitar tumbling over soft percussion. The video boasts footage of daily life from around Haiti, which complement Browne’s lyrics, like, “Raising up the future from the rubble of the past,” and, “Here they say ‘l’espwa fe viv,’ ‘hope makes life.’”*

**- ROLLING STONE**



*“‘Under The Supermoon,’ [is] a delicate guitar ballad that tenderly recalls election night in 2016... [it] features stunning vocals from Malian musician Habib Koité, who harmonizes along as Lewis remembers how that night: ‘The whole world thinks we’re insane.’”*

**-NYLON**

Featuring

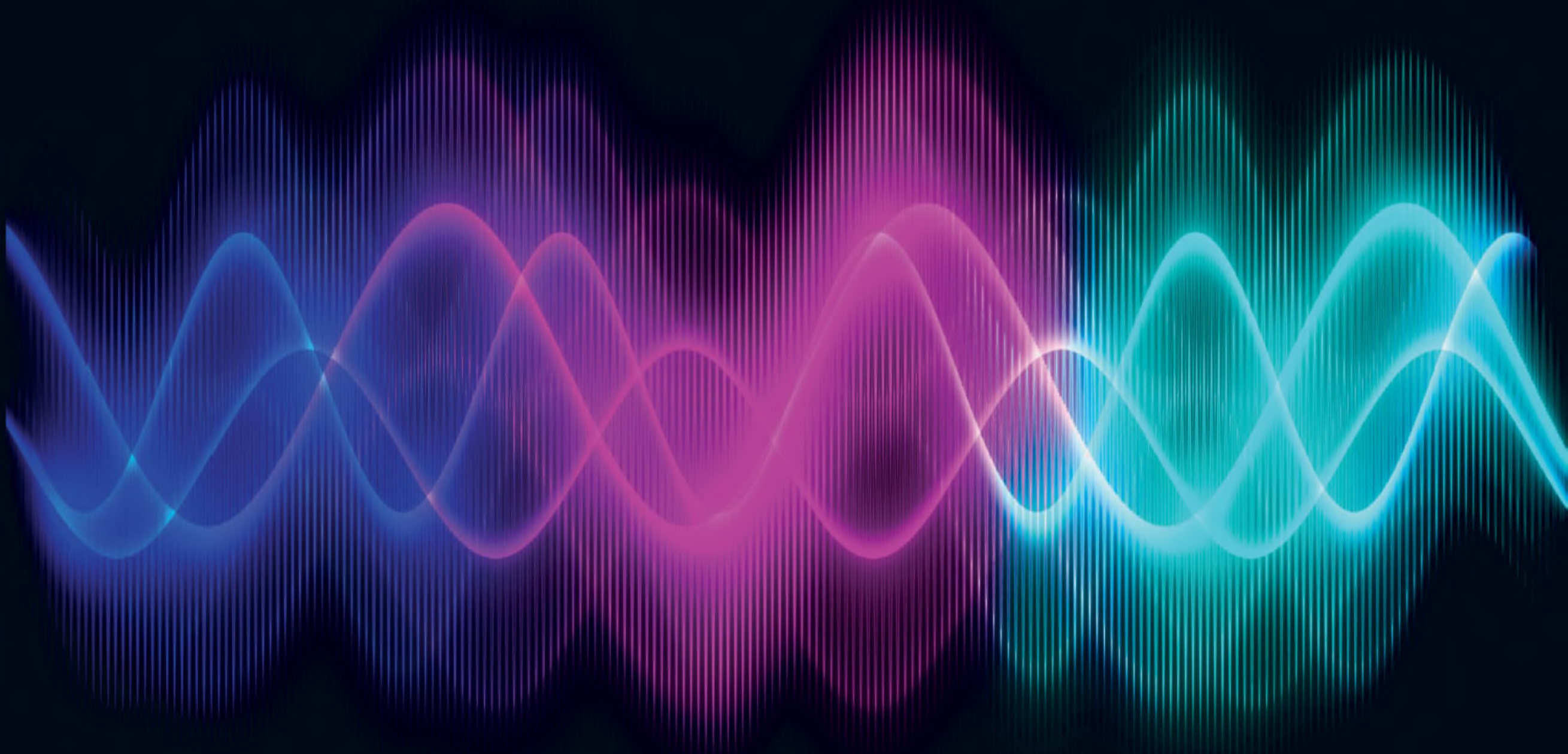
Jackson Browne, Jonathan Wilson, Jenny Lewis, Paul Beaubrun,  
Jonathan Russell, Habib Koité, Raúl Rodríguez & Lakou Mizik

Hailing from four different countries, interweaving North American Indie Rock with beats and percussion of Haitian Vodou, Spanish and Malian guitar, Tres Flamenco, with songs in English, Creole, Khassonké, Manding and Spanish.

Proceeds benefit Artists For Peace and Justice in support of the Academy for Peace and Justice and the Artists Institute of Jacmel, Haiti.

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EXPERIENCE  
LIVE



LUIS ENRIQUE  
ROBERTO SUEIRO      GLENN MONROIG  
DIRIGE CUCCO PEÑA

"A BIG, BRASH AND BOLD SWINGING SOUND... ENERGETIC TO ITS  
VERY CORE. OUTRIGHT JOYOUS."  
- SKOPE

"THIS IS HIGH LEVEL, BIG BAND JAZZ MUSIC – TRULY AS AUTHENTIC AS THEY COME...  
AN UNPARALLELED SHOW OF SKILL IN THIS GENRE."  
- THE ARC OF MUSIC

"PUERTO RICO HAS PLENTY OF TALENT IN DIFFERENT GENRES.  
"LAS VEGAS EXPERIENCE" WAS AN EVENT OF HEIGHT AND  
MUSICAL CLASS THAT ESTABLISHED THAT THE ISLAND  
HAS MUSICIANS OF HIGH CALIBER BEYOND THE URBAN GENRE."  
- AKISTOL.COM

"MOST HIGHLY RECOMMENDED  
WITH AN "EQ" SCORE OF 4.99."  
- CONTEMPORARY FUSION REVIEWS

"... CHEERS AND STANDING OVATIONS."  
- COFFEE WITH SALT

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### Henrique Andrade, Engineer

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Important information about the educational debt, earnings, and completion rates of students who attended this school can be found at: [lafilm.edu/disclosures](http://lafilm.edu/disclosures).

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Maluma



## Cardi B, Megan Thee Stallion, Maluma Lead First Global Charts

**C**ARDI B'S "WAP," FEATURING Megan Thee Stallion, and Maluma's "Hawái" top the inaugural Billboard Global 200 and Billboard Global Excl. U.S. charts, respectively.

The two charts — the Billboard Global 200 includes worldwide data, and the Billboard Global Excl. U.S. comprises all territories except the United States — rank songs based on streaming and sales activity culled from over 200 territories. (They are both viewable on [billboard.com](http://billboard.com).) Chart rankings are based on a weighted formula incorporating official-only streams on both subscription and ad-supported tiers of audio and video music services, as well as download sales from full-service digital music retailers from around the world.

"WAP" rules the initial Billboard Global 200 with 100.9 million global streams and 23,000 global downloads sold in the week ending Sept. 10, according to Nielsen Music/MRC Data.

Maluma's all-Spanish-language "Hawái" dominates the first Billboard Global Excl. U.S. chart (see the full list at [billboard.com/charts/billboard-global-excl-us](http://billboard.com/charts/billboard-global-excl-us)) on the strength of 85.3 million streams and 1,000 sold in territories outside the United States. "I am so happy to hear the news that I am No. 1," says the Colombian-born star. "To be a Latino and top a global chart singing in Spanish is something I am very proud of. From Colombia to the world." —GARY TRUST

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
-	-	1	<b>#1</b> WAP	Cardi B Featuring Megan Thee Stallion	1	1
-	-	2	DYNAMITE	BTS	2	1
-	-	3	MOOD	24kGoldn Featuring iann dior	3	1
-	-	4	HAWAI	Maluma	4	1
-	-	5	LAUGH NOW CRY LATER	Drake Featuring Lil Durk	5	1
-	-	6	SAVAGE LOVE (LAXED - SIREN BEAT)	Jawsh 685 x Jason Derulo	6	1
-	-	7	BLINDING LIGHTS	The Weeknd	7	1
-	-	8	ICE CREAM	BLACKPINK X Selena Gomez	8	1
-	-	9	ROCKSTAR	DaBaby Featuring Roddy Ricch	9	1
-	-	10	WATERMELON SUGAR	Harry Styles	10	1

THEO WARGOGETTY IMAGES

BILLBOARD GLOBAL 200 RANKS THE TOP SONGS BASED ON STREAMING AND SALES ACTIVITY FROM MORE THAN 200 TERRITORIES AROUND THE WORLD. SUBSCRIPTION AND AD-SUPPORTED TIER OF LEADING AUDIO AND VIDEO MUSIC SERVICES, PLUS DOWNLOAD SALES FROM TOP MUSIC RETAILERS ACROSS THE GLOBE. SEE CHARTS. LEARN MORE AT [BILLBOARD.COM/BIZ](http://BILLBOARD.COM/BIZ) FOR COMPLETE RULES AND EXPLANATIONS. © 2020 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC/MRC DATA, INC. ALL RIGHTS RESERVED.



# BILLBOARD GLOBAL 200

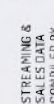
billboard

SEP.  
19  
2020

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
-	-	11	<b>POPSTAR</b>	DJ Khaled Featuring Drake	11	1
-	-	12	<b>FOR THE NIGHT</b>	Pop Smoke Feat. Lil Baby & DaBaby	12	1
-	-	13	<b>RELACION</b>	Sech, ROSALIA, Daddy Yankee, J Balvin & Farruko	13	1
-	-	14	<b>ROSES</b>	SAINT JHN	14	1
-	-	15	<b>MOOD SWINGS</b>	Pop Smoke Featuring Lil Tjay	15	1
-	-	16	<b>CAMELO</b>	Ozuna	16	1
-	-	17	<b>WHATS POPPIN</b>	Jack Harlow Feat. DaBaby, Tory Lanez & Lil Wayne	17	1
-	-	18	<b>DANCE MONKEY</b>	Tones And I	18	1
-	-	19	<b>HEAD &amp; HEART</b>	Joel Corry X MNEK	19	1
-	-	20	<b>HEATHER</b>	Conan Gray	20	1
-	-	21	<b>BREAKING ME</b>	Topic & A7S	21	1
-	-	22	<b>RAIN ON ME</b>	Lady Gaga & Ariana Grande	22	1
-	-	23	<b>MIDNIGHT SKY</b>	Miley Cyrus	23	1
-	-	24	<b>LEMONADE</b>	Internet Money & Gunna Feat. Don Toliver & NAV	24	1
-	-	25	<b>AY, DIOS MIO!</b>	Karol G	25	1
-	-	26	<b>GO CRAZY</b>	Chris Brown & Young Thug	26	1
-	-	27	<b>COME &amp; GO</b>	Juice WRLD x Marshmello	27	1
-	-	28	<b>TATTOO</b>	Rauw Alejandro x Camilo	28	1
-	-	29	<b>LA JEEPETA</b>	Nio Garcia x Anuel AA x Myke Towers x Brray x Juanka	29	1
-	-	30	<b>YOU BROKE ME FIRST.</b>	Tate McRae	30	1
-	-	31	<b>UN DIA (ONE DAY)</b>	J Balvin, Dua Lipa, Bad Bunny & Tainy	31	1
-	-	32	<b>SOMEONE YOU LOVED</b>	Lewis Capaldi	32	1
-	-	33	<b>HOW YOU LIKE THAT</b>	BLACKPINK	33	1
-	-	34	<b>BEFORE YOU GO</b>	Lewis Capaldi	34	1
-	-	35	<b>KINGS &amp; QUEENS</b>	Ava Max	35	1
-	-	36	<b>HIT DIFFERENT</b>	SZA Featuring Ty Dolla \$ign	36	1
-	-	37	<b>DON'T START NOW</b>	Dua Lipa	37	1
-	-	38	<b>GREECE</b>	DJ Khaled Featuring Drake	38	1
-	-	39	<b>LIFE IS GOOD</b>	Future Featuring Drake	39	1
-	-	40	<b>THE WOO</b>	Pop Smoke Featuring 50 Cent & Roddy Ricch	40	1
-	-	41	<b>LA CURIOSIDAD</b>	Jay Wheeler	41	1
-	-	42	<b>TAP IN</b>	Saweezie	42	1
-	-	43	<b>DEATH BED</b>	Powfu Featuring beabadoobee	43	1
-	-	44	<b>TAKE YOU DANCING</b>	Jason Derulo	44	1
-	-	45	<b>JERUSALEMA</b>	Master KG Feat. Burna Boy & Nomcebo Zikode	45	1
-	-	46	<b>AGUA</b>	Tainy x J Balvin	46	1
-	-	47	<b>BREAK MY HEART</b>	Dua Lipa	47	1
-	-	48	<b>WISHING WELL</b>	Juice WRLD	48	1
-	-	49	<b>SMILE</b>	Juice WRLD & The Weeknd	49	1
-	-	50	<b>SAY SO</b>	Doja Cat Featuring Nicki Minaj	50	1
-	-	51	<b>CIRCLES</b>	Post Malone	51	1
-	-	52	<b>SAVAGE</b>	Megan Thee Stallion Featuring Beyonce	52	1
-	-	53	<b>BE LIKE THAT</b>	Kane Brown With Swae Lee & Khalid	53	1
-	-	54	<b>MY EX'S BEST FRIEND</b>	Machine Gun Kelly X blackbear	54	1
-	-	55	<b>BAD GUY</b>	Billie Eilish	55	1
-	-	56	<b>ILY</b>	surf mesa Featuring Emilee	56	1
-	-	57	<b>DJADJA (REMIX)</b>	Aya Nakamura Feat. Maluma	57	1
-	-	58	<b>BABY SHARK</b>	Pinkfong	58	1

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
-	-	59	<b>SUNFLOWER</b>	Post Malone & Swae Lee	59	1
-	-	60	<b>STUCK WITH U</b>	Ariana Grande & Justin Bieber	60	1
-	-	61	<b>PERFECT</b>	Ed Sheeran	61	1
-	-	62	<b>BLUEBERRY FAYGO</b>	Lil Mosey	62	1
-	-	63	<b>RAGS2RICHES</b>	Rod Wave Featuring ATR Son Son	63	1
-	-	64	<b>LITHUANIA</b>	Big Sean Featuring Travis Scott	64	1
-	-	65	<b>MAMACITA</b>	Black Eyed Peas, Ozuna + J.Rey Soul	65	1
-	-	66	<b>DIOR</b>	Pop Smoke	66	1
-	-	67	<b>OVER NOW</b>	Calvin Harris X The Weeknd	67	1
-	-	68	<b>WOLVES</b>	Big Sean Featuring Post Malone	68	1
-	-	69	<b>PARTY GIRL</b>	StaySolidRocky	69	1
-	-	70	<b>THE BOX</b>	Roddy Ricch	70	1
-	-	71	<b>ADORE YOU</b>	Harry Styles	71	1
-	-	72	<b>SENRITA</b>	Shawn Mendes & Camila Cabello	72	1
-	-	73	<b>TOOSIE SLIDE</b>	Drake	73	1
-	-	74	<b>MEMORIES</b>	Maroon 5	74	1
-	-	75	<b>OLD TOWN ROAD</b>	Lil Nas X Feat. Billy Ray Cyrus	75	1
-	-	76	<b>INTENTIONS</b>	Justin Bieber Featuring Quavo	76	1
-	-	77	<b>CARDIGAN</b>	Taylor Swift	77	1
-	-	78	<b>I HOPE</b>	Gabby Barrett	78	1
-	-	79	<b>PORFA</b>	Feid, J Balvin, Maluma, Nicky Jam, Sech & Justin Quiles	79	1
-	-	80	<b>YORU NI KAKERU</b>	YOASOBI	80	1
-	-	81	<b>SHALLOW</b>	Lady Gaga & Bradley Cooper	81	1
-	-	82	<b>BELIEVER</b>	Imagine Dragons	82	1
-	-	83	<b>IN YOUR EYES</b>	The Weeknd	83	1
-	-	84	<b>BE KIND</b>	Marshmello & Halsey	84	1
-	-	85	<b>STILL DON'T KNOW MY NAME</b>	Labrinth	85	1
-	-	86	<b>SHAPE OF YOU</b>	Ed Sheeran	86	1
-	-	87	<b>RIDE IT.</b>	Regard	87	1
-	-	88	<b>MI CUARTO</b>	Jerry Di	88	1
-	-	89	<b>LETS LINK</b>	WhoHeem	89	1
-	-	90	<b>24</b>	Money Man Featuring Lil Baby	90	1
-	-	91	<b>HIGHEST IN THE ROOM</b>	Travis Scott	91	1
-	-	92	<b>TUTU</b>	6ix9ine	92	1
-	-	93	<b>WE PAID</b>	Lil Baby & 42 Dugg	93	1
-	-	94	<b>FALLING</b>	Trevor Daniel	94	1
-	-	95	<b>MY FUTURE</b>	Billie Eilish	95	1
-	-	96	<b>SICKO MODE</b>	Travis Scott	96	1
-	-	97	<b>ELECTRIC LOVE</b>	BORNS	97	1
-	-	98	<b>ELEGI</b>	Lenny Tavarez X Rauw Alejandro X Dalex X Dimelo Flow	98	1
-	-	99	<b>THE VOICE</b>	Lil Durk	99	1
-	-	100	<b>MAMICHULA</b>	Trueno & Nicki Nicole Feat. Taiu, Bizarrap & Tatool	100	1
-	-	101	<b>DEL MAR</b>	Ozuna, Doja Cat & Sia	101	1
-	-	102	<b>SUNDAY BEST</b>	Surfaces	102	1
-	-	103	<b>LOVELY</b>	Billie Eilish & Khalid	103	1
-	-	104	<b>IF THE WORLD WAS ENDING</b>	JP Saxe Feat. Julia Michaels	104	1
-	-	105	<b>LUCID DREAMS</b>	Juice WRLD	105	1
-	-	106	<b>I DON'T CARE</b>	Ed Sheeran & Justin Bieber	106	1

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30

TATE McRAE  
"You Broke Me First"

As the song from the Calgary, Alberta-born singer-songwriter rises 87-85 on the Billboard Hot 100, where it's her first appearance, it ranks at No. 30 on the Billboard Global 200 with 25.9 million streams and 3,000 downloads sold worldwide in the week ending Sept. 10. The track concurrently becomes McRae's first top 40 hit on the streaming-, sales- and airplay-based Billboard Canadian Hot 100, jumping 51-32.



131

QUEEN  
"Bohemian Rhapsody"

The classic claims the most seniority on the Billboard Global 200, as it first appeared on the Hot 100 in 1976. It peaked at No. 2 on the Hot 100 in 1992, boosted by its inclusion in the film *Wayne's World*, then returned to the top 40 in 2018 thanks to the Academy Award-winning Queen biopic, *Bohemian Rhapsody*. Its continued appeal is reflected on the new global chart as it sports 10.5 million streams and 2,000 sold. The song is an outlier on the list, as 162 of the chart's titles, or 81%, were released in 2019-20. —G.T.

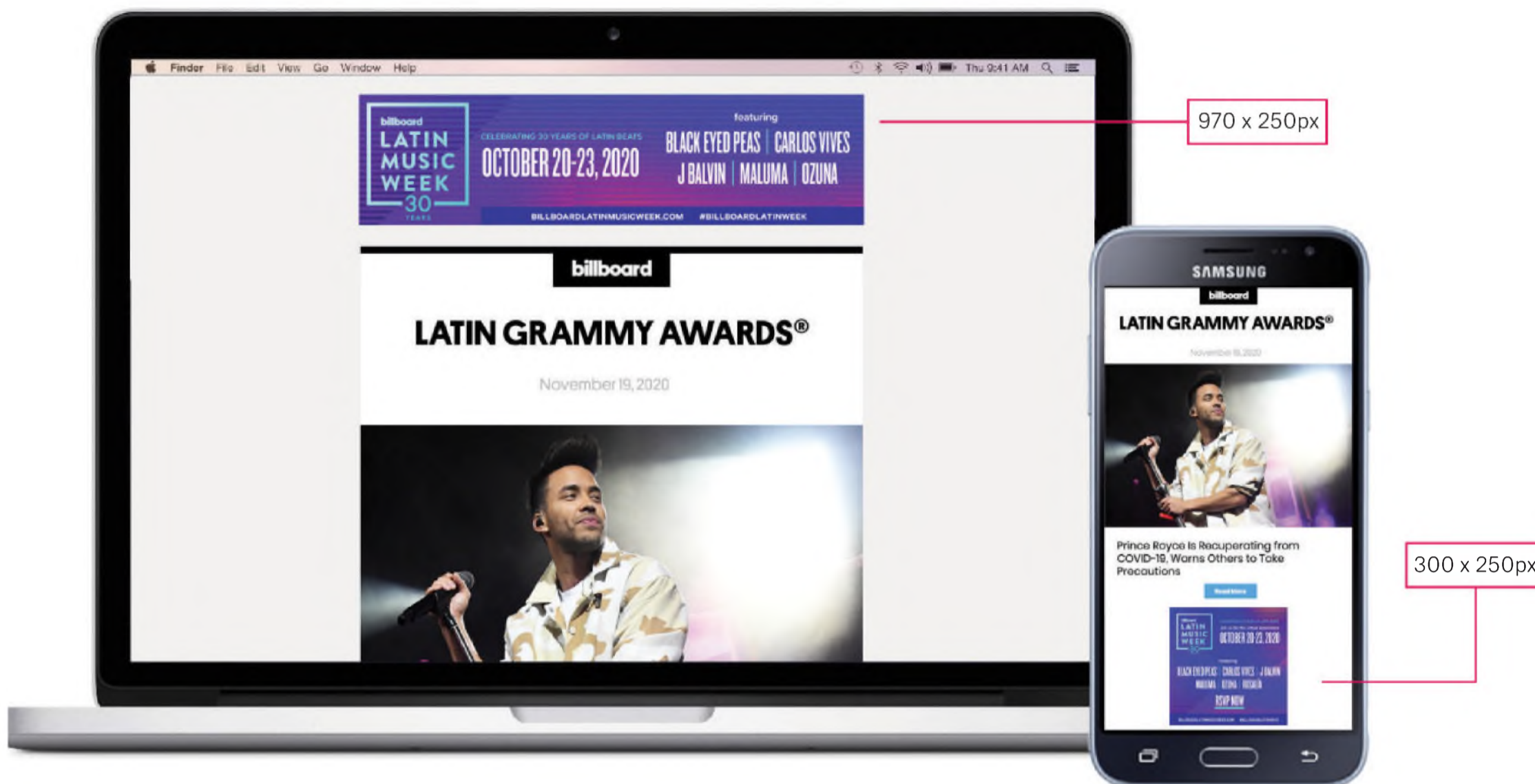
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STREAMING & SALES DATA COMPILED BY

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
-	-	107	<b>GOT IT ON ME</b>	Pop Smoke	107	1
-	-	108	<b>GOOSEBUMPS</b>	Travis Scott	108	1
-	-	109	<b>TUSA</b>	Karol G & Nicki Minaj	109	1
-	-	110	<b>KANDEN</b>	Kenshi Yonezu	110	1
-	-	111	<b>GOOBA</b>	6ix9ine	111	1
-	-	112	<b>7 SUMMERS</b>	Morgan Wallen	112	1
-	-	113	<b>NO GUIDANCE</b>	Chris Brown Featuring Drake	113	1
-	-	114	<b>THE 1</b>	Taylor Swift	114	1
-	-	115	<b>BANDE ORGANISEE</b>	Jul, SCH, Naps, Kofs, Elams, Solda, Houari & Soso Maness	115	1
-	-	116	<b>EVERYTHING I WANTED</b>	Billie Eilish	116	1
-	-	117	<b>PHYSICAL</b>	Dua Lipa	117	1
-	-	118	<b>MARTIN &amp; GINA</b>	Polo G	118	1
-	-	119	<b>NOBODY'S LOVE</b>	Maroon 5	119	1
-	-	120	<b>DEEP REVERENCE</b>	Big Sean Feat. Nipsey Hussle	120	1
-	-	121	<b>AYER ME LLAMO MI EX</b>	KHEA Feat. Lenny Santos	121	1
-	-	122	<b>SECRETS</b>	Regard & RAYE	122	1
-	-	123	<b>ROBBERY</b>	Juice WRLD	123	1
-	-	124	<b>NOT SHY</b>	iTZY	124	1
-	-	125	<b>STUNNIN</b>	Curtis Waters Featuring Harm Franklin	125	1
-	-	126	<b>TKN</b>	ROSALIA & Travis Scott	126	1
-	-	127	<b>SUPALONELY</b>	BENEE Featuring Gus Dapperton	127	1
-	-	128	<b>HELLO</b>	Pop Smoke Featuring A Boogie Wit da Hoodie	128	1
-	-	129	<b>GIRLS IN THE HOOD</b>	Megan Thee Stallion	129	1
-	-	130	<b>DESPACITO</b>	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	130	1
-	-	131	<b>BOHEMIAN RHAPSODY</b>	Queen	131	1
-	-	132	<b>OH JULIANA</b>	Niack	132	1
-	-	133	<b>EXILE</b>	Taylor Swift Featuring Bon Iver	133	1
-	-	134	<b>GUNJOU</b>	YOASOBI	134	1
-	-	135	<b>DO IT</b>	Chloe X Halle	135	1
-	-	136	<b>MAD AT DISNEY</b>	Salem Ilese	136	1
-	-	137	<b>NAKED HEART</b>	Aimyon	137	1
-	-	138	<b>GIRLS LIKE YOU</b>	Maroon 5 Featuring Cardi B	138	1
-	-	139	<b>THE BONES</b>	Maren Morris	139	1
-	-	140	<b>ONE OF THEM GIRLS</b>	Lee Brice	140	1
-	-	141	<b>CLOSER</b>	The Chainsmokers Featuring Halsey	141	1
-	-	142	<b>GODZILLA</b>	Eminem Featuring Juice WRLD	142	1
-	-	143	<b>ALL OF ME</b>	John Legend	143	1
-	-	144	<b>SOME SAY</b>	NEA	144	1
-	-	145	<b>LEAN</b>	Super Yei Feat. Towy X Osquel X Beltito, Saammy & Falsetto	145	1
-	-	146	<b>CHICAGO FREESTYLE</b>	Drake Featuring Giveon	146	1
-	-	147	<b>ROXANNE</b>	Arizona Zervas	147	1
-	-	148	<b>WHY WOULD I STOP?</b>	Big Sean	148	1
-	-	149	<b>FUCKST MICH NUR AB</b>	Bonez MC	149	1
-	-	150	<b>DON'T STOP BELIEVIN'</b>	Journey	150	1
-	-	151	<b>WITHOUT ME</b>	Halsey	151	1
-	-	152	<b>DOLLAZ ON MY HEAD</b>	Gunna Feat. Young Thug	152	1
-	-	153	<b>YO PERREO SOLA</b>	Bad Bunny	153	1

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
-	-	154	<b>HEARTLESS</b>	Diplo Presents Thomas Wesley Feat. Morgan Wallen	154	1
-	-	155	<b>BLASTOFF</b>	Internet Money Feat. Juice WRLD & Trippie Redd	155	1
-	-	156	<b>ROCKSTAR</b>	Post Malone Featuring 21 Savage	156	1
-	-	157	<b>DREAM GIRL</b>	Ir-Sais x Rauw Alejandro	157	1
-	-	158	<b>SAY YOU WON'T LET GO</b>	James Arthur	158	1
-	-	159	<b>SIGUES CON EL</b>	Arcangel x Sech	159	1
-	-	160	<b>BODY LANGUAGE</b>	Big Sean Feat. Ty Dolla Sign & Jhene Aiko	160	1
-	-	161	<b>7 RINGS</b>	Ariana Grande	161	1
-	-	162	<b>DIE FROM A BROKEN HEART</b>	Maddie & Tae	162	1
-	-	163	<b>FALLING</b>	Harry Styles	163	1
-	-	164	<b>HAPPIER</b>	Marshmello & Bastille	164	1
-	-	165	<b>ADMV</b>	Maluma	165	1
-	-	166	<b>AZUL</b>	J Balvin	166	1
-	-	167	<b>CHASIN' YOU</b>	Morgan Wallen	167	1
-	-	168	<b>DESPEINADA</b>	Ozuna x Camilo	168	1
-	-	169	<b>PARCE</b>	Maluma Feat. Lenny Tavarez & Justin Quiles	169	1
-	-	170	<b>HOTEL CALIFORNIA</b>	Eagles	170	1
-	-	171	<b>WHAT YOU KNOW BOUT LOVE</b>	Pop Smoke	171	1
-	-	172	<b>SOMETHING JUST LIKE THIS</b>	The Chainsmokers & Coldplay	172	1
-	-	173	<b>RITMO (BAD BOYS FOR LIFE)</b>	Black Eyed Peas X J Balvin	173	1
-	-	174	<b>TICK TOCK</b>	Clean Bandit & Mabel Feat. 24kGoldn	174	1
-	-	175	<b>THUNDER</b>	Imagine Dragons	175	1
-	-	176	<b>HOT GIRL BUMMER</b>	blackbear	176	1
-	-	177	<b>LOSE SOMEBODY</b>	Kygo & OneRepublic	177	1
-	-	178	<b>OCEAN EYES</b>	Billie Eilish	178	1
-	-	179	<b>HARDER THAN MY DEMONS</b>	Big Sean	179	1
-	-	180	<b>SAID SUM</b>	Moneybagg Yo	180	1
-	-	181	<b>THINKING OUT LOUD</b>	Ed Sheeran	181	1
-	-	182	<b>SOMETHING SPECIAL</b>	Pop Smoke	182	1
-	-	183	<b>THE SCOTTS</b>	THE SCOTTS, Travis Scott & Kid Cudi	183	1
-	-	184	<b>MORE THAN MY HOMETOWN</b>	Morgan Wallen	184	1
-	-	185	<b>MONEY TREES</b>	Kendrick Lamar Feat. Jay Rock	185	1
-	-	186	<b>KOUSUI</b>	Eito	186	1
-	-	187	<b>LIKE THAT</b>	Doja Cat Featuring Gucci Mane	187	1
-	-	188	<b>SWEET CHILD O' MINE</b>	Guns N' Roses	188	1
-	-	189	<b>GOT WHAT I GOT</b>	Jason Aldean	189	1
-	-	190	<b>YOU GOT IT</b>	VEDO	190	1
-	-	191	<b>LET HER GO</b>	Passenger	191	1
-	-	192	<b>MAKE YOU HAPPY</b>	NiziU	192	1
-	-	193	<b>TENNESSEE WHISKEY</b>	Chris Stapleton	193	1
-	-	194	<b>BOY WITH LUV</b>	BTS Featuring Halsey	194	1
-	-	195	<b>JULY</b>	Noah Cyrus & Leon Bridges	195	1
-	-	196	<b>BEAUTIFUL PEOPLE</b>	Ed Sheeran Feat. Khalid	196	1
-	-	197	<b>I'M YOURS</b>	Jason Mraz	197	1
-	-	198	<b>BOSS BITCH</b>	Doja Cat	198	1
-	-	199	<b>HIGH HOPES</b>	Panic! At The Disco	199	1
-	-	200	<b>FAVORITO</b>	Camilo	200	1



# LATIN GRAMMY AWARDS®

*Billboard's* Latin GRAMMY Awards® Update is delivered to more than 20K subscribers, including label executives, artists, managers, agents, radio executives and touring professionals.

It showcases the music, artists, producers and other creative professionals who made an impact during the eligibility period for the Latin GRAMMY Awards® and whose work is in contention this year. It will also provide readers with a recap of the biggest Latin stories of the week, industry news, interviews and chart history.

Advertise in *Billboard's* Latin GRAMMY Awards® Update to remind the industry of the work you accomplished as ballots are cast between October 8-18, and benefit by aligning your company with an audience of decision makers in the fast-moving and -growing Latin market.

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# FOR YOUR GRAMMY® CONSIDERATION

Rising R&B Singer / Songwriter

SINGLTN

**"Congratulations"**

**Best R&B Song**

**"SKIN"**

**Best R&B Performance**

**"New & Next"**  
**- *Aspire***

**"Work of Art"**  
**- *ThisIsRnB***

**"Artist of the Week"**  
**- *SiriusXM Heart & Soul***

When your name is connected to the woman that proclaims 'Black is King,' your productions have a high standard to live up to and R&B's SINGLTN is well on his way of doing just that."

**- VIBE**

**RB4**  
ENTERTAINMENT

# NATALIE NICOLE GILBERT

FOR YOUR CONSIDERATION

MORNING LIGHT  
BEST DANCE RECORDING

NOT DARK YET  
BEST AMERICAN ROOTS  
PERFORMANCE

VINCENT  
(STARRY STARRY NIGHT)  
BEST ARRANGEMENT,  
INSTRUMENTS AND VOCALS

BROKEN WINGS  
BEST POP SOLO PERFORMANCE

WRAPPED UP IN A DREAM  
CALLED YOU  
FEAT. JAY THOMAS  
BEST IMPROVISED JAZZ SOLO

“Natalie Nicole Gilbert’s velvet voice delivery is trilling and earns her a spot among the greatest of the genre...An instant classic.”

— SECRET ECLECTIC, LONDON

“Natalie is poised to be a major force in the music world for years to come.”

— THE HEAT MAGAZINE



@NatalieNicole



@NNGMusic

**FOR YOUR GRAMMY® CONSIDERATION**

# Frankie Moreno

**BACK TO THE  
BOOGIE**

ALBUM OF THE YEAR  
BEST TRADITIONAL BLUES ALBUM  
BEST ENGINEERED ALBUM, NON-CLASSICAL  
SONG OF THE YEAR  
RECORD OF THE YEAR  
BEST AMERICAN ROOTS PERFORMANCE  
BEST AMERICAN ROOTS SONG  
BEST ARRANGEMENT INSTRUMENT & VOCALS

WRITTEN AND PRODUCED BY  
FRANKIE MORENO & TONY MORENO  
MIXED AND MASTERED BY CHRISTOS GATZIMOS

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ARTWORK: CHRISSY JOYSTONE · PHOTO BY: JOHN KNOPF





2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1</b> <b>BTS</b>	BIGHIT ENTERTAINMENT	1	205
	RE-ENTRY	2	<b>BIG SEAN</b>	G.O.O.D./DEF JAM	2	108
	RE-ENTRY	3	<b>6IX9INE</b>	SCUMGANG/CREATE MUSIC GROUP	3	65
2	2	4	<b>TAYLOR SWIFT</b>	REPUBLIC	1	320
3	3	5	<b>JUICE WRLD</b>	GRADE A/INTERSCOPE/IGA	1	121
4	5	6	<b>HARRY STYLES</b>	ERSKINE/COLUMBIA	1	63
8	9	7	<b>LUKE COMBS</b>	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	1	184
6	7	8	<b>POP SMOKE</b>	VICTOR VICTOR WORLDWIDE/REPUBLIC	1	26
7	10	9	<b>DRAKE</b>	OVO SOUND/REPUBLIC	1	324
10	12	10	<b>POST MALONE</b>	REPUBLIC	1	220
11	4	11	<b>THE WEEKND</b>	XD/REPUBLIC	1	270
9	11	12	<b>LIL BABY</b>	QUALITY CONTROL/MOTOWN/CAPITOL	1	122
14	14	13	<b>DABABY</b>	SOUTHCOST/INTERSCOPE/IGA	1	74
12	15	14	<b>MORGAN WALLEN</b>	BIG LOUD	4	79
19	17	15	<b>LEWIS CAPALDI</b>	VERTIGO/CAPITOL	11	69
	RE-ENTRY	16	<b>THE ROLLING STONES</b>	PROMOTONE BY THE ROLLING STONES POLYDOR/INTERSCOPE/IGA	5	15
13	16	17	<b>MEGAN THEE STALLION</b>	ISO1 CERTIFIED/300/AG	6	61
17	8	18	<b>BILLIE EILISH</b>	DARKROOM/INTERSCOPE/IGA	1	107
15	18	19	<b>CARDI B</b>	ATLANTIC/AG	1	141
20	19	20	<b>DUA LIPA</b>	WARNER	4	123
22	22	21	<b>KANE BROWN</b>	RCA NASHVILLE/SMN	2	169
21	21	22	<b>RODDY RICCH</b>	BIRD VISION/ATLANTIC/AG	2	40
26	24	23	<b>GABBY BARRETT</b>	WARNER MUSIC NASHVILLE/WMN	21	34
23	25	24	<b>MAROON 5</b>	222/INTERSCOPE/IGA	1	324
67	13	25	<b>METALLICA</b>	BLACKENED	2	259
24	35	26	<b>LUKE BRYAN</b>	CAPITOL NASHVILLE/UMGN	1	315
29	32	27	<b>KHALID</b>	RIGHT HAND/RCA	1	184
27	45	28	<b>TRAVIS SCOTT</b>	CACTUS JACK/GRAND HUSTLE/EPIC	1	227
69	29	29	<b>CHRIS STAPLETON</b>	MERCURY NASHVILLE/UMGN	1	255

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
51	64	30	<b>FLEETWOOD MAC</b>	UNSIGNED	30	75
33	46	31	<b>QUEEN</b>	HOLLYWOOD	1	124
32	38	32	<b>ED SHEERAN</b>	ATLANTIC/AG	1	318
36	42	33	<b>JASON ALDEAN</b>	MACON/BROKEN BOW/BBMG	1	302
60	69	34	<b>DJ KHALED</b>	WE THE BEST/EPIC	2	126
35	39	35	<b>DAN + SHAY</b>	WARNER MUSIC NASHVILLE/WMN	11	146
54	68	36	<b>LIL DURK</b>	ONLY THE FAMILY/DEF JAM	29	10
31	34	37	<b>SAINT JHN</b>	GODD COMPLEX/HITCO	22	25
34	67	38	<b>THE BEATLES</b>	APPLE/CAPITOL/UME	3	147
44	44	39	<b>LEE BRICE</b>	CURB	15	88
46	33	40	<b>LADY GAGA</b>	INTERSCOPE/IGA	1	174
40	37	41	<b>YOUNGBOY NEVER BROKE AGAIN</b>	NEVERBROKE AGAIN/ARTIST PARTNER (DELPAT)/ANT/AG	2	106
	NEW	42	<b>HARDY</b>	BIG LOUD	42	1
28	31	43	<b>ROD WAVE</b>	ALAMO/IGA	3	39
38	43	44	<b>JUSTIN BIEBER</b>	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	290
59	56	45	<b>SAWEETIE</b>	ICY/ARTISTRY WORLDWIDE/WARNER	44	26
50	58	46	<b>BLAKE SHELTON</b>	WARNER BROS. NASHVILLE/WMN	1	293
	RE-ENTRY	47	<b>STRYPER</b>	FRONTIERS	47	2
37	27	48	<b>HALSEY</b>	CAPITOL	1	248
39	41	49	<b>DOJA CAT</b>	KEMOSABE/RCA	8	40
55	62	50	<b>MARSHMELLO</b>	JOYTIME COLLECTIVE	4	130
48	50	51	<b>ARIANA GRANDE</b>	REPUBLIC	1	292
41	47	52	<b>CHRIS BROWN</b>	CBE/RCA	1	272
42	51	53	<b>POLO G</b>	COLUMBIA	2	35
71	61	54	<b>24KGOLDN</b>	RECORDS/COLUMBIA	54	3
56	52	55	<b>MILEY CYRUS</b>	RCA	12	93
57	57	56	<b>JASON DERULO</b>	BELUGA HEIGHTS/WARNER BROS	4	125
43	71	57	<b>SAM HUNT</b>	MCA NASHVILLE/UMGN	4	251
47	59	58	<b>YOUNG THUG</b>	YOUNG STONER LIFE/300/ATLANTIC/AG	8	145

NO. 2

BIG SEAN

Big Sean reenters the Artist 100 at No. 2, matching his chart high set in 2015, as his new album, *Detroit 2*, launches atop the Billboard 200 with 103,000 equivalent album units (see page 174).

THE WEEK'S MOST POPULAR ARTISTS ACROSS ALL GENRES, RANKED BY ALBUM AND TRACK SALES AS MEASURED BY NIELSEN MUSIC. RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. STREAMING ACTIVITY DATA FROM ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC AND FAN INTERACTION ON SOCIAL NETWORKING SITES AS COMPILED BY NEXT BEATSOUND. SEE CHARTS. LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2020 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.



2X GRAMMY® AWARD WINNER AND SONGWRITERS HALL OF FAME HONOREE

# JASON MRAZ

FOR YOUR CONSIDERATION

## LOOK FOR THE GOOD (ALBUM)

- BEST REGGAE ALBUM
- ALBUM OF THE YEAR
- PRODUCER OF THE YEAR, NON-CLASSICAL (MICHAEL GOLDWASSER)
- BEST ENGINEERED ALBUM, NON-CLASSICAL

## LOOK FOR THE GOOD (SONG)

- SONG OF THE YEAR
- RECORD OF THE YEAR
- BEST POP SOLO PERFORMANCE

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*"JASON'S NEW ALBUM IS A LOVE LETTER TO HIS REGGAE INFLUENCES"*  
- DAILY STAR UK

*"THE 12-TRACK ALBUM WAS RECORDED LAST SUMMER BUT FINDS ITSELF QUITE PRESCIENT, WITH UPLIFTING MESSAGES OF TOGETHERNESS AND UNITY."*  
- ASSOCIATED PRESS

*"MRAZ, WHO IS QUITE THE HEAVY HITTER MUSICALLY, HAS A PENCHANT FOR REGGAE MUSIC, AND THIS IS HIS FIRST ALBUM TOTALLY DEDICATED TO THE GENRE."*  
- THE GLEANER (JAMAICA)



# EMERGING ARTISTS

billboard

SEP. 19 2020

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
45	54	59	<b>JACK HARLOW</b>	GENERATION NOW/ATLANTIC/AG	34	19
RE-ENTRY	60	60	<b>SZA</b>	TOP DAWG/RCA	16	68
-	6	61	<b>KATY PERRY</b>	CAPITOL	1	219
49	53	62	<b>IMAGINE DRAGONS</b>	KIDINAKORNER/INTERSCOPE/IGA	1	292
30	60	63	<b>BLACKBEAR</b>	BEARTRAP/ALAMO/INTERSCOPE/IGA	30	61
RE-ENTRY	64	64	<b>OZUNA</b>	VP ENTERTAINMENT/DIMELQV/SONY MUSIC LATIN	17	63
18	66	65	<b>TIM MCGRAW</b>	MCGRAW/COLUMBIA NASHVILLE/SMN	10	116
52	63	66	<b>BAD BUNNY</b>	RIMAS	2	130
-	20	67	<b>SAN FRANCISCO SYMPHONY</b>	SFS MEDIA/WARNER CLASSICS	20	2
73	85	68	<b>AC/DC</b>	COLUMBIA	6	59
96	94	69	<b>AVA MAX</b>	MAX CUT/ATLANTIC/AG	24	43
						
63	70	70	<b>MAREN MORRIS</b>	COLUMBIA NASHVILLE/SMN	10	182
74	77	71	<b>JAWSH 685</b>	COLUMBIA	71	8
79	81	72	<b>J BALVIN</b>	UNIVERSAL MUSIC LATINO/UMLE	16	138
53	73	73	<b>FLORIDA GEORGIA LINE</b>	BMLG	1	294
66	76	74	<b>KENDRICK LAMAR</b>	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	252
81	100	75	<b>EAGLES</b>	ERC	10	83
78	93	76	<b>MICHAEL JACKSON</b>	MJJ/EPIC	20	253
61	65	77	<b>THOMAS RHETT</b>	VALORY/BMLG	1	292
64	72	78	<b>MADDIE &amp; TAE</b>	MERCURY NASHVILLE/UMGN	26	28
68	28	79	<b>BLACKPINK</b>	YG/INTERSCOPE/IGA	19	14
RE-ENTRY	80	80	<b>PINK FLOYD</b>	PINK FLOYD/COLUMBIA	3	45
100	83	81	<b>AJR</b>	AJR/S-CURVE/BMG	26	7
93	55	82	<b>ELTON JOHN</b>	MERCURY/ISLAND	11	60
83	87	83	<b>LIZZO</b>	NICE LIFE/ATLANTIC/AG	2	73
80	82	84	<b>BRUNO MARS</b>	ATLANTIC/AG	1	308
77	78	85	<b>JONAS BROTHERS</b>	REPUBLIC	1	80
82	96	86	<b>KEITH URBAN</b>	HIT RED/CAPITOL NASHVILLE/UMGN	2	201
72	80	87	<b>MONEYBAGG YO</b>	N-LESS/INTERSCOPE/IGA	24	18
87	90	88	<b>MALUMA</b>	WK/SONY MUSIC LATIN	40	35
RE-ENTRY	89	89	<b>NIRVANA</b>	SUB POP/DGC/GEFFEN/INTERSCOPE/UME	59	25
95	40	90	<b>SELENA GOMEZ</b>	INTERSCOPE/IGA	1	239
RE-ENTRY	91	91	<b>CREEDENCE CLEARWATER REVIVAL</b>	FANTASY/DRAFT/CONCORD	57	24
62	88	92	<b>J. COLE</b>	DREAMVILLE/ROC NATION	1	208
RE-ENTRY	93	93	<b>PANIC! AT THE DISCO</b>	DCD2/FUELED BY RAMEN/EMG	1	205
76	89	94	<b>GUNNA</b>	YOUNG STONER LIFE/300/AG	1	80
75	86	95	<b>LIL MOSEY</b>	MOGUL VISION/INTERSCOPE/IGA	32	29
84	95	96	<b>CONAN GRAY</b>	REPUBLIC	5	5
-	88	97	<b>JON PARDI</b>	CAPITOL NASHVILLE/UMGN	14	102
RE-ENTRY	88	88	<b>LYNYRD SKYNYRD</b>	CURTIS LOEW	40	106
-	92	99	<b>JP SAXE</b>	ARISTA	92	2
RE-ENTRY	100	100	<b>LAUREN ALAINA</b>	19/INTERSCOPE/MERCURY NASHVILLE/UMGN	50	3

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
2	2	1	<b>IANN DIOR</b>	INTERNET MONEY/TENTHUSAND PROJECTS	1	13
1	1	2	<b>JP SAXE</b>	ARISTA	1	42
5	4	3	<b>JAMESON RODGERS</b>	COMBUSTION/RIVER HOUSE/COLUMBIA NASHVILLE/SMN	3	19
-	9	4	<b>TOMORROW X TOGETHER</b>	BIGHT ENTERTAINMENT/REPUBLIC	1	52
6	5	5	<b>MATT STELL</b>	RECORDS/ARISTA NASHVILLE/SMN	2	61
7	6	6	<b>PARKER MCCOLLUM</b>	MCA NASHVILLE/UMGN	2	17
15	12	7	<b>SURF MESA</b>	ASTRALWERKS	7	21
4	8	8	<b>CITY GIRLS</b>	QUALITY CONTROL/MOTOWN/CAPITOL	1	79
NEW	9	9	<b>ALL THEM WITCHES</b>	NEW WEST	9	1
14	14	10	<b>TOPIC</b>	ASTRALWERKS	10	10
18	13	11	<b>TATE MCRAE</b>	RCA	11	7
3	11	12	<b>MULATTO</b>	STREAMCUT/PITTSTOP/RCA	3	16
8	23	13	<b>SB19</b>	SHOWBT/SONY MUSIC PHILIPPINES/LEGACY	5	27
NEW	14	14	<b>ZAKK SABBATH</b>	MAGNETIC EYE	14	1
-	20	15	<b>WHOHEEM</b>	BPETOWN	15	2
NEW	16	16	<b>DECLAN MCKENNA</b>	TOMPLICATED	16	1
29	24	17	<b>NIKO MOON</b>	RCA NASHVILLE/SMN	17	9
RE-ENTRY	18	18	<b>TREASURE</b>	TREASUREVISION	16	6
16	18	19	<b>LOS DOS CARNALES</b>	AFINARTE	14	14
11	22	20	<b>MONEY MAN</b>	BLACK CIRCLE/EMPIRE	11	11
22	28	21	<b>ASHE</b>	MOM + POP	6	28
9	15	22	<b>BENEE</b>	REPUBLIC	2	27
17	30	23	<b>ATEEZ</b>	KQ/RCA	4	37
19	21	24	<b>TRAVIS DENNING</b>	MERCURY NASHVILLE/UMGN	1	37
24	29	25	<b>MYKE TOWERS</b>	CASABLANCA/ONE WORLD/CLAD EMPIRE	20	22
NEW	26	26	<b>VEDO</b>	NEW WAV/ISLAND PROLIFIC	26	1
27	25	27	<b>STRAY KIDS</b>	JYP	3	39
NEW	28	28	<b>WONHO</b>	HIGHLINE/KAKAO M	28	1
25	26	29	<b>RAUW ALEJANDRO</b>	DUARS/DURAS	13	12
RE-ENTRY	30	30	<b>SADA BABY</b>	ASYLUM	20	2
-	3	31	<b>COLTER WALL</b>	LA HONDA/THIRTY TIGERS	3	3
21	34	32	<b>BEABADOOBEE</b>	DIRTY HIT	14	25
30	49	33	<b>CAMILO</b>	HECHO A MAN/SONY MUSIC LATIN	24	9
43	44	34	<b>A7S</b>	ASTRALWERKS	34	4
26	32	35	<b>LABRINTH</b>	RECORDS/SYCO/COLUMBIA	24	15
35	37	36	<b>REGARD</b>	MINISTRY OF SOUND/EPIC	4	49
NEW	37	37	<b>EMILEE</b>	EMILEE FLOOD	37	1
RE-ENTRY	38	38	<b>ROSALIA</b>	COLUMBIA	16	17
38	35	39	<b>AVENUE BEAT</b>	TAPE ROOM/VALORY/BMLG	34	6
-	19	40	<b>THE ALLMAN BETTS BAND</b>	BMG	17	4
33	42	41	<b>ATR SON SON</b>	UNSIGNED	21	8
RE-ENTRY	42	42	<b>SEVENTEEN</b>	PLEDIS/GENIE/STONE MUSIC ENTERTAINMENT	6	7
44	45	43	<b>INGRID ANDRESS</b>	ATLANTIC/WARNER MUSIC NASHVILLE/WMN	1	57
40	43	44	<b>CARIN LEON</b>	TAMARINDO REKORDS/OPLAI	40	8
-	47	45	<b>GIVEON</b>	EPIC	16	4
37	39	46	<b>NATANAEL CANO</b>	RANCHO HUMILDE	6	36
32	40	47	<b>TYLA YAWEH</b>	LONDON ENT./EPIC	19	9
RE-ENTRY	48	48	<b>BRELAND</b>	BAD REALM/ATLANTIC/AG	12	27
41	48	49	<b>MATT MAESON</b>	NEON GOLD/ATLANTIC/AG	41	5
RE-ENTRY	50	50	<b>CURTIS WATERS</b>	CURTIS WATERS/BMG	38	6



## Dior Dominates

Iann Dior (above) rises 2-1 on Emerging Artists, ruling for the first time on the strength of his featured turn on 24kGoldn's "Mood." The track leads the Hot Rock & Alternative Songs chart for a third week and rises 8-6 on the Billboard Hot 100 with 24 million U.S. streams and 23.3 million airplay audience impressions (up 46%, good for the Hot 100's top Airplay Gainer award), according to Nielsen Music/MRC Data.

Plus, Nashville-based All Them Witches debut at No. 9 on Emerging Artists as the group's *Nothing As the Ideal* arrives at No. 25 on Hard Rock Albums with 4,000 units.

—XANDER ZELLNER



## GO-GO'S GO BACK TO RADIO

The Go-Go's (above) make their first appearance on a *Billboard* airplay chart in over 19 years as "Club Zero" enters Triple A at No. 39. They had last appeared on Adult Top 40 with "Unforgiven" in 2001. The new song arrived July 31, the same day as the Showtime premiere of the band's self-titled documentary. The group — Charlotte Caffey, Belinda Carlisle, Gina Schock, Kathy Valentine and Jane Wiedlin — first reached the *Billboard* rankings just over 40 years ago with "We Got the Beat."

—GARY TRUST

Go to the Chart Beat section of *billboard.com* for full charts coverage.

BILLBOARD ARTIST 100, EMERGING ARTISTS, THE WEEK'S MOST PROMISING ARTISTS AND EMERGING ARTISTS ARE DETERMINED BY MULTIPLE CRITERIA, INCLUDING SALES, STREAMING, AND SOCIAL MEDIA. TRACK SALES AS MEASURED BY NIELSEN MUSIC/MRC DATA. RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC/MRC DATA. STREAMING ACTIVITY DATA FROM ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC/MRC DATA AND FAN INTERACTION ON SOCIAL NETWORKING SITES AS COMPILED BY NEXT BIG SOUND. SEE CHARTS. LEGEND ON BILLBOARD.COM/BIF FOR COMPLETE RULES AND EXPLANATIONS. © 2020 PROMETHEUS GLOBAL MEDIA, LLC. ALL RIGHTS RESERVED.

# ASHE

"EMOTIONALLY RAW"  
- BILLBOARD

"RISING STAR"  
- VARIETY

"FRESH, VIBRANT,  
AND CLASSIC"  
- LADYGUNN

"WORKING TOWARDS  
SELF-FORGIVENESS  
AFTER A DIVORCE,  
"MORAL OF THE STORY"  
SEESAWS BETWEEN  
FRAGILITY AND POMP"  
- NEW YORK TIMES

## MORAL OF THE STORY

- RIAA GOLD
- PRODUCED BY FINNEAS WITH LYRICAL CONTRIBUTION FROM BILLIE EILISH
- REIMAGINED VERSION FEATURING POP STAR, NIALL HORAN

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
HOT SHOT DEBUT	1	<b>#1</b> <b>BIG SEAN</b> G.O.O.D./DEF JAM		Detroit 2	1	1
2	2	<b>POP SMOKE</b> VICTOR VICTOR WORLDWIDE/REPUBLIC		Shoot For The Stars Aim For The Moon	1	10
3	3	<b>JUICE WRLD</b> GRADE A/INTERSCOPE/JGA		Legends Never Die	1	9
NEW	4	<b>6IX9INE</b> SCUMGANG/CREATE MUSIC GROUP		TattleTales	4	1
1	5	<b>TAYLOR SWIFT</b> REPUBLIC		Folklore	1	7
6	6	<b>ORIGINAL BROADWAY CAST</b> <b>6</b> HAMILTON UPTOWN/ATLANTIC/AG		Hamilton: An American Musical	2	259
7	7	<b>LIL BABY</b> <b>2</b> QUALITY CONTROL/MOTOWN/CAPITOL		My Turn	1	28
8	8	<b>ROD WAVE</b> ALAMO/JGA		Pray 4 Love	2	23
9	9	<b>DABABY</b> SOUTHCOST/INTERSCOPE/JGA		BLAME IT ON BABY	1	21
11	10	<b>POST MALONE</b> REPUBLIC		Hollywood's Bleeding	1	53
12	11	<b>HARRY STYLES</b> <b>▲</b> ERSKINE/COLUMBIA		Fine Line	1	39
13	12	<b>POLO G</b> <b>●</b> COLUMBIA		The GOAT	2	17
14	13	<b>THE WEEKND</b> XO/REPUBLIC		After Hours	1	25
16	14	<b>LUKE COMBS</b> <b>▲</b> RIVER HOUSE/COLUMBIA NASHVILLE/SMN		What You See Is What You Get	1	44
15	15	<b>GUNNA</b> YOUNG STONER LIFE/300/AG		Wunna	1	16
10	16	<b>INTERNET MONEY</b> INTERNET MONEY/TENTH THOUSAND PROJECTS		B4 The Storm	10	2
NEW	17	<b>OZUNA</b> AURA/SONY MUSIC LATIN		ENOC	17	1
19	18	<b>MORGAN WALLEN</b> <b>▲</b> BIG LOUD		If I Know Me	13	102
RE	19	<b>THE ROLLING STONES</b> THE ROLLING STONES/PROMOTONE B V/POLYDOR/UME		Goats Head Soup	1	38
21	20	<b>LIL DURK</b> ALAMO/GEFFEN/JGA		Just Cause Y'all Waited 2	2	18
20	21	<b>JUICE WRLD</b> GRADE A/INTERSCOPE/JGA		Goodbye & Good Riddance	4	121
23	22	<b>LUKE COMBS</b> <b>▲</b> RIVER HOUSE/COLUMBIA NASHVILLE/SMN		This One's For You	4	171
22	23	<b>LIL UZI VERT</b> <b>▲</b> GENERATION NOW/ATLANTIC/AG		Eternal Atake	1	27
NEW	24	<b>HARDY</b> BIG LOUD		A Rock	24	1
24	25	<b>BILLIE EILISH</b> <b>▲</b> DARKROOM/INTERSCOPE/JGA		When We All Fall Asleep, Where Do We Go?	1	76
26	26	<b>BAD BUNNY</b> RIMAS		YHLQMDLG	2	28
27	27	<b>RODDY RICCH</b> <b>▲</b> BIRD VISION/ATLANTIC/AG		Please Excuse Me For Being Antisocial	1	40
25	28	<b>LEWIS CAPALDI</b> VERTIGO/CAPITOL		Divinely Uninspired To A Hellish Extent	20	69
31	29	<b>QUEEN</b> <b>▲</b> HOLLYWOOD		Greatest Hits	11	403
29	30	<b>FUTURE</b> <b>▲</b> FREEBANDZ/EPIC		High Off Life	1	17
36	31	<b>TRAVIS SCOTT</b> <b>▲</b> CACTUS JACK/GRAND HUSTLE/EPIC		ASTROWORLD	1	110
30	32	<b>JHENE AIKO</b> <b>●</b> 2 FISH/ART CLUB/ARTIUM/DEF JAM		Chilombo	2	27
33	33	<b>POST MALONE</b> <b>▲</b> REPUBLIC		beerbongs & bentleys	1	124
32	34	<b>DRAKE</b> OVO SOUND/REPUBLIC		Dark Lane Demo Tapes	2	19
35	35	<b>JUICE WRLD</b> <b>●</b> GRADE A/INTERSCOPE/JGA		Death Race For Love	1	79
4	36	<b>METALLICA AND SAN FRANCISCO SYMPHONY</b> SFS MEDIA/BLACKENED		S&M2	4	2
38	37	<b>KANE BROWN</b> RCA NASHVILLE/SMN		Mixtape, Vol. 1 (EP)	15	4
RE	38	<b>DUA LIPA</b> WARNER		Future Nostalgia	4	23
39	39	<b>JACK HARLOW</b> GENERATION NOW/ATLANTIC/AG		Sweet Action	20	26
41	40	<b>DRAKE</b> <b>▲</b> YOUNG MONEY/CASH MONEY/REPUBLIC		Scorpion	1	115
57	41	<b>ELTON JOHN</b> <b>▲</b> ROCKE T/ISLAND/UME		Diamonds	7	148
40	42	<b>SUMMER WALKER</b> <b>▲</b> LVRN/INTERSCOPE/JGA		Over It	2	49
56	43	<b>BOB MARLEY AND THE WAILERS</b> <b>15</b> TUFF GONG/ISLAND/UME		Legend: The Best Of...	5	643
34	44	<b>LADY GAGA</b> STREAMLINE/INTERSCOPE/JGA		Chromatica	1	15
50	45	<b>POST MALONE</b> <b>▲</b> REPUBLIC		Stoney	4	196
61	46	<b>CREEDENCE CLEARWATER REVIVAL</b> <b>10</b> FANTASY/CONCORD		Chronicle The 20 Greatest Hits	22	488
53	47	<b>DOJA CAT</b> KEMOSABE/RCA		Hot Pink	9	45
51	48	<b>TAYLOR SWIFT</b> <b>▲</b> REPUBLIC		Lover	1	55
60	49	<b>FLEETWOOD MAC</b> <b>20</b> WARNER BROS./RHINO		Rumours	1	389
59	50	<b>CHRIS STAPLETON</b> <b>▲</b> MERCURY NASHVILLE/UMGN		Traveller	1	261

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
46	51	<b>NLE CHOPPA</b> NLE CHOPPA/WARNER		Top Shotta	10	5
63	52	<b>CONAN GRAY</b> REPUBLIC		Kid Krow	5	13
42	53	<b>MONEY MAN</b> BLACK CIRCLE/EMPIRE		Epidemic	24	5
5	54	<b>KATY PERRY</b> CAPITOL		Smile	5	2
58	55	<b>KENDRICK LAMAR</b> <b>▲</b> TOP DAWG/AFTERMATH/INTERSCOPE/JGA		good kid, m.A.A.d city	2	411
52	56	<b>BTS</b> BIGHIT ENTERTAINMENT		MAP OF THE SOUL : 7	1	29
49	57	<b>MALUMA</b> SONY MUSIC LATIN		Papi Juancho	38	3
69	58	<b>XXXTENTACION</b> <b>▲</b> BAD VIBES FOREVER		?	1	130
64	59	<b>SOUNDTRACK</b> WALT DISNEY		Frozen II	1	43
107	60	<b>GG</b> <b>SZA</b> <b>▲</b> TOP DAWG/RCA		Ctrl	3	170
68	61	<b>MONEYBAGG YO</b> <b>●</b> N-LESS/INTERSCOPE/JGA		Time Served	3	35
73	62	<b>JOURNEY</b> <b>15</b> COLUMBIA/LEGACY		Journey's Greatest Hits	10	633
66	63	<b>MEGAN THEE STALLION</b> ISO1 CERTIFIED/300/AG		Suga	7	27
43	64	<b>YOUNG DOLPH</b> PAPER ROUTE EMPIRE		Rich Slave	4	4
62	65	<b>SOUNDTRACK</b> <b>▲</b> FOX/20TH CENTURY FOX/ATLANTIC/AG		The Greatest Showman	1	144
75	66	<b>POP SMOKE</b> <b>●</b> VICTOR VICTOR WORLDWIDE/REPUBLIC		Meet The Woo, V.2	7	31
47	67	<b>LUKE BRYAN</b> ROW CROP/CAPITOL NASHVILLE/UMGN		Born Here Live Here Die Here	5	5
65	68	<b>THE KID LAROI</b> COLUMBIA		F*ck Love	8	7
74	69	<b>GABBY BARRETT</b> WARNER MUSIC NASHVILLE/WMN		Goldmine	27	12
70	70	<b>BILLIE EILISH</b> <b>▲</b> DARKROOM/INTERSCOPE/JGA		Dont Smile At Me	14	142
79	71	<b>ED SHEERAN</b> <b>▲</b> ATLANTIC/AG		+ (Divide)	1	184
86	72	<b>TOM PETTY AND THE HEARTBREAKERS</b> <b>12</b> MCA/GEFFEN/UME		Greatest Hits	2	374
72	73	<b>LIL MOSEY</b> MOGUL VISION/INTERSCOPE/JGA		Certified Hitmaker	12	41
80	74	<b>SOUNDTRACK</b> <b>▲</b> WALT DISNEY		Moana	2	198
54	75	<b>BLACKBEAR</b> BEAR TRAP/ALAMO/INTERSCOPE/JGA		Everything Means Nothing	15	3
76	76	<b>CHRIS BROWN &amp; YOUNG THUG</b> 300/CBE/RCA		Slime & B	24	19
78	77	<b>CARDI B</b> <b>▲</b> THE KSR GROUP/ATLANTIC/AG		Invasion Of Privacy	1	127
77	78	<b>A BOOGIE WIT DA HOODIE</b> <b>●</b> HIGHBRIDGE THE LABEL/ATLANTIC/AG		Artist 2.0	2	30
82	79	<b>2PAC</b> <b>10</b> AMARU/DEATH ROW/INTERSCOPE/UME		Greatest Hits	3	341
81	80	<b>ROD WAVE</b> <b>●</b> ALAMO/JGA		Ghetto Gospel	10	45
85	81	<b>CHRIS BROWN</b> <b>▲</b> CBE/RCA		Indigo	1	63
89	82	<b>YOUNGBOY NEVER BROKE AGAIN</b> NEVER BROKE AGAIN/ATLANTIC/AG		AI YoungBoy 2	1	48
90	83	<b>KHALID</b> <b>▲</b> RIGHT HAND/RCA		Free Spirit	1	75
87	84	<b>KHALID</b> <b>▲</b> RIGHT HAND/RCA		American Teen	4	184
99	85	<b>AC/DC</b> <b>25</b> COLUMBIA/LEGACY		Back In Black	4	428
92	86	<b>LIL UZI VERT</b> <b>▲</b> GENERATION NOW/ATLANTIC/AG		Luv Is Rage 2	1	159
84	87	<b>SAINT JHN</b> GODD COMPLEX/HITCO		Collection One	50	25
108	88	<b>SAM HUNT</b> MCA NASHVILLE/UMGN		SOUTHSIDE	5	23
94	89	<b>LIZZO</b> <b>▲</b> NICE LIFE/ATLANTIC/AG		Cuz I Love You	4	73
102	90	<b>THE BEATLES</b> <b>11</b> APPLE/CAPITOL/UME		1	1	437
95	91	<b>YOUNG THUG</b> <b>▲</b> YOUNG STONER LIFE/300/ATLANTIC/AG		So Much Fun	1	56
NEW	92	<b>STRYPER</b> FRONTIERS		Even The Devil Believes	92	1
93	93	<b>ARIANA GRANDE</b> <b>▲</b> REPUBLIC		Thank U, Next	1	83
101	94	<b>JACKBOYS</b> CACTUS JACK/EPIC		JACKBOYS	1	37
100	95	<b>DRAKE</b> <b>▲</b> YOUNG MONEY/CASH MONEY/REPUBLIC		Take Care	1	393
98	96	<b>DABABY</b> SOUTHCOST/INTERSCOPE/JGA		KIRK	1	50
97	97	<b>HALSEY</b> <b>▲</b> CAPITOL		Manic	2	34
106	98	<b>J. COLE</b> <b>▲</b> DREAMVILLE/ROC NATION/COLUMBIA		2014 Forest Hills Drive	1	301
105	99	<b>KENDRICK LAMAR</b> <b>▲</b> TOP DAWG/AFTERMATH/INTERSCOPE/JGA		DAMN.	1	178
96	100	<b>ANUEL AA</b> REAL HASTA LA MUERTE/SONY MUSIC LATIN		Emmanuel	8	15



## Detroit Rocks

Big Sean scores his third No. 1 album on the Billboard 200 as *Detroit 2* debuts atop the list.

The set, which arrived Sept. 4 on G.O.O.D./Def Jam, launches with 103,000 equivalent album units earned in the United States during the week ending Sept. 10, according to Nielsen Music/MRC Data. He previously notched No. 1s with his last two solo releases, 2017's *I Decided* and 2015's *Dark Sky Paradise*.

Of the 103,000 units that *Detroit 2* earned in the tracking week, streaming-equivalent album units comprise 71,000 (equating to 93.55 million on-demand streams of the set's songs), 30,000 are in album sales (aided by merchandise/album bundles) and 2,000 are track-equivalent album units.

*Detroit 2* is also Def Jam's second No. 1 of 2020 following Justin Bieber's *Changes* (released on Schoolboy/Raymond Braun/Def Jam).

—KEITH CAULFIELD



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*That's What I Heard*  
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*Down in Jamaica - 40 Years of VP Records*  
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**LORI MCKENNA**  
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CN Records



**MO PITNEY**  
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131	101	<b>GUNS N' ROSES</b> <sup>18</sup> Geffen/UMe		Appetite For Destruction	1	239	
111	102	<b>THE BEATLES</b> <sup>12</sup> Apple/Capitol/UMe		Abbey Road	1	378	
109	103	<b>JUSTIN BIEBER</b> Schoolboy/Raymond Braun/Def Jam		Changes	1	30	
127	104	<b>MAC MILLER</b> Warner		Circles	3	34	
132	105	<b>LYNYRD SKYNYRD</b> MCA/Geffen/UMe		All Time Greatest Hits	56	97	
123	106	<b>TRIPPIE REDD</b> Tenthousandprojects		A Love Letter To You 4	1	42	
138	107	<b>ZAC BROWN BAND</b> Roar/Southern Ground/Atlantic/AG		Greatest Hits So Far...	20	274	
118	108	<b>LIL TJAY</b> Columbia		True 2 Myself	5	48	
110	109	<b>THE WEEKND</b> <sup>4</sup> XO/Republic		Beauty Behind The Madness	1	262	
112	110	<b>NF</b> NF Real Music/Caroline		The Search	1	59	
115	111	<b>DRAKE</b> <sup>6</sup> Young Money/Cash Money/Republic		Views	1	228	
130	112	<b>THE NOTORIOUS B.I.G.</b> Bad Boy/Rhino		Greatest Hits	1	239	
139	113	<b>BLAKE SHELTON</b> Warner Music Nashville/WMN		Fully Loaded: God's Country	2	39	
137	114	<b>TRAVIS SCOTT</b> Grand Hustle/Epic		Birds In The Trap Sing McKnight	1	209	
128	115	<b>MAREN MORRIS</b> Columbia Nashville/SMN		GIRL	4	79	
113	116	<b>TAYLOR SWIFT</b> Big Machine/BMG		1989	1	300	
126	117	<b>THE WEEKND</b> <sup>3</sup> XO/Republic		Starboy	1	198	
147	118	<b>EAGLES</b> <sup>38</sup> Asylum/Elektra/Rhino		Their Greatest Hits 1971-1975	1	343	
136	119	<b>POLO G</b> Columbia		Die A Legend	6	66	
119	120	<b>EMINEM</b> Shady/Aftermath/Interscope/JGA		Music To Be Murdered By	1	34	
146	121	<b>TYLER CHILDERS</b> Hickman Holler/Thirty Tigers		Purgatory	120	17	
142	122	<b>IMAGINE DRAGONS</b> <sup>2</sup> Kidinokorner/Interscope/JGA		Evolve	2	168	
120	123	<b>MULATTO</b> Streamcut/RCA		Queen Of Da Souf	44	3	
124	124	<b>MICHAEL JACKSON</b> <sup>33</sup> Epic/Legacy		Thriller	1	435	
114	125	<b>BEYONCÉ &amp; VARIOUS ARTISTS</b> Parkwood/Columbia		The Lion King: The Gift (Soundtrack)	2	13	
176	126	<b>PS</b> <b>MAC MILLER</b> Warner		Swimming	3	107	
156	127	<b>THE BEACH BOYS</b> <sup>3</sup> Capitol/UMe		Sounds Of Summer: The Very Best Of The Beach Boys	16	227	
133	128	<b>JASON ALDEAN</b> Macon/Broken Bow/BMG/BBMG			9	2	35
151	129	<b>DIPLO PRESENTS THOMAS WESLEY</b> Mad Decent/Columbia		Chapter I: Snake Oil	50	15	
135	130	<b>NIRVANA</b> <sup>10</sup> Sub Pop/DGC/Geffen/UMe		Nevermind	1	490	
45	131	<b>NAS</b> Mass Appeal		King's Disease	5	3	
140	132	<b>DON TOLIVER</b> Cactus Jack/Atlantic/AG		Heaven Or Hell	7	26	
169	133	<b>BILLY JOEL</b> <sup>3</sup> Columbia/Legacy		The Essential Billy Joel	15	208	
RE	134	<b>CHLOE X HALLE</b> Parkwood/Columbia		Ungodly Hour	16	6	
144	135	<b>ED SHEERAN</b> Atlantic/AG		No.6 Collaborations Project	1	61	
145	136	<b>XXXTENTACION</b> Bad Vibes Forever/Empire			17	2	159
150	137	<b>EMINEM</b> <sup>10</sup> Web/Aftermath/Interscope/UMe		The Eminem Show	1	394	
152	138	<b>FRANK OCEAN</b> Boys Don't Cry		Blonde	1	195	
141	139	<b>VARIOUS ARTISTS</b> Dreamville/Interscope/JGA		Dreamville & J. Cole: Revenge Of The Dreamers III	1	62	
158	140	<b>RED HOT CHILI PEPPERS</b> <sup>2</sup> Warner		Greatest Hits	18	256	
148	141	<b>BTS</b> Big Hit Entertainment		Love Yourself: Answer	1	88	
153	142	<b>DRAKE</b> Young Money/Cash Money/Republic		More Life	1	181	
167	143	<b>DAN + SHAY</b> Warner Music Nashville/WMN		Dan + Shay	6	116	
149	144	<b>KEHLANI</b> Tsunami Mob/Atlantic/AG		It Was Good Until It Wasn't	2	18	
122	145	<b>GLASS ANIMALS</b> Wolf Tone/Polydor/Republic		Dreamland	7	5	
179	146	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> <sup>10</sup> Hideout/Capitol/UMe		Greatest Hits	8	346	
177	147	<b>ELVIS PRESLEY</b> RCA/Sony Strategic Marketing Group/Legacy		The Essential Elvis Presley	42	63	
159	148	<b>A BOOGIE WIT DA HOODIE</b> Highbridge The Label/Atlantic/AG		Hoodie SZN	1	90	
165	149	<b>BAD BUNNY</b> Rimas		X 100PRE	11	90	
162	150	<b>LIL NAS X</b> Columbia		7 (EP)	2	64	



49

**FLEETWOOD MAC**  
*Rumours*

The set creeps back into the top 50 for the first time in over seven years, rising 60-49 with 13,000 equivalent album units earned in the week ending Sept. 10 (up 1%). It was last in the top 50 on Feb. 16, 2013 (No. 40).



116

**TAYLOR SWIFT**  
1989

The LP becomes only the fourth album by a woman to spend 300 weeks on the Billboard 200. The others: Adele's *21* (482 weeks), Lana Del Rey's *Born To Die* (364) and Carole King's *Tapestry* (318).



126

**MAC MILLER**  
*Swimming*

Miller's two albums on the chart both gain following the Sept. 7 anniversary of his 2018 death. *Swimming* is up 12% to 8,000 units, while *Circles* (No. 104) upticks 4% to 9,000 units.

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
157	151	<b>LAUREN DAIGLE</b> Centricity/IZTone		Look Up Child	3	105
170	152	<b>FRANK SINATRA</b> Frank Sinatra Enterprises/Capitol/UMe		Ultimate Sinatra	32	120
171	153	<b>BON JOVI</b> Island/UMe		Greatest Hits: The Ultimate Collection	5	181
174	154	<b>KANE BROWN</b> <sup>2</sup> Zone 4/RCA Nashville/SMN		Kane Brown	5	197
196	155	<b>FLEETWOOD MAC</b> <sup>8</sup> Warner Bros		Greatest Hits	14	159
166	156	<b>G HERBO</b> Epic/Machine Entertainment Group		PTSD	7	28
193	157	<b>DARYL HALL JOHN OATES</b> RCA/Legacy		The Very Best Of Daryl Hall John Oates	34	102
161	158	<b>NIPSEY HUSSLE</b> All Money In No Money Out/Atlantic/AG		Victory Lap	2	85
178	159	<b>BRUNO MARS</b> <sup>5</sup> Elektra/EMG		Doo-Wops & Hooligans	3	487
181	160	<b>LIL BABY &amp; GUNNA</b> Young Stoner Life/300/Quality Control/Motown/AG/Capitol		Drip Harder	4	101
187	161	<b>ABBA</b> <sup>6</sup> Polar/Polydor/UMe		Gold: Greatest Hits	25	157
197	162	<b>TIM MCGRAW</b> Curb		Number One Hits	27	162
168	163	<b>IANN DIOR</b> Tenthousandprojects		I'm Gone	45	13
188	164	<b>ADELE</b> <sup>14</sup> XL/Columbia		21	1	482
183	165	<b>FIVE FINGER DEATH PUNCH</b> Prospect Park		A Decade Of Destruction	29	132
185	166	<b>KYGO</b> Kygo AS/RCA		Golden Hour	18	15
175	167	<b>SHAWN MENDES</b> Island/Republic		Shawn Mendes	1	120
164	168	<b>MADDIE &amp; TAE</b> Mercury Nashville/UMGN		The Way It Feels	74	11
180	169	<b>MUSTARD</b> 10 Summers/Interscope/JGA		Perfect Ten	8	63
RE	170	<b>GEORGE STRAIT</b> MCA Nashville/UMGN		50 Number Ones	1	155
195	171	<b>RIHANNA</b> <sup>3</sup> Westbury Road/Roc-A-Fella		ANTI	1	236
RE	172	<b>SECH</b> Rich		1 Of 1	168	2
191	173	<b>LADY GAGA &amp; BRADLEY COOPER</b> <sup>2</sup> Interscope/JGA		A Star Is Born (Soundtrack)	1	101
189	174	<b>DRAKE</b> <sup>4</sup> Young Money/Cash Money/Republic		Nothing Was The Same	1	346
192	175	<b>NF</b> NF Real Music/Capitol/Caroline		Perception	1	153
RE	176	<b>LANA DEL REY</b> Polydor/Interscope/JGA		Born To Die	2	364
17	177	<b>NEEDTOBREATHE</b> Elektra/EMG		Out Of Body	17	2
RE	178	<b>KANE BROWN</b> Zone 4/RCA Nashville/SMN		Experiment	1	95
190	179	<b>VARIOUS ARTISTS</b> Quality Control/Motown/Capitol		Quality Control: Control The Streets, Volume 2	3	56
182	180	<b>HARRY STYLES</b> Erskine/Columbia		Harry Styles	1	53
194	181	<b>CAMILA CABELLO</b> Syco/Epic		Romance	3	40
RE	182	<b>MEEK MILL</b> Maybach/Atlantic/AG		Championships	1	92
RE	183	<b>NIO GARCIA &amp; CASPER MAGICO</b> Flow La Movie/Glad Empire		Now Or Never	136	6
198	184	<b>KID CUDI</b> Dream On Go O O D/Republic		Man On The Moon: The End Of Day	4	141
RE	185	<b>SOUNDTRACK</b> Walt Disney		Frozen	1	166
RE	186	<b>GUCCI MANE &amp; VARIOUS ARTISTS</b> G.U.W.O.P./Atlantic/AG		Gucci Mane Presents: So Lcy Summer	29	9
RE	187	<b>LIL BABY</b> Quality Control/Motown/Capitol		Harder Than Ever	3	108
RE	188	<b>CITY GIRLS</b> Quality Control/Motown/Capitol		City On Lock	29	11
RE	189	<b>IMAGINE DRAGONS</b> Kidinokorner/Interscope/JGA		Night Visions	2	405
RE	190	<b>HOZIER</b> Ruby Works/Columbia		Hozier	2	183
116	191	<b>MICHAEL JACKSON</b> <sup>4</sup> Epic/Legacy		The Essential Michael Jackson	31	341
RE	192	<b>TONES AND I</b> Bad Batch/Elektra/EMG		The Kids Are Coming (EP)	30	48
RE	193	<b>BRYSON TILLER</b> <sup>3</sup> Trap Soul/RCA		TRAP SOUL	8	219
199	194	<b>BAD BUNNY</b> Rimas		Las Que No Iban A Salir	7	18
RE	195	<b>H.E.R.</b> MBK/RCA		H.E.R.	23	148
RE	196	<b>TWENTY ONE PILOTS</b> <sup>4</sup> Fueled By Ramen/EMG		Blurryface	1	277
RE	197	<b>STEVIE WONDER</b> Motown/UT/UMe		The Definitive Collection	35	101
RE	198	<b>JON PARDI</b> Capitol Nashville/UMGN		California Sunrise	11	188
RE	199	<b>JOHNNY CASH</b> <sup>3</sup> Columbia Nashville/Legacy		The Essential Johnny Cash	35	30
RE	200	<b>TYLER, THE CREATOR</b> Columbia		IGOR	1	64

# BRITTANY HOWARD

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"her tour-de-force solo debut"  
ROLLING STONE

"shatters soul, rock and blues norms in  
an album that should go down as one of  
the most daring and inventive of the year,  
maybe even the decade"  
PASTE

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NEW YORK MAGAZINE

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MUSIC**  
HONORS & AWARDS

NOMINEE

Album of the Year "Jaime"

Artist of the Year

Song of the Year "Stay High"



*Jaime*

BEST ALBUMS OF THE YEAR  
(2019)

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and all great media including  
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New deluxe album featuring **COLORS**

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music

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NOMINEE

Duo/Group of the Year  
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"few artists seem to tap the  
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moment... never missing a beat is  
the tireless, charismatic energy  
of singer Eric Burton"  
ROLLING STONE

"if Sam Cooke or Neil Young  
join the Wu-Tang Clan"  
THE GUARDIAN,  
ONES TO WATCH

"staggering"  
MOJO



TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
	1	<b>#1</b> <b>GIX9INE</b> SCUMGANG/CREATE MUSIC GROUP		TattleTales	1
NEW	2	<b>BIG SEAN</b> GOOD/DEF JAM		Detroit 2	1
NEW	3	<b>THE ROLLING STONES</b> THE ROLLING STONES/PROMOTONE B V / POLYDOR/UMI		Goats Head Soup	1
2	4	<b>TAYLOR SWIFT</b> REPUBLIC		Folklore	7
1	5	<b>METALLICA AND SAN FRANCISCO SYMPHONY</b> SFS MEDIA/BLACKENED		S&M2	2
NEW	6	<b>STRYPER</b> FRONTIERS		Even The Devil Believes	1
20	7	<b>HARRY STYLES</b> ▲ ERSKINE/COLUMBIA		Fine Line	39
NEW	8	<b>HARDY</b> BIG LOUD		A Rock	1
23	9	<b>BTS</b> BIGHIT ENTERTAINMENT		MAP OF THE SOUL : 7	29
3	10	<b>KATY PERRY</b> CAPITOL		Smile	2
NEW	11	<b>VARIOUS ARTISTS</b> STEREOGUM		Save Stereogum: An '00s Covers Comp	1
36	12	<b>BOB MARLEY AND THE WAILERS</b> 45 TUFF GONG/ISLAND/UMI		Legend: The Best Of...	485
NEW	13	<b>REX ORANGE COUNTY</b> REX ORANGE COUNTY/AWAL-KOBALT		Bcos U Will Never B Free	1
26	14	<b>LUKE BRYAN</b> ROW CROP/CAPITOL NASHVILLE/UMGN		Born Here Live Here Die Here	5
33	15	<b>BILLIE EILISH</b> 3 DARKROOM/INTERSCOPE/JGA		When We All Fall Asleep, Where Do We Go?	76
NEW	16	<b>JIMMY FORTUNE/BRADLEY WALKER/MIKE ROGERS/BENISAACS</b> GAIHER/CAPITOL CMG		Brotherly Love	1
34	17	<b>ORIGINAL BROADWAY CAST</b> 6 HAMILTON UPTOWN/ATLANTIC/AG		Hamilton: An American Musical	242
46	18	<b>SOUNDTRACK</b> ▲ MARVEL/HOLLYWOOD		Guardians Of The Galaxy: Awesome Mix Vol. 1	305
5	19	<b>SEETHER</b> CANINE RIOT/FANTASY/CONCORD		Si Vis Pacem, Para Bellum	2
14	20	<b>KEM</b> MOTOWN/CAPITOL		Love Always Wins	2
NEW	21	<b>ALL THEM WITCHES</b> NEW WEST		Nothing As The Ideal	1
49	22	<b>TOMORROW X TOGETHER</b> BIGHIT ENTERTAINMENT/REPUBLIC		The Dream Chapter: Eternity	3
4	23	<b>NEEDTOBREATHE</b> ELEKTRA/EMG		Out Of Body	2
54	24	<b>QUEEN</b> 8 HOLLYWOOD		Greatest Hits	348
52	25	<b>NCT 127</b> SM		NCT #127: Neo Zone, The 2nd Album	27
53	26	<b>THE BEATLES</b> 12 APPLE/CAPITOL/UMI		Abbey Road	155
NEW	27	<b>ZAKK SABBATH</b> MAGNETIC EYE		Vertigo	1
67	28	<b>ABBA</b> 6 POLAR/POLYDOR/UMI		Gold: Greatest Hits	224
65	29	<b>KENDRICK LAMAR</b> 3 TOP DAWG/AF TERMATH/INTERSCOPE/JGA		good kid, m.A.A.d city	162
77	30	<b>PINK FLOYD</b> 15 PINK FLOYD/LEGACY		The Dark Side Of The Moon	311
76	31	<b>CREEDENCE CLEARWATER REVIVAL</b> 10 FANTASY/CONCORD		Chronicle The 20 Greatest Hits	366
NEW	32	<b>SARA BAREILLES</b> EPIC		More Love: Songs From Little Voice, Season One	1
30	33	<b>LADY GAGA</b> STREAMLINE/INTERSCOPE/JGA		Chromatica	15
61	34	<b>THE WEEKND</b> XO/REPUBLIC		After Hours	25
28	35	<b>TIM MCGRAW</b> MCGRAW/BIG MACHINE/BMLG		Here On Earth	3
NEW	36	<b>DECLAN MCKENNA</b> TOMPLICATED		Zeros	1
63	37	<b>FLEETWOOD MAC</b> 20 WARNER BROS./RHINO		Rumours	211
40	38	<b>BTS</b> VIRGIN/UMI		Map Of The Soul : 7 - The Journey	6
83	39	<b>BTS</b> BIGHIT ENTERTAINMENT		Map Of The Soul: PERSONA	73
91	40	<b>CHRIS STAPLETON</b> 4 MERCURY NASHVILLE/UMGN		Traveller	261
NEW	41	<b>LAUREN ALAINA</b> 19/MERCURY NASHVILLE/UMGN		Getting Over Him (EP)	1
73	42	<b>MAC MILLER</b> WARNER		Circles	20
72	43	<b>VARIOUS ARTISTS</b> UNIVERSAL/SONY MUSIC/LEGACY		Now 75	5
98	44	<b>FLEETWOOD MAC</b> 8 WARNER BROS./RHINO		Greatest Hits	139
84	45	<b>MICHAEL JACKSON</b> 33 EPIC/LEGACY		Thriller	216
68	46	<b>THE CHICKS</b> COLUMBIA		Gaslighter	8
88	47	<b>NIRVANA</b> 10 SUB POP/DGC/GEFFEN/UMI		Nevermind	349
87	48	<b>BILLIE EILISH</b> ▲ DARKROOM/INTERSCOPE/JGA		Dont Smile At Me	88
32	49	<b>THE KILLERS</b> ISLAND/REPUBLIC		Imploding The Mirage	3
78	50	<b>SOUNDTRACK</b> 3 FOX/20TH CENTURY FOX/ATLANTIC/AG		The Greatest Showman	141



## Soup-y Sales

The deluxe reissue of The Rolling Stones' 1973 No. 1 album, *Goats Head Soup*, prompts the set's reentry at No. 19 on the Billboard 200 and its debut at No. 1 on Top Rock Albums and Catalog Albums. The LP earned 20,000 equivalent album units in the week ending Sept. 10, according to Nielsen Music/MRC Data (up 7,890%). Of that sum, 18,000 are in album sales, resulting in the set's debut at No. 3 on Top Album Sales.

The reissue was available in a variety of formats, including some with previously unreleased tunes, such as the new Triple A hit "Scarlet" (featuring Jimmy Page).

Since 2010, the Stones have reissued four of their Billboard 200 chart-topping studio albums as expansive deluxe editions. *Goats Head Soup* was preceded by *Sticky Fingers* in 2015 (prompting a reentry at No. 5), *Some Girls* in 2011 (No. 46 reentry) and *Exile on Main St.* in 2010 (No. 10 reentry).

—KEITH CAULFIELD

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
2	1	<b>#1</b> <b>TOOSII</b> SOUTHCOAST/CAPITOL		Platinum Heart	19
3	2	<b>POWFU</b> ROBOTS AND HUMANS/COLUMBIA		Poems Of The Past (EP)	15
NEW	3	<b>VEDO</b> NEW WAVE/ISLAND PROLIFIC/EMPIRE		For You	1
5	4	<b>GIVEON</b> NOT SO FAST/EPIC		Take Time	13
6	5	<b>HOTBOII</b> HIT MAKER		Kut Da Fan On	4
11	6	<b>NOAH CYRUS</b> RECORDS/COLUMBIA		The End Of Everything	17
7	7	<b>JP SAXE</b> ARISTA		Hold It Together (EP)	31
8	8	<b>TOMORROW X TOGETHER</b> BIGHIT ENTERTAINMENT/REPUBLIC		The Dream Chapter: Eternity	3
NEW	9	<b>DECLAN MCKENNA</b> TOMPLICATED		Zeros	1
7	10	<b>J.I THE PRINCE OF N.Y.</b> G'S TARR/INTERSCOPE/JGA		Hood Life Crisis, Vol. 1	35
NEW	11	<b>ALL THEM WITCHES</b> NEW WEST		Nothing As The Ideal	1
15	12	<b>GG</b> RCA NASHVILLE/SMN		Good Time (EP)	16
NEW	13	<b>FLETCHER</b> SNAPBACK/CAPITOL		The S(ex) Tapes	1
NEW	14	<b>BLXST</b> EVGLE/RED BULL		No Love Lost	1
14	15	<b>24KGOLDN</b> RECORDS/COLUMBIA		Dropped Outta College	36
NEW	16	<b>ZAKK SABBATH</b> MAGNETIC EYE		Vertigo	1
17	17	<b>COLTER WALL</b> LA HONDA/THIRTY TIGERS		Western Swing & Waltzes And Other Punchy Songs	2
19	18	<b>JIMMIE ALLEN</b> STONE CREEK/BMG/BBMG		Bettie James	9
NEW	19	<b>WONHO</b> HIGHLINE/KAKAO M		Love Synonym #1: Right For Me	1
23	20	<b>SNOT</b> 300/AG		- Tragedy +	26
20	21	<b>BABY KEEM</b> BABY KEEM		DIE FOR MY BITCH	30
RE	22	<b>MATT STELL</b> RECORDS/ARISTA NASHVILLE/SMN		Everywhere But On (EP)	12
17	23	<b>100 GECS</b> DOG SHOW		1000 Geccs	5
NEW	24	<b>BIZZY BANKS</b> ATLANTIC/AG		G.M.T.O. (Get Money Take Over), Vol. 1	1
25	25	<b>LOS DOS CARNALES</b> AFINARTE		Al Estilo Rancheron	9



## Legends' Long Run

Nine weeks after Juice WRLD's *Legends Never Die* bowed at No. 1 on the Billboard 200, the album has yet to leave the top three of the tally (it's at No. 3 this issue). That's the longest run in the top three for an album, from its debut, since Post Malone's *Hollywood's Bleeding* spent its first 11 weeks in the region (Sept. 21-Nov. 30, 2019).

Meanwhile, Dua Lipa's *Future Nostalgia* has an eye-catching reentry at No. 38, owing to a quirky chart rule.

On Aug. 28, the artist released the album *Club Future Nostalgia*, containing remixes of all of the songs on *Future Nostalgia*. For tracking purposes, *Billboard* combines the statistics of all versions of the songs that appear on both albums. For one week, because *Club* sold more than *Future Nostalgia*, *Club* was assigned all of the track activity and debuted at No. 28. A week later (this issue), *Club* is selling less, and the song activity goes to the original set, which reenters at No. 38.

—K.C.

CATALOG ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	<b>1</b> <b>THE ROLLING STONES</b> THE ROLLING STONES/PROMOTONE B V / POLYDOR/UMI		Goats Head Soup	1
1	2	<b>QUEEN</b> 8 HOLLYWOOD		Greatest Hits	734
2	3	<b>BOB MARLEY AND THE WAILERS</b> 15 TUFF GONG/ISLAND/UMI		Legend: The Best Of...	1430
5	4	<b>CREEDENCE CLEARWATER REVIVAL</b> 10 FANTASY/CONCORD		Chronicle The 20 Greatest Hits	1069
4	5	<b>FLEETWOOD MAC</b> 20 WARNER BROS./RHINO		Rumours	327
3	6	<b>KENDRICK LAMAR</b> 3 TOP DAWG/AF TERMATH/INTERSCOPE/JGA		good kid, m.A.A.d city	257
20	7	<b>SZA</b> 2 TOP DAWG/RCA		Ctrl	88
8	8	<b>JOURNEY</b> 15 COLUMBIA/LEGACY		Journey's Greatest Hits	1273
6	9	<b>SOUNDTRACK</b> 3 FOX/20TH CENTURY FOX/ATLANTIC/AG		The Greatest Showman	13
13	10	<b>TOM PETTY AND THE HEARTBREAKERS</b> 12 MCA/GEFFEN/UMI		Greatest Hits	705
10	11	<b>SOUNDTRACK</b> 2 WALT DISNEY		Moana	39
9	12	<b>CARDI B</b> 3 THE KSR GROUP/ATLANTIC/AG		Invasion Of Privacy	42
11	13	<b>2PAC</b> 10 AMARU/DEATH ROW/INTERSCOPE/UMI		Greatest Hits	272
15	14	<b>AC/DC</b> 25 COLUMBIA/LEGACY		Back In Black	1038
17	15	<b>THE BEATLES</b> 11 APPLE/CAPITOL/UMI		Abbey Road	656
16	16	<b>DRAKE</b> 6 YOUNG MONEY/CASH MONEY/REPUBLIC		Take Care	232
19	17	<b>J. COLE</b> 3 DREAMVILLE/ROC NATION/COLUMBIA		2014 Forest Hills Drive	170
18	18	<b>KENDRICK LAMAR</b> 3 TOP DAWG/AF TERMATH/INTERSCOPE/JGA		DAMN.	12
30	19	<b>GUNS N' ROSES</b> 18 GEFFEN/UMI		Appetite For Destruction	513
22	20	<b>THE BEATLES</b> 12 APPLE/CAPITOL/UMI		Abbey Road	467
31	21	<b>LYNYRD SKYNYRD</b> ▲ MCA/GEFFEN/UMI		All Time Greatest Hits	252
35	22	<b>ZAC BROWN BAND</b> ROAR/SOUTHERN GROUND/ATLANTIC/AG		Greatest Hits So Far...	150
23	23	<b>THE WEEKND</b> 4 XO/REPUBLIC		Beauty Behind The Madness	144
24	24	<b>DRAKE</b> 6 YOUNG MONEY/CASH MONEY/REPUBLIC		Views	89
29	25	<b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY/RHINO		Greatest Hits	191

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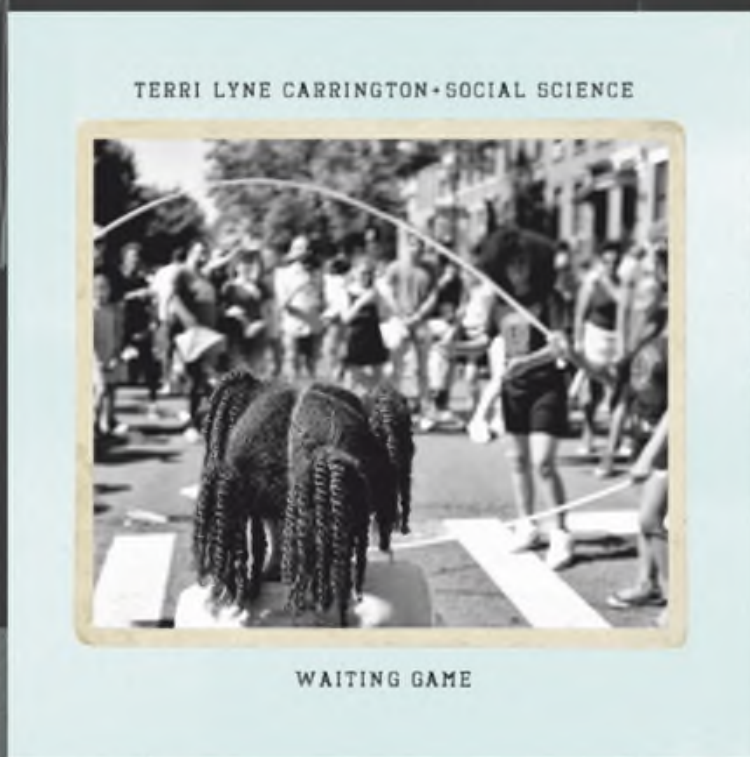
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Melding traditional Indian folk and classical music with contemporary Western orchestral sounds, ILA The Earth Symphony is a nine-track WORLD MUSIC record. Rooted in Indian traditions and ancient scriptures, the album features compositions sung by ILA in Sanskrit and Hindi, offering harmonic layers of classical Indian and Western musical orchestration. The album is ILA's musical tribute to Planet Earth.



Photo by Zach Claburri

Featuring:

GRAMMY® winner Soweto Gospel Choir of South Africa  
Royal Philharmonic Orchestra of London



"A true symphony of Earth. From the very first note, you can already sense that ILA poured her whole heart and soul into this work of art...B-e-a-utiful"

- Quincy Jones

"Beautiful, tasteful sound. I'm sure you'll get very inspired by ILA's amazing voice"

- Lang Lang

"The album is a gentle reminder to all of us, a plea, a magical chant to change our thoughtless ways"

- CNBC



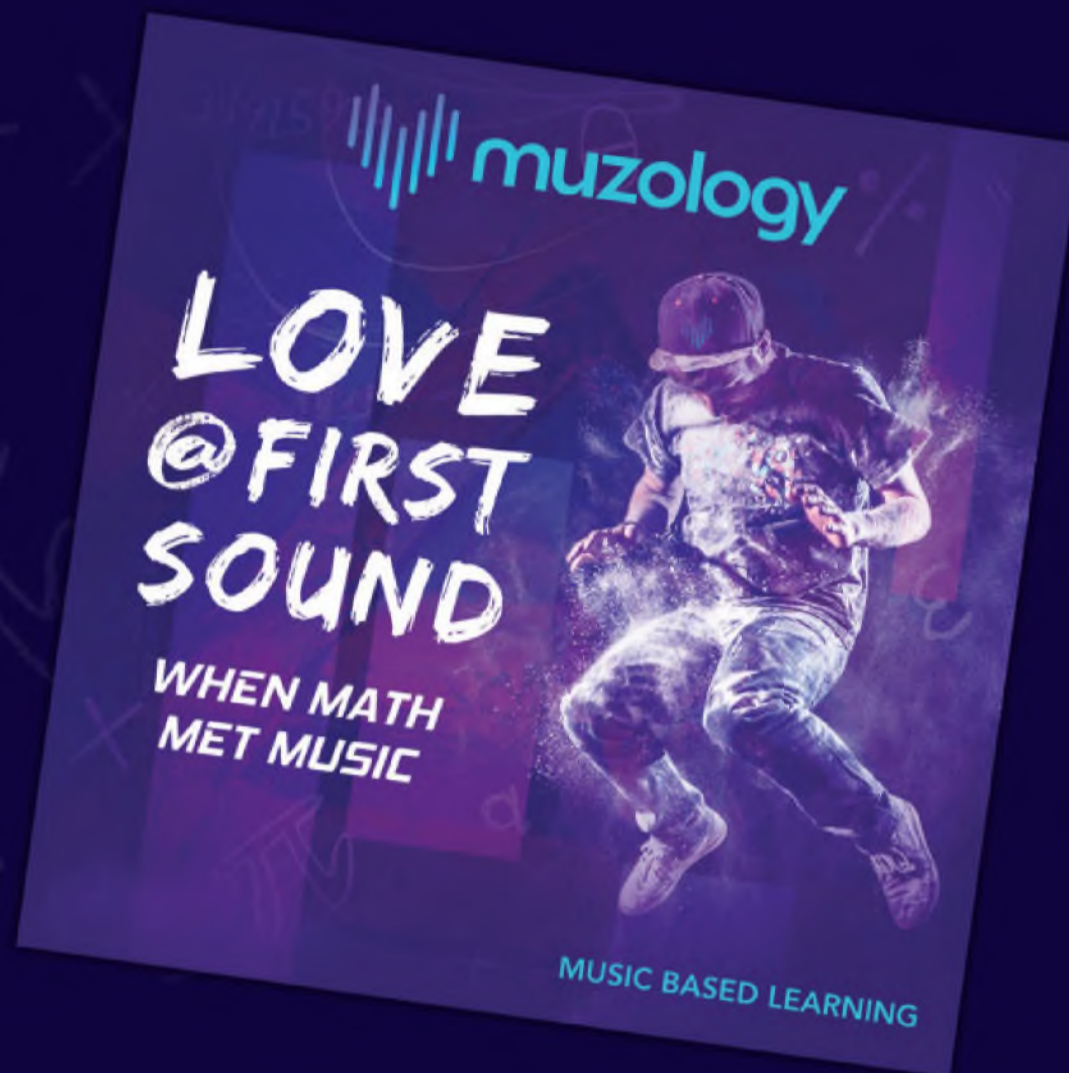
@ilapaliwalmusic

ilapaliwal.com

FOR YOUR GRAMMY® CONSIDERATION

# Best Children's Album

Love @ First Sound (When Math Met Music) by  muzology



**Bob Doyle** (longtime manager of **Garth Brooks**) and **Dr. Lana Israel** (Harvard/Oxford educated Rhodes Scholar and cognitive psychologist) created Muzology's music based learning platform to help students of ALL backgrounds and abilities succeed using the power of music.

## MUZOLOGY CHANGES LIVES!

“ IF I BETTER MYSELF, I CAN BETTER EVERYONE AROUND ME. THAT'S HOW A MOVEMENT CAN START. I WANT TO ACHEIVE MORE. I THINK MUZOLOGY IS GOING TO HELP. ”

- Corey, 9th grade student

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	<b>#1</b> <b>BTS</b> BIGHIT ENTERTAINMENT	205
3	2	<b>SB19</b> SHOWB/T/SONY MUSIC PHILIPPINES/LEGACY	39
49	3	<b>LOUIS TOMLINSON</b> 78/SYCO/ARISTA	138
13	4	<b>TREASURE</b> TREASUREVISION	12
2	5	<b>BLACKPINK</b> YG/INTERSCOPE/JGA	151
6	6	<b>ATEEZ</b> KQ/RCA	67
4	7	<b>STRAY KIDS</b> JYP	98
12	8	<b>CARDI B</b> ATLANTIC/AG	167
36	9	<b>ZENDAYA</b> HOLLYWOOD/REPUBLIC	227
10	10	<b>SEVENTEEN</b> PLEDIS/GENIE/STONE MUSIC ENTERTAINMENT	169
8	11	<b>TOMORROW X TOGETHER</b> BIGHIT ENTERTAINMENT/REPUBLIC	78
17	12	<b>THE BOYZ</b> CRE KER/KAKAO M	45
9	13	<b>ARIANA GRANDE</b> REPUBLIC	397
18	14	<b>EXO</b> SM	164
34	15	<b>NCT 127</b> SM	109
22	16	<b>FIERSA BESARI</b> UNSIGNED	77
11	17	<b>GOT7</b> JYP	160
5	18	<b>SELENA GOMEZ</b> INTERSCOPE/JGA	434
27	19	<b>SHINEE</b> SM	26
35	20	<b>DAY6</b> STUDIO J/JYP	20
19	21	<b>MEGAN THEE STALLION</b> 1501 CERTIFIED/300/AG	61
23	22	<b>BILLIE EILISH</b> DARKROOM/INTERSCOPE/JGA	112
26	23	<b>BAEKHYUN</b> SM	66
21	24	<b>JACKSON WANG</b> WESTERN AND 6TH	35
14	25	<b>THE WEEKND</b> XO/REPUBLIC	168
37	26	<b>ONEUS</b> RBW/KAKAO M	11
38	27	<b>A.C.E</b> BEAT INTERACTIVE	14
7	28	<b>SUPERM</b> SM/CAPITOL	23
RE	29	<b>BIG SEAN</b> G O O D /DEF JAM	36
33	30	<b>MONSTA X</b> STARSHIP ENTERTAINMENT/EPIC	145
RE	31	<b>TRAVIS SCOTT</b> CACTUS JACK/GRAND HUSTLE/EPIC	66
15	32	<b>ARASHI</b> J-STORM	10
RE	33	<b>NCT DREAM</b> SM	79
39	34	<b>ITZY</b> JYP	21
RE	35	<b>MAMAMOO</b> RBW/LOEN ENTERTAINMENT	31
29	36	<b>MICHAEL JACKSON</b> MJJ/EPIC	260
RE	37	<b>MARSHMELLO</b> JOYTIME COLLECTIVE	145
44	38	<b>NCT</b> SM	105
25	39	<b>SZA</b> TOP DAWG/RCA	20
16	40	<b>LADY GAGA</b> INTERSCOPE/JGA	463
41	41	<b>HARRY STYLES</b> ERSKINE/COLUMBIA	86
30	42	<b>DUA LIPA</b> WARNER	133
20	43	<b>KATY PERRY</b> CAPITOL	416
RE	44	<b>J BALVIN</b> UNIVERSAL MUSIC LATINO/UMLE	87
RE	45	<b>SECH</b> RICH	7
48	46	<b>DABABY</b> SOUTHCOST/INTERSCOPE/JGA	32
40	47	<b>TWICE</b> JYP/REPUBLIC	114
42	48	<b>YOUNGBOY NEVER BROKE AGAIN</b> NEVER BROKE AGAIN/ARTIST PARTNER GROUP/ATLANTIC/AG	47
RE	49	<b>NOGIZAKA 46</b> SONY MUSIC JAPAN	14
32	50	<b>MILEY CYRUS</b> RCA	363



## Burger Bounce

A new partnership between Travis Scott (above) and McDonald's causes him to reenter the Social 50 at No. 31.

On Sept. 8, the rapper revealed the Travis Scott burger (a loaded quarter pounder) and corresponding meal (fries, barbecue sauce and a Sprite), recalling the fast food chain's 1990s branded partnership with Michael Jordan.

Scott was mentioned 80,000 times on Twitter amid the announcement and also garnered boosts in Twitter followers (96,000), YouTube subscribers (38,000) and Facebook page likes (14,000) during the Sept. 4-10 tracking week, according to Next Big Sound. Scott tallied 78,000 reactions to his tweets, a decent amount given that he tweeted only twice in the tracking week.

While the Sept. 8 post revealed the partnership, a follow-up on Sept. 9 quote-tweeted a boy with cancer who had gotten the meal for his birthday, with Scott calling the boy "my hero."

—KEVIN RUTHERFORD

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>WAP</b> Cardi B Feat. Megan Thee Stallion 4 WKS. ATLANTIC		5
2	2	<b>LAUGH NOW CRY LATER</b> Drake Feat. Lil Durk OVO SOUND/REPUBLIC		4
3	3	<b>MOOD</b> 24kGoldn Feat. iann dior RECORDS/COLUMBIA		4
5	4	<b>FOR THE NIGHT</b> Pop Smoke Feat. Lil Baby & DaBaby VICTOR VICTOR WORLDWIDE/REPUBLIC		10
4	5	<b>ROCKSTAR</b> DaBaby Feat. Roddy Ricch SOUTHCOST/INTERSCOPE		21
6	6	<b>WHAT'S POPPIN</b> Jack Harlow Feat. DaBaby, Tory Lanez & Lil Wayne GENERATION NOW/ATLANTIC		29
36	7	<b>POPSTAR</b> DJ Khaled Feat. Drake OVO SOUND/WE THE BEST/REPUBLIC/EPIC		8
7	8	<b>MOOD SWINGS</b> Pop Smoke Feat. Lil Tjay VICTOR VICTOR WORLDWIDE/REPUBLIC		9
NEW	9	<b>HIT DIFFERENT</b> SZA Feat. Ty Dolla Sign TOP DAWG/RCA		1
21	10	<b>LEMONADE</b> Internet Money & Gunna Feat. Don Toliver & NAV INTERNET MONEY/TENTH HUNDRED PROJECTS/CAPITOL		4
11	11	<b>BLINDING LIGHTS</b> The Weeknd XO/REPUBLIC		39
13	12	<b>GO CRAZY</b> Chris Brown & Young Thug 300/CBE/RCA		14
12	13	<b>ROSES</b> SAINT JHN GODD COMPLEX/HITCO		25
10	14	<b>RAGS2RICHES</b> Rod Wave Feat. ATR Son Son ALAMO		10
14	15	<b>SAVAGE LOVE (LAXED - SIREN BEAT)</b> Jawsh 685 x Jason Derulo COLUMBIA		12
9	16	<b>DYNAMITE</b> BTS BIGHIT ENTERTAINMENT/COLUMBIA		3
15	17	<b>COME &amp; GO</b> Juice WRLD x Marshmello GRADE A/INTERSCOPE		9
20	18	<b>LIFE IS GOOD</b> Future Feat. Drake FREEBANDZ/EPIC		35
19	19	<b>HEATHER</b> Conan Gray REPUBLIC		4
18	20	<b>WATERMELON SUGAR</b> Harry Styles ERSKINE/COLUMBIA		17
16	21	<b>WISHING WELL</b> Juice WRLD GRADE A/INTERSCOPE		9
25	22	<b>TAP IN</b> Saweetie ICY/ARTISTRY WORLDWIDE/WARNER		5
17	23	<b>WE PAID</b> Lil Baby & 42 Dugg QUALITY CONTROL/MOTOWN/CAPITOL		19
23	24	<b>BE LIKE THAT</b> Kane Brown With Swae Lee & Khalid RCA NASHVILLE/RCA		6
24	25	<b>THE WOO</b> Pop Smoke Feat. 50 Cent & Roddy Ricch VICTOR VICTOR WORLDWIDE/REPUBLIC		10
NEW	26	<b>THE VOICE</b> Lil Durk ALAMO/GEFFEN/INTERSCOPE		1
26	27	<b>SAVAGE</b> Megan Thee Stallion Feat. Beyoncé 1501 CERTIFIED/300		25
30	28	<b>I HOPE</b> Gabby Barrett WARNER MUSIC NASHVILLE/WAR		24
NEW	29	<b>LITHUANIA</b> Big Sean Feat. Travis Scott G O O D /DEF JAM		1
28	30	<b>BLUEBERRY FAYGO</b> Lil Mosey MOGUL VISION/INTERSCOPE		31
22	31	<b>SMILE</b> Juice WRLD & The Weeknd GRADE A/INTERSCOPE		5
37	32	<b>MY EX'S BEST FRIEND</b> Machine Gun Kelly X blackbear EST19XX/BAD BOY/INTERSCOPE		2
NEW	33	<b>WOLVES</b> Big Sean Feat. Post Malone G O O D /DEF JAM		1
8	34	<b>ICE CREAM</b> BLACKPINK X Selena Gomez YG/INTERSCOPE		2
33	35	<b>24</b> Money Man Feat. Lil Baby BLACK CIRCLE/EMPIRE		4
32	36	<b>THE BOX</b> Roddy Ricch BIRD VISION/ATLANTIC		40
35	37	<b>SAID SUM</b> Moneybagg Yo BREAD GANG/N-LESS/CMG/INTERSCOPE		10
38	38	<b>SUNFLOWER (SPIDER-MAN: INTO THE SPIDER-VERSE)</b> Post Malone & Swae Lee REPUBLIC		94
31	39	<b>PARTY GIRL</b> StaySolidRocky COLUMBIA		19
40	40	<b>HAWAI</b> Maluma SONY MUSIC LATIN		2
39	41	<b>CIRCLES</b> Post Malone REPUBLIC		53
45	42	<b>GREECE</b> DJ Khaled Feat. Drake OVO SOUND/WE THE BEST/REPUBLIC/EPIC		8
28	43	<b>7 SUMMERS</b> Morgan Wallen REPUBLIC/BIG LOUD		4
43	44	<b>BEFORE YOU GO</b> Lewis Capaldi VERTIGO/CAPITOL		11
RE	45	<b>MARTIN &amp; GINA</b> Polo G COLUMBIA		3
46	46	<b>MIDNIGHT SKY</b> Miley Cyrus RCA		4
47	47	<b>GIRLS IN THE HOOD</b> Megan Thee Stallion 1501 CERTIFIED/300		10
50	48	<b>DIOR</b> Pop Smoke VICTOR VICTOR WORLDWIDE/REPUBLIC		25
44	49	<b>SOMEONE YOU LOVED</b> Lewis Capaldi VERTIGO/CAPITOL		58
NEW	50	<b>YOU BROKE ME FIRST.</b> Tate McRae RCA		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.

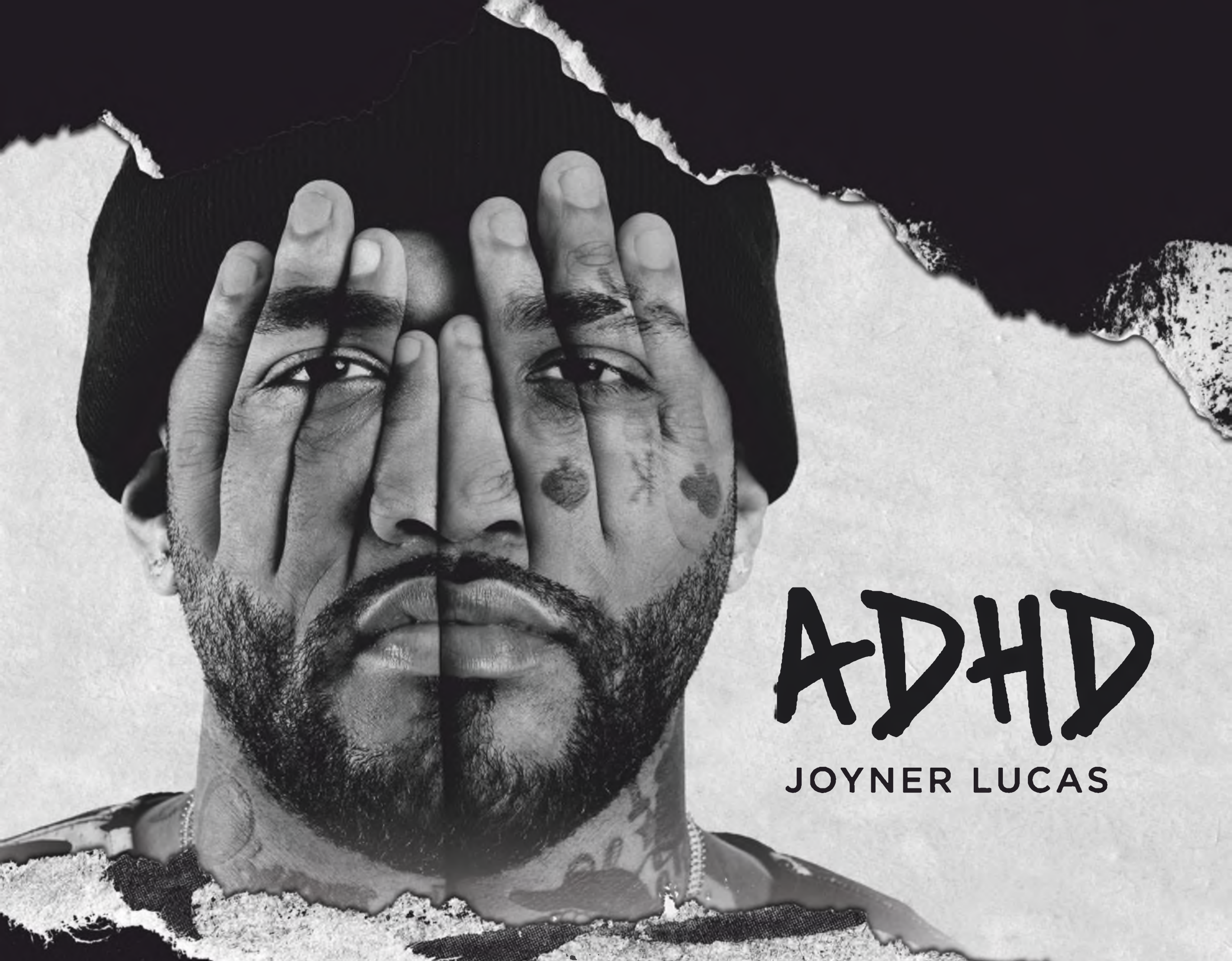
SOCIAL 50: THE WEEK'S MOST ACTIVE ARTISTS ON SOCIAL NETWORKS BASED ON WEEKLY ADDITIONS OF FANS ACROSS FACEBOOK, TWITTER, YOUTUBE AND INSTAGRAM. REACTIONS AND CONVERSATIONS ACROSS TWITTER, YOUTUBE, INSTAGRAM AND FACEBOOK AND VIEWS TO A MUSIC VIDEO OR ARTIST'S VIDEOS ARE MEASURED BY NEXT BIG SOUND. STREAMING SONGS: THE WEEK'S TOP-STREAMED SONGS AND ON-DEMAND SONGS AND VIDEOS ON LEADING ONLINE MUSIC SERVICES AS COMPILED BY WELSEN MUSIC/MUSIC DATA. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. ALL CHARTS © 2020, PROMETHEUS GLOBAL MEDIA, LLC AND WELSEN MUSIC/MUSIC DATA. ALL RIGHTS RESERVED.

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# ADHD

JOYNER LUCAS

#10

**BILLBOARD**

200 ALBUMS

#4

**TOP RAP**

ALBUMS

#2

**INDEPENDENT**

ALBUMS

"JOYNER LUCAS HAS FINALLY DELIVERED HIS LONG-AWAITED *ADHD* ALBUM... A STAR-STUDDED AFFAIR..."

COMPLEX





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# billboard MUSIC AWARDS

LIVE WED OCT 14 • 8/7c



# THE MUSIC OF FRANK THOMPSON JR.

aka "Uncle T"



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My Everything  
by Frank Thompson Jr.



Gospel Performance/  
Song

Record Of The Year

Song Of The Year

SPIRIT-FILLED  
INSPIRATIONAL

Bad Built Woman  
by Uncle T

Song Of The Year  
Record Of The Year



Sweet and Salty  
Down-Home Southern Blues

"Uncle T" is the alter ego of Frank Thompson Jr., a gifted song writer and singer from New Orleans who bleeds the blues. He is the brainchild of an artist who fluently speaks gospel, jazz and blues. "Uncle T" speaks that down-home, southern blues that makes you tap your feet and holler "yes!" Writing and playing music is as natural as breathing for him, something necessary.

Just one listen to the sweet and salty sounds of "Uncle T" and immediately, one is transported to the southern circuit of "juke joints" and "holes in the wall." You can hear the sweet influences of Sunday morning in the melodic grooves but the lyrics make you want to laugh and scream, "hush your mouth!" as his music is definitely for grown folks.

As "Uncle T" bellows the blues, you are transfixed to a juke joint where the grown folk gather to drink troubles away and holler. He'll be singing his songs to spread his message as only he can, plucking his bass and moving to the rhythm of his own drum.

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Music that IS  
inspirational  
and spirit filled





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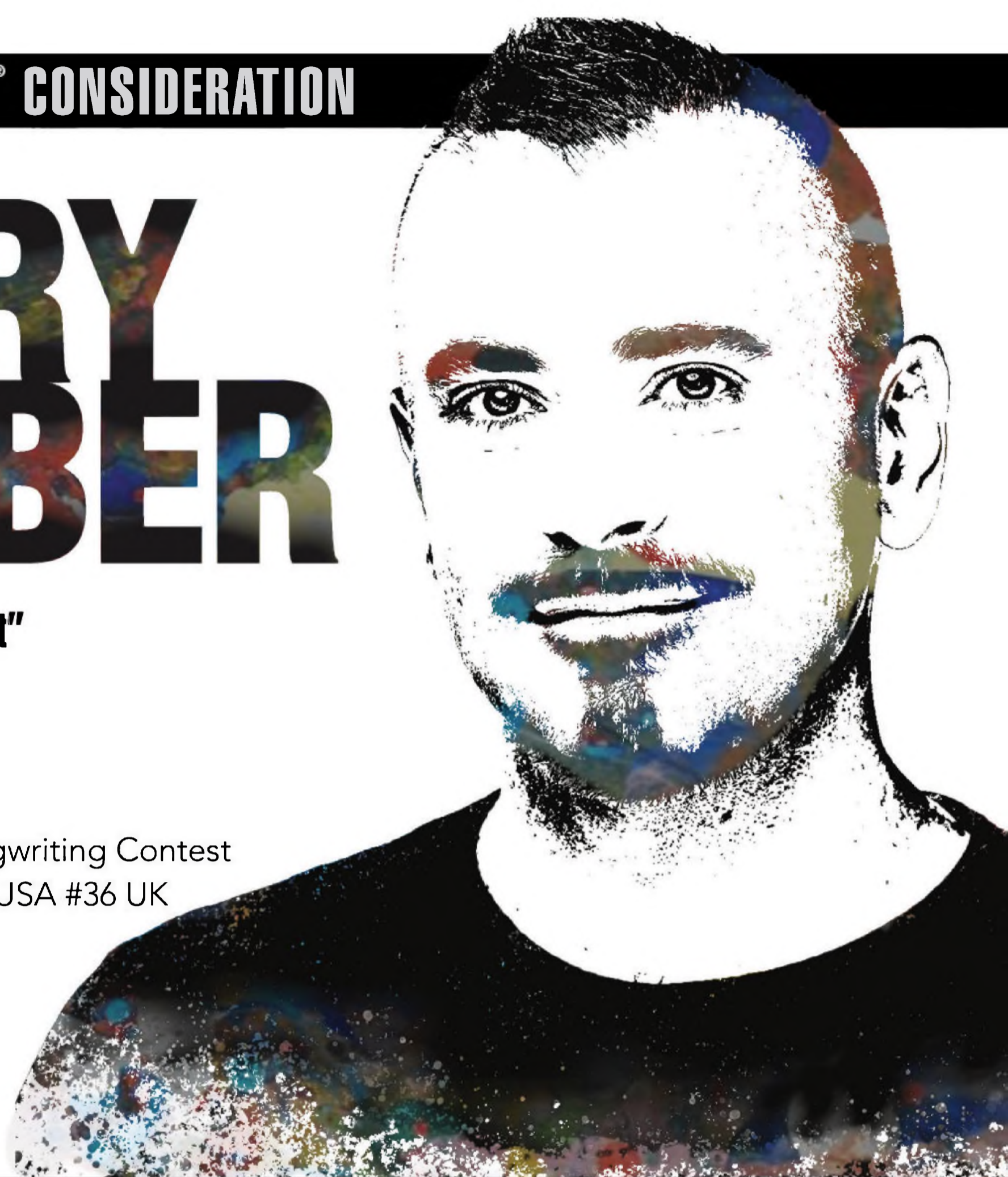
# TERRY BARBER

"When the World Falls Apart"



Highest 5 ★ Rating: UK Songwriting Contest  
iTunes Chart #7 Canada #46 USA #36 UK

"Barber has star quality"  
—Atlanta Journal-Constitution



*Thank You, MusiCares®, for your beautiful work supporting artists during the strain of the pandemic.*

*Thank You to the Recording Academy® for the recent expansion supporting diversity and inclusivity in leadership roles.*

Dear Recording Community,

While the world has its eye on injustice let us continue to do more, be better. A mechanism for the inclusion of indie artists on commercial radio would serve consumers and our community. Fellow indie songwriters, your money is being given to top grossing artists unless you register with three separate royalty collection agencies for Performance Royalties, Publishing Administration, and Master Recording.

**TERRY BARBER, M.M., B.M.**  
Touring & Recording Artist  
Independent Artist Advocate  
Recording Academy® Voting Member

HOT 100 SONGWRITERS™

TIE	1	#1 3 WKS	DAVID STEWART
TIE	1	#1 3 WKS	JESSICA AGOMBAR
	3		DABABY
	4		DRAKE
	5		LIL BABY
	6		JUICE WRLD
	7		RODDY RICCH
	8		MEGAN THEE STALLION
	9		SETHINTHEKITCHEN
	10		CONAN GRAY

COUNTRY SONGWRITERS™

	1	#1 3 WKS	HARDY
	2		ZACH KALE
	3		JOSH THOMPSON
	4		JON NITE
	5		GABBY BARRETT
	6		THOMAS ARCHER
	7		JOSH OSBORNE
	8		ASHLEY GORLEY
	9		JAKE MITCHELL
	10		MORGAN WALLEN

R&B SONGWRITERS™

TIE	1	#1 8 WKS	BELLY
TIE	1	#1 14 WKS	DAHEALA
TIE	1	#1 8 WKS	MAX MARTIN
TIE	1	#1 8 WKS	OSCAR HOLTER
TIE	1	#1 23 WKS	THE WEEKND
TIE	6		CHAD HUGO
TIE	6		PHARRELL WILLIAMS
TIE	8		ANT CLEMONS
TIE	8		ROB BISEL
TIE	8		SZA
TIE	8		TY DOLLA \$IGN



Neptunes Rule R&B Producers

The Neptunes (above) debut at No. 1 on R&B Producers thanks to a pair of production credits on the Hot R&B Songs chart. SZA's "Hit Different" (featuring Ty Dolla \$ign) debuts at No. 3 on the latter list, while Monica and Lil Baby's "Trenches" rises to No. 12.

The Neptunes — the duo of Pharrell Williams and Chad Hugo — have a long history on the *Billboard* charts, including four No. 1s as producers on the *Billboard* Hot 100 (Nelly's "Hot in Herre," Snoop Dogg's "Drop It Like It's Hot," Gwen Stefani's "Hollaback Girl" and Ludacris' "Money Maker").

Meanwhile, David Stewart and Jessica Agombar share the top spot on Hot 100 Songwriters for a third week due to their co-writing credit on BTS' "Dynamite."

—XANDER ZELLNER

HOT 100 PRODUCERS™

	1	#1 3 WKS	DAVID STEWART
	2		TYSON TRAX / DR. LUKE
	3		JOEY MOI
	4		SETHINTHEKITCHEN
TIE	5		AYO THE PRODUCER
TIE	5		KEYZ
	7		TMS
TIE	8		KID HARPOON
TIE	8		TYLER JOHNSON
	10		FALLEN

COUNTRY PRODUCERS™

	1	#1 19 WKS	JOEY MOI
	2		DANN HUFF
	3		ROSS COPPERMAN
	4		SCOTT MOFFATT
	5		DEREK WELLS
	6		MICHAEL KNOX
	7		ZACH KALE
	8		DAN SMYERS
	9		SCOTT HENDRICKS
	10		JON RANDALL

R&B PRODUCERS™

	1	#1 1 WK	THE NEPTUNES
	2		TYSON TRAX / DR. LUKE
TIE	3		MAX MARTIN
TIE	3		OSCAR HOLTER
TIE	3		THE WEEKND
	6		FISTICUFFS
	7		DPAT
	8		RETRO FUTURE
TIE	9		DOUNIA AZNOU
TIE	9		JOHNNY KELVIN
TIE	9		KANIELTHEONE
TIE	9		MURPHY KID
TIE	9		SAID AZNOU

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 Sep. 19, 2020. Rankings are based on accumulated weekly points for all charted songs — on the specified chart for the week — on which a songwriter or producer is credited. If a song is written or produced by more than one person, points are divided equally among all credited parties.

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FOR YOUR GRAMMY® CONSIDERATION

Darla Z

A SONG ABOUT GOD'S LOVE

WITH  
TRUST  
COMES  
PEACE

BEST CONTEMPORARY  
CHRISTIAN MUSIC  
PERFORMANCE/SONG

Written and Performed by Darla Z

"Darla's voice is  
nectar to the ears!"

**John Avildsen**  
Academy Award winning Director of Rocky

"Thanks to Darla Z for  
being on my show...  
great voice...a beautiful  
and talented lady."

**Wayne Newton**

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# CATCHING DREAMS

## J. IVY



### - FOR YOUR GRAMMY® CONSIDERATION - BEST SPOKEN WORD ALBUM

"J. IVY IS A BRILLIANT MAN WITH AN INCREDIBLE VOICE AND A WAY WITH WORDS. I'VE KNOWN HIM FOR OVER A DECADE AND OWE MY STAGE NAME TO HIM BELIEVING IN ME BACK THEN BEFORE I EVEN HAD A RECORD DEAL. I'M EXCITED FOR HIM TO SHARE HIS TRUTH WITH THE WORLD."

**JOHN LEGEND**

"I COULD SAY THAT J. IVY HAS A WAY WITH WORDS. I COULD SAY THAT HE STANDS IN A LEAGUE OF HIS OWN, I COULD SAY HE'S AN AMAZING YOUNG TALENT - ALL OF WHICH WHILE BEING TRUE WOULD BE TOO OBVIOUS. I WOULD LIKE TO SAY HOWEVER THAT, ONE OF THE MARKS OF A GREAT ARTISTS IS THE TONE AND SOUND OF A VOICE. IT WAS ALL THESE THINGS; DELIVERY AND THE SOUND OF HIS VOICE THAT CHANGED MY PERSPECTIVE ON HIS TYPE OF ART. HIS VOICE IN ALL FACETS OF THE WORD IS SIMPLY LEGENDARY."

**ESTELLE**

"J. IVY IS A POET WHO HAS BEEN ABLE TO BRING TRUTH, INSPIRATION AND QUALITY TO HIS WRITINGS. I CAN ALWAYS FEEL A SPARK WHEN I COME ACROSS HIS WORK."

**COMMON**

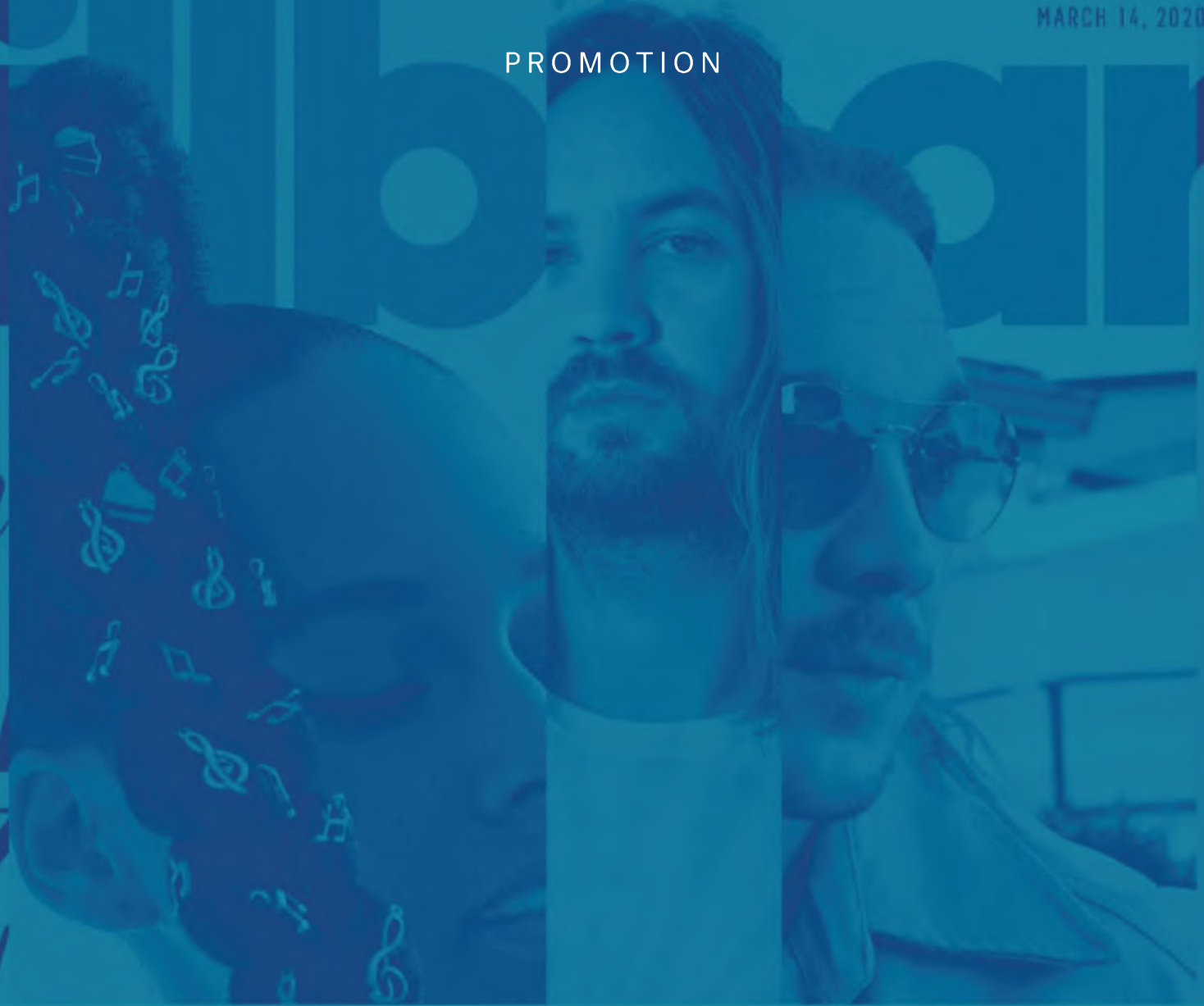
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FOR YOUR GRAMMY® CONSIDERATION BEST SPOKEN WORD ALBUM

# boy: poems donny jackson

[DonnyJackson.HearNow.com](http://DonnyJackson.HearNow.com)

Donny Jackson's *boy* resonates with a community under siege, a collective consciousness that demands a racial reckoning is long overdue.

Jackson's poetry colors an unforgettable picture of resilience and resistance, our promise that boy Tamir Rice will never die.

**Julie Dash**, director,  
*Daughters of the Dust, Queen Sugar*

Gripping.  
Devastating.  
Illuminating.  
Healing.

**Jim Clemente**, author of *Call Me God*



Say their name.  
This is what Donny Jackson's poems do. They say the names of the slain turned headlines and hashtags, but Jackson has immortalized them and their stories, which have become our stories.

**Luivette Resto**, author of *Ascension and Unfinished Portrait*

A bright gem.  
A deep breath.  
A song in the night.  
Donny Jackson's *boy* gives us new energy for a time such as this.

**Valarie Kaur**, Civil rights activist and author of *See No Stranger: A Memoir and Manifesto of Revolutionary Love*

Emmy Award-winning television producer Donny Jackson expands his critically-acclaimed book of poetry to a timely and haunting record. The celebrated Los Angeles spoken word artist steps into a new spotlight with **boy: poems**.

Put simply, Donny Jackson is a dangerous writer.

**Buddy Wakefield**, three-time world champion spoken word artist, author of *A Choir of Honest Killers*



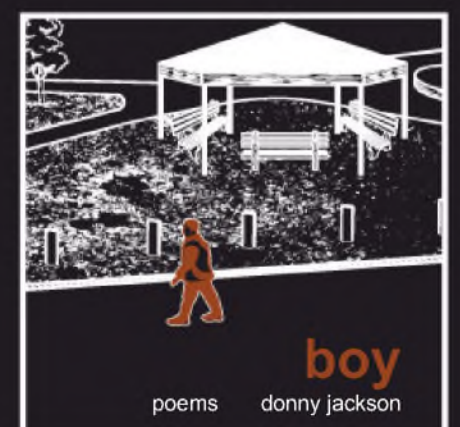
SILVER STAR  
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HIGH FIDELITY MUSIC STREAMING



Executive Producers: Donny Jackson and Radhika Jaini

Featuring: Alex Key

Copyright Donny Jackson 2020

STREAMING NOW

RADIO SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	<b>#1</b> BLINDING LIGHTS XO/REPUBLIC	The Weeknd	34	
2	2	WATERMELON SUGAR ERSKINE/COLUMBIA	Harry Styles	14	
4	3	BEFORE YOU GO VERTIGO/CAPITOL	Lewis Capaldi	22	
3	4	ROCKSTAR SOUTHCOAST/INTERSCOPE	DaBaby Feat. Roddy Ricch	16	
5	5	BREAK MY HEART WARNER	Dua Lipa	23	
7	6	I HOPE WARNER MUSIC NASHVILLE/WAR	Gabby Barrett	29	
6	7	ADORE YOU ERSKINE/COLUMBIA	Harry Styles	39	
8	8	SAVAGE LOVE (LAXED-SIREN BEAT) COLUMBIA	Jawsh 685 x Jason Derulo	8	
9	9	CIRCLES REPUBLIC	Post Malone	53	
10	10	ROSES GODD COMPLEX/HITCO	SAINT JHN	20	
11	11	GO CRAZY 300/CBE/RCA	Chris Brown & Young Thug	14	
12	12	IF THE WORLD WAS ENDING ARISTA	JP Saxe Feat. Julia Michaels	12	
13	13	DON'T START NOW WARNER	Dua Lipa	43	
15	14	LOVIN' ON YOU RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	9	
14	15	WHAT'S POPPIN GENERATION NOW/ATLANTIC	Jack Harlow Feat. DaBaby, Tory Lanez & Lil Wayne	16	
19	16	ONE OF THEM GIRLS CURB	Lee Brice	6	
16	17	THE BONES COLUMBIA NASHVILLE/COLUMBIA	Maren Morris	45	
22	18	LAUGH NOW CRY LATER OVO SOUND/REPUBLIC	Drake Feat. Lil Durk	4	
23	19	POPSTAR OVO SOUND/WE THE BEST/REPUBLIC/EPIC	DJ Khaled Feat. Drake	7	
21	20	COOL AGAIN RCA NASHVILLE	Kane Brown	11	
18	21	NOBODY'S LOVE 222/INTERSCOPE	Maroon 5	7	
24	22	TAP IN ICY/ARTISTRY WORLDWIDE/WARNER	Saweetie	6	
20	23	LIKE THAT KEMOSABE/RCA	Doja Cat Feat. Gucci Mane	10	
30	24	GOT WHAT I GOT MACON/BROKEN BOW	Jason Aldean	8	
25	25	SAY SO KEMOSABE/RCA	Doja Cat	28	

DIGITAL SONG SALES™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	<b>#1</b> DYNAMITE 3 WKS BIGHIT ENTERTAINMENT	BTS	3	
3	2	WAP ATLANTIC/AG	Cardi B Feat. Megan Thee Stallion	5	
7	3	SAVAGE LOVE (LAXED-SIREN BEAT) COLUMBIA	Jawsh 685 x Jason Derulo	13	
5	4	BLINDING LIGHTS XO/REPUBLIC	The Weeknd	38	
10	5	I HOPE WARNER MUSIC NASHVILLE/WMN	Gabby Barrett	39	
12	6	MOOD RECORDS/COLUMBIA	24kGoldn Feat. iann dior	4	
RE	7	POPSTAR OVO SOUND/WE THE BEST/EPIC	DJ Khaled Feat. Drake	3	
11	8	MIDNIGHT SKY RCA	Miley Cyrus	4	
18	9	WATERMELON SUGAR ERSKINE/COLUMBIA	Harry Styles	17	
NEW	10	HIT DIFFERENT TOP DAWG/RCA	SZA Feat. Ty Dolla \$ign	1	
19	11	GOT WHAT I GOT MACON/BROKEN BOW/BMG/BBMG	Jason Aldean	16	
17	12	ROCKSTAR SOUTHCOAST/INTERSCOPE/IGA	DaBaby Feat. Roddy Ricch	21	
4	13	STARTING OVER MERCURY NASHVILLE/UMGN	Chris Stapleton	2	
22	14	ROSES GODD COMPLEX/HITCO	SAINT JHN	25	
23	15	BANG! AJR/S-CURVE/BMG	AJR	14	
NEW	16	WHAT DO YOU THINK OF? 19/MERCURY NASHVILLE/UMGN	Lauren Alaina & Lukas Graham	1	
15	17	BEFORE YOU GO VERTIGO/CAPITOL	Lewis Capaldi	27	
37	18	KINGS & QUEENS MAX CUT/ATLANTIC/AG	Ava Max	8	
26	19	BE LIKE THAT RCA NASHVILLE/SMN	Kane Brown With Swae Lee & Khalid	9	
24	20	ONE OF THEM GIRLS CURB	Lee Brice	15	
25	21	LAUGH NOW CRY LATER OVO SOUND/REPUBLIC	Drake Feat. Lil Durk	4	
13	22	RAIN ON ME STREAMLINE/INTERSCOPE/IGA	Lady Gaga & Ariana Grande	16	
30	23	ONE MARGARITA ROW CROP/CAPITOL NASHVILLE/UMGN	Luke Bryan	22	
RE	24	LOYAL BRAVE TRUE WALT DISNEY	Christina Aguilera	2	
NEW	25	ONE BEER BIG LOUD	HARDY Feat. Lauren Alaina & Devin Dawson	1	

# POP/RHYTHMIC/ADULT

billboard

SEP. 19 2020

MAINSTREAM TOP 40™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	<b>#1</b> WATERMELON SUGAR ERSKINE/COLUMBIA	Harry Styles	17	
2	2	BEFORE YOU GO VERTIGO/CAPITOL	Lewis Capaldi	36	
4	3	SAVAGE LOVE (LAXED-SIREN BEAT) COLUMBIA	Jawsh 685 x Jason Derulo	11	
3	4	BLINDING LIGHTS XO/REPUBLIC	The Weeknd	39	
6	5	ROCKSTAR SOUTHCOAST/INTERSCOPE	DaBaby Feat. Roddy Ricch	16	
5	6	BREAK MY HEART WARNER	Dua Lipa	25	
7	7	ADORE YOU ERSKINE/COLUMBIA	Harry Styles	41	
8	8	I HOPE WARNER MUSIC NASHVILLE/WARNER	Gabby Barrett Feat. Charlie Puth	14	
9	9	IF THE WORLD WAS ENDING ARISTA	JP Saxe Feat. Julia Michaels	20	
10	10	ROSES GODD COMPLEX/HITCO	SAINT JHN	24	
13	11	COME & GO GRADE A/INTERSCOPE	Juice WRLD x Marshmello	8	
12	12	LIKE THAT KEMOSABE/RCA	Doja Cat Feat. Gucci Mane	16	
17	13	ILY ASTRALWERKS/CAPITOL	surf mesa Feat. Emilee	14	
14	14	NOBODY'S LOVE 222/INTERSCOPE	Maroon 5	8	
16	15	BE LIKE THAT RCA NASHVILLE/RCA	Kane Brown With Swae Lee & Khalid	9	
18	16	DYNAMITE BIGHIT ENTERTAINMENT/COLUMBIA	BTS	4	
19	17	BREAKING ME ASTRALWERKS/CAPITOL	Topic & A7S	10	
23	18	<b>GG</b> MOOD RECORDS/COLUMBIA	24kGoldn Feat. iann dior	3	
20	19	CARDIGAN REPUBLIC	Taylor Swift	7	
22	20	MIDNIGHT SKY RCA	Miley Cyrus	5	
21	21	WHAT'S POPPIN GENERATION NOW/ATLANTIC	Jack Harlow Feat. DaBaby, Tory Lanez & Lil Wayne	10	
24	22	KINGS & QUEENS MAX CUT/ATLANTIC	Ava Max	10	
25	23	BANG! AJR/BMG/S-CURVE	AJR	15	
32	24	ICE CREAM YG/INTERSCOPE	BLACKPINK X Selena Gomez	2	
34	25	OVER NOW XO/COLUMBIA/REPUBLIC	Calvin Harris X The Weeknd	2	

ADULT CONTEMPORARY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	<b>#1</b> ADORE YOU 4 WKS ERSKINE/COLUMBIA	Harry Styles	37	
3	2	CIRCLES REPUBLIC	Post Malone	47	
2	3	THE BONES COLUMBIA NASHVILLE/COLUMBIA	Maren Morris	42	
4	4	MEMORIES 222/INTERSCOPE	Maroon 5	51	
5	5	BLINDING LIGHTS XO/REPUBLIC	The Weeknd	24	
6	6	DON'T START NOW WARNER	Dua Lipa	33	
7	7	ONLY HUMAN REPUBLIC	Jonas Brothers	46	
8	8	INTENTIONS JUSTIN BIEBER FEAT. QUAVO QUALITY CONTROL/SCHOOLBOY/MOTOWN/RAYMOND BRAUN/CAPITOL/DEF JAM	Justin Bieber Feat. Quavo	28	
9	9	<b>GG</b> I HOPE WARNER MUSIC NASHVILLE/WARNER	Gabby Barrett Feat. Charlie Puth	15	
10	10	BEFORE YOU GO VERTIGO/CAPITOL	Lewis Capaldi	15	
11	11	DO WHAT YOU CAN CAPTAIN KID/ISLAND/REPUBLIC	Bon Jovi	7	
12	12	RAIN ON ME STREAMLINE/INTERSCOPE	Lady Gaga & Ariana Grande	15	
13	13	CARDIGAN REPUBLIC	Taylor Swift	7	
14	14	NOBODY'S LOVE 222/INTERSCOPE	Maroon 5	7	
16	15	BREAK MY HEART WARNER	Dua Lipa	10	
18	16	WATERMELON SUGAR ERSKINE/COLUMBIA	Harry Styles	13	
15	17	TOGETHER CURB-WORD/CURB	for King & Country, Kirk Franklin & Tori Kelly	19	
17	18	IF THE WORLD WAS ENDING ARISTA	JP Saxe Feat. Julia Michaels	27	
21	19	FEARLESS WARNER	Goo Goo Dolls	8	
19	20	DAISIES CAPITOL	Katy Perry	17	
24	21	LOYAL BRAVE TRUE WALT DISNEY	Christina Aguilera	2	
20	22	WHAT'S LOVE GOT TO DO WITH IT KYGO AS/RCA	Kygo x Tina Turner	6	
22	23	LOVE MYSELF (THE HIGH NOTE) FOCUS FEATURES/REPUBLIC	Tracee Ellis Ross	17	
23	24	MIDNIGHT SKY RCA	Miley Cyrus	4	
25	25	SAVAGE LOVE (LAXED-SIREN BEAT) COLUMBIA	Jawsh 685 x Jason Derulo	2	

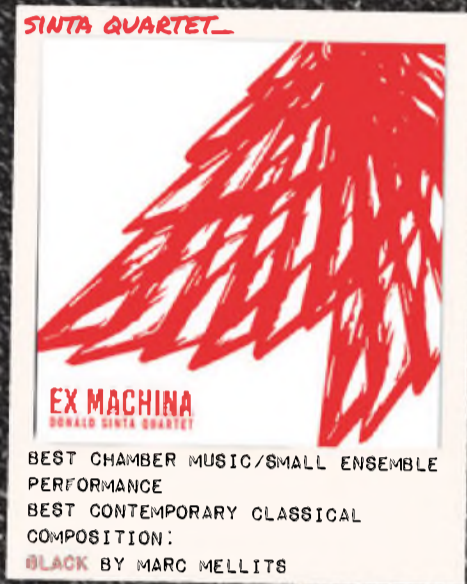
RHYTHMIC™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	<b>#1</b> POPSTAR 1 WK OVO SOUND/WE THE BEST/REPUBLIC/EPIC	DJ Khaled Feat. Drake	9	
1	2	ROCKSTAR SOUTHCOAST/INTERSCOPE	DaBaby Feat. Roddy Ricch	20	
4	3	TAP IN ICY/ARTISTRY WORLDWIDE/WARNER	Saweetie	12	
3	4	GO CRAZY 300/CBE/RCA	Chris Brown & Young Thug	17	
9	5	WAP ATLANTIC	Cardi B Feat. Megan Thee Stallion	6	
8	6	LAUGH NOW CRY LATER OVO SOUND/REPUBLIC	Drake Feat. Lil Durk	5	
6	7	WHAT'S POPPIN GENERATION NOW/ATLANTIC	Jack Harlow Feat. DaBaby, Tory Lanez & Lil Wayne	26	
5	8	EMOTIONALLY SCARRED QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	20	
11	9	THE WOO VICTOR VICTOR WORLDWIDE/REPUBLIC	Pop Smoke Feat. 50 Cent & Roddy Ricch	9	
7	10	LIKE THAT KEMOSABE/RCA	Doja Cat Feat. Gucci Mane	18	
13	11	AFTER PARTY CACTUS JACK/ATLANTIC	Don Toliver	14	
10	12	ROSES GODD COMPLEX/HITCO	SAINT JHN	17	
14	13	BLUEBERRY FAYGO MOGUL VISION/INTERSCOPE	Lil Mosey	27	
16	14	SAVAGE LOVE (LAXED-SIREN BEAT) COLUMBIA	Jawsh 685 x Jason Derulo	8	
17	15	WISHING WELL GRADE A/INTERSCOPE	Juice WRLD	7	
12	16	PARTY GIRL COLUMBIA	StaySolidRocky	16	
22	17	OVER NOW XO/COLUMBIA/REPUBLIC	Calvin Harris X The Weeknd	3	
18	18	GREECE OVO SOUND/WE THE BEST/REPUBLIC/EPIC	DJ Khaled Feat. Drake	8	
15	19	GIRLS IN THE HOOD ISO1 CERTIFIED/300	Megan Thee Stallion	10	
19	20	SWAG DEF JAM	YG	8	
21	21	UN DIA (ONE DAY) SUNOS GLOBALES/UNIVERSAL MUSIC LATIN/NEON/REPUBLIC	J Balvin, Dua Lipa, Bad Bunny & Tainy	5	
20	22	DO IT PARKWOOD/COLUMBIA	Chloe X Halle	10	
37	23	<b>GG</b> MOOD RECORDS/COLUMBIA	24kGoldn Feat. iann dior	2	
23	24	SHIMMY YOUNG MONEY/REPUBLIC	Lil Wayne Feat. Doja Cat	7	
29	25	BLIND SOUTHCOAST/INTERSCOPE	DaBaby Feat. Young Thug	2	

ADULT TOP 40™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	<b>#1</b> BLINDING LIGHTS 17 WKS XO/REPUBLIC	The Weeknd	35	
2	2	BREAK MY HEART WARNER	Dua Lipa	22	
3	3	BEFORE YOU GO VERTIGO/CAPITOL	Lewis Capaldi	39	
5	4	WATERMELON SUGAR ERSKINE/COLUMBIA	Harry Styles	17	
4	5	RAIN ON ME STREAMLINE/INTERSCOPE	Lady Gaga & Ariana Grande	17	
6	6	I HOPE WARNER MUSIC NASHVILLE/WARNER	Gabby Barrett Feat. Charlie Puth	18	
7	7	CIRCLES REPUBLIC	Post Malone	52	
9	8	NOBODY'S LOVE 222/INTERSCOPE	Maroon 5	8	
8	9	IF THE WORLD WAS ENDING ARISTA	JP Saxe Feat. Julia Michaels	37	
10	10	CARDIGAN REPUBLIC	Taylor Swift	8	
12	11	BANG! AJR/BMG/S-CURVE	AJR	20	
11	12	TOGETHER MONKEY PUZZLE/ATLANTIC/EMG	Sia	11	
13	13	MIDNIGHT SKY RCA	Miley Cyrus	5	
15	14	<b>GG</b> SAVAGE LOVE (LAXED-SIREN BEAT) COLUMBIA	Jawsh 685 x Jason Derulo	6	
14	15	I SHOULD PROBABLY GO TO BED WARNER MUSIC NASHVILLE/WARNER	Dan + Shay	6	
17	16	LOSE SOMEBODY KYGO AS/RCA	Kygo & OneRepublic	14	
16	17	CHEW ON MY HEART REPUBLIC	James Bay	9	
18	18	BE LIKE THAT RCA NASHVILLE/RCA	Kane Brown With Swae Lee & Khalid	7	
23	19	KINGS & QUEENS MAX CUT/ATLANTIC	Ava Max	4	
20	20	DEATH BED ROBOTS AND HUMANS/COLUMBIA	Powfu Feat. beabadoobee	18	
21	21	MORAL OF THE STORY MOM - POP	Ashe Feat. Niall Horan	13	
22	22	PAST LIFE ALAMO/INTERSCOPE	Trevor Daniel x Selena Gomez	6	
24	23	FUNNY INTERSCOPE/ATLANTIC	Zedd & Jasmine Thompson	7	
25	24	TOGETHER CURB-WORD/CURB	for King & Country, Kirk Franklin & Tori Kelly	7	
29	25	DYNAMITE BIGHIT ENTERTAINMENT/COLUMBIA	BTS	2	

RADIO SONGS: THE WEEK'S MOST POPULAR SONGS, AS MEASURED BY AIRPLAY AND AUDIENCE IMPRESSIONS AS REPORTED BY NIELSEN MEDIA RESEARCH. THE WEEKS FOR DOWNLOADS/SALES: THE WEEKS FOR DOWNLOADS/SALES DATA AS COMPILLED BY NIELSEN MUSIC/IMPACT DATA. SALES DATA: THE WEEK'S MOST POPULAR ALBUMS, AS MEASURED BY SALES DATA AS REPORTED BY NIELSEN MUSIC/IMPACT DATA. CHARTS: THE WEEK'S MOST POPULAR ALBUMS, AS MEASURED BY SALES DATA AS REPORTED BY NIELSEN MUSIC/IMPACT DATA. ALL CHARTS © 2020 NIELSEN MUSIC/IMPACT DATA. ALL RIGHTS RESERVED.



# FOR YOUR CONSIDERATION



## FROM MIKE BLOCK:



# BECAUSE SOUND MATTERS.

BRIGHT SHINY THINGS  
[brightshiny.ninja/fyc](http://brightshiny.ninja/fyc)

#GiveCredit To the *Producers*  
*Engineers*  
*Mixers*  
*Songwriters*  
*Lyricists*  
*Musicians*  
*Instrumentalists*  
*Composers*  
*Cover Designers*  
*Photographers*  
*Music Creators*

*And All Who Play A Part*  
**Behind *the* Record,**

---

On Oct. 15, 2020, we will celebrate those who work tirelessly Behind the Record. Visit [www.grammy.com/behindtherecord](http://www.grammy.com/behindtherecord) for early access to Behind The Record 2020.



FOR YOUR GRAMMY® CONSIDERATION

# YHLQMDLG

## BAD BUNNY

The album YHLQMDLG debuted at #2 on the Billboard 200 and achieved the highest charting all Spanish album ever on the chart. Since its release, it has been on the list for 26 consecutive weeks\* (\*as of 9/11/2020).

At 201.4 million on demand streams generated by the tracks of the album in its first week, it set a record for the biggest streaming week ever for a latin album.

11 out of the 20 tracks on the album debuted on the Billboard Hot 100 Singles chart.

YHLQMDLG is the highest charting all Spanish album of all time.





For Your GRAMMY® Consideration

# Dalai Lama Inner World

#1 Billboard New Age Album

---

Best New Age Album  
Best Album Notes  
Best Recording Package

---

"A decidedly new age flow with plenty of ethereal instrumentals. Anchored by a steady bass and drum groove that The Dalai Lama rides deftly."

*Rolling Stone*

"The messages couldn't be more poignant for our current social climate and needs as humanity."

 **USATODAY**






## ROGER VELASQUEZ & THE LATIN LEGENDZ

"VISION 20/20 IS JAM PACKED WITH CHICANO SOUL...WITH A TEX MEX FLAIR"  
-PRESS

"TRABAJAR PARA TRIUNFAR, ES LA CLAVE DEL EXITO"  
-SOMOS GANADORES



FOR YOUR  
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- AMERICAN ROOTS PERFORMANCE
- TRADITIONAL R&B PERFORMANCE

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**BEST DANCE / ELECTRONIC ALBUM**

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R E X R E G N U M  
CO-PRODUCED: BRANDY COLE



FOR YOUR **GRAMMY**<sup>®</sup> CONSIDERATION

# HERITAGE *by* **MASA TAKUMI**

*Contemporary Instrumental Album*



*“Traditional Japanese Instruments  
Meet Modern American Beats”*

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**dono**<sup>®</sup>  
MUSIC GROUP

  @MasaTakumi

FOR YOUR GRAMMY® CONSIDERATION



MARINA REBEKA  
FRENCH OPERA ARIAS

"Artist of the Year" 2020  
International Classical Music Awards  
Six nominations to Opus Klassik 2020 Awards

*"A ductile voice with a timbre both pure and azure,  
a flawlessly accurate interpretation."*  
Le Monde, France

*"She brings a formidable dramatic attack,  
reminiscent of Callas or Régine Crespin."*  
The Sunday Times, United Kingdom

*"A wonderfully silky and clean sound recording  
flatters a voice of irresistible charm, as well as  
a very "fin de siècle" interpretation."*  
Opéra Magazine, France

*"... an effortlessly mastered technique, an authenticity  
of expression and a variety of colours. Rebeka doesn't  
sing these arias, she lives through them."*  
Oper! Magazine, Germany

*"A mellifluous and affective vocal sensibility."*  
BBC Music Magazine, United Kingdom

*"...a mixture of silk and steel in the tone, and  
upper registers that blaze quite thrillingly."*  
Gramophone, United Kingdom

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**Chezidek**  
**HELLO AFRICA**

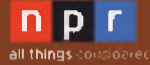
THE BEST CULTURAL  
REGGAE ALBUM FOR 2020

TAD  
RECORDS



THE NEW YORKER

"No one is writing better country songs than Brandy Clark is... 'Your Life is a Record' is the best-sounding album that she's released"



all things country

"Breakthroughs don't always have to come for brand new artists... [Your Life is a Record] sounds like an instant classic. It sounds vintage, it evokes classic '60s country albums, but it also sounds completely contemporary"

songwriter

4.5 Stars

"an unstoppable steam locomotive" "Even as her world expands, and her style shifts along with it, Brandy Clark keeps her feet grounded in the here and now. Her songwriting is only getting better."

VARIETY

"a great breakup record from one of the very best singer-songwriters contemporary country has"

SCENE

"A stellar country songsmith" "Clark's most engaging record to date"

The Philadelphia Inquirer

"an eye for detail, capacity for empathy, and a wry sense of humor that marked her as a writer's writer, the kind of songsmith who fills her peers with envy."



FOR YOUR GRAMMY® CONSIDERATION

Country Album  
Album Of The Year

BRANDY CLARK - "WHO YOU THOUGHT I WAS"

Song Of The Year  
Record Of The Year  
Country Song  
Country Solo Performance

BRANDY CLARK - "BIGGER BOAT" FT. RANDY NEWMAN

American Roots Song  
American Roots Performance

WHISKEY RIFF

THE BEST COUNTRY ALBUMS OF 2020...SO FAR "Brandy Clark is a FORCE."

The New York Times

"channels the slow saunter and tightly controlled mood of 1980s smooth-country"

THE WALL STREET JOURNAL

"with Brandy Clark's arsenal of on-target metaphors, her beautifully conceived lineup of chapters in this story, and arresting performance, Your Life is a Record is bound to stick around."

Rolling Stone

70 MOST ANTICIPATED ALBUMS OF 2020 "One of Nashville's sharpest storytellers"

Pitchfork

"a prime example of the Washington born country songwriter's gifts."

STEREOGUM

"a piece of warm and lush oldschool country music that works as a beautifully cohesive whole" "Clark writes finely observed lyrical narratives and big hooks, and she delivers them with a warm, conversational ease"

REFINERY29

"One of the biggest talents out of Nashville"

NO DEPRESSION

"Brandy Clark's songs touch souls and hearts... unfold with a stark elegance and spare beauty."



For Your Consideration

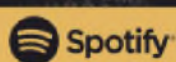
"Erica Reed"  
Best Gospel Album

"Better Than Gold"  
Best Gospel  
Performance/Song

"Sorry"  
Song Of The Year



Available From:  
ericareedmusic.com



FYC - BEST LATIN JAZZ ALBUM

# QUATRO

MUSIC BY **JOHN FINBURY**



**MAGOSHERRERA**

**JOHN PATITUCCI**

**ANTONIO SÁNCHEZ**

**CHANÓ DOMÍNGUEZ**

"THE MUSIC OF QUATRO IS EVOCATIVE OF HIGH ART AS FEW COULD EVEN HOPE TO ATTAIN."  
(RAUL DA GAMA, LATIN JAZZ NETWORK)

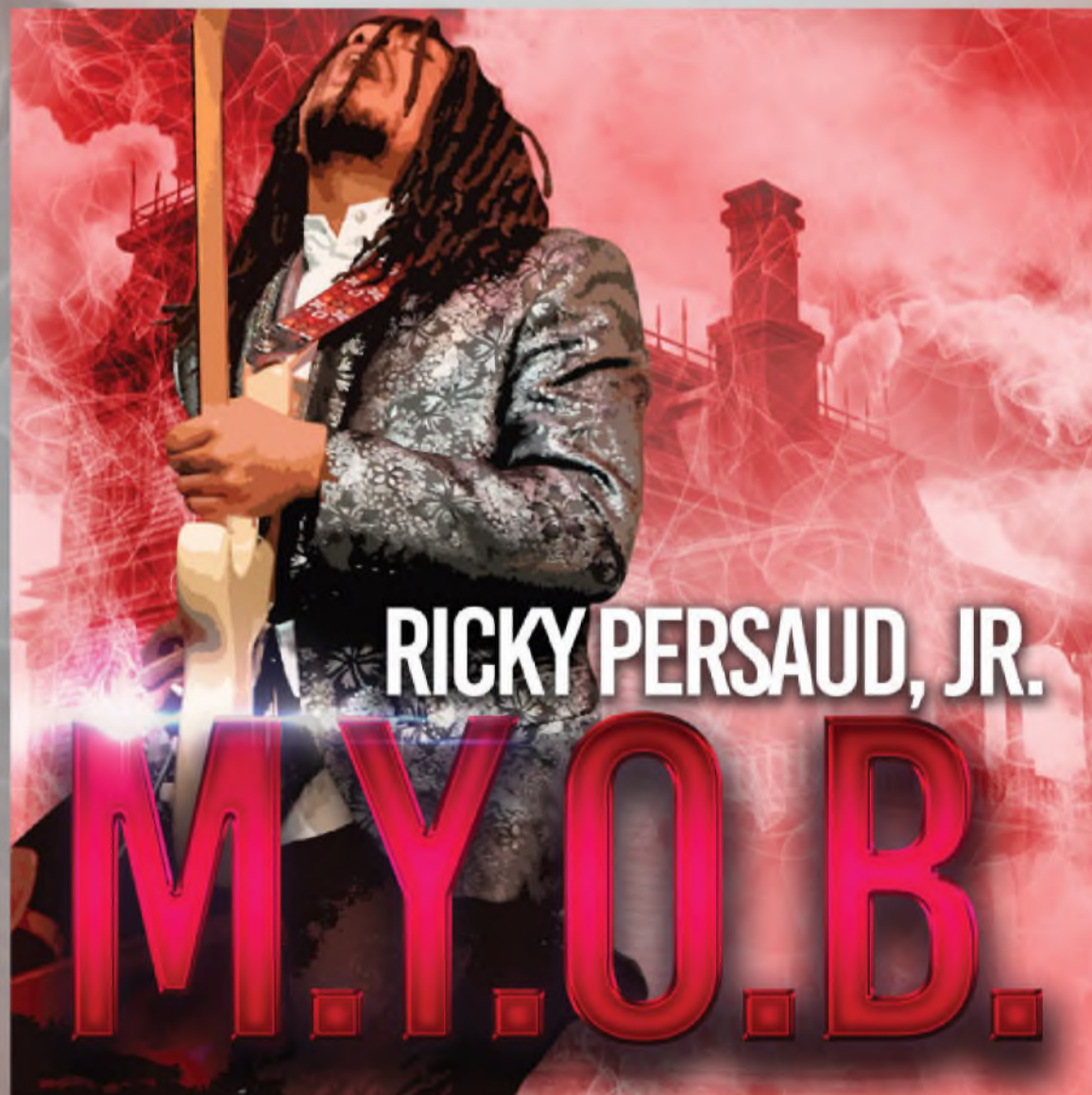
TO LISTEN, READ LINER NOTES, AND WATCH OUR VIDEOS, PLEASE VISIT: [GREENFLASHMUSIC.COM/QUATRO](http://GREENFLASHMUSIC.COM/QUATRO)

FOR YOUR CONSIDERATION

## BEST ALTERNATIVE ALBUM

SINGER, SONGWRITER,

MULTI-INSTRUMENTALIST



**RICKY PERSAUD, JR.**

# M.Y.O.B.

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# THE VIGNATIS

*Red, White & Blue: Gypsybilly Vol. 4*

FOR YOUR **GRAMMY**® CONSIDERATION

**Best Americana Album**  
"Red, White & Blue: Gypsybilly Vol. 4"

**Best American Roots Song**  
"Silent Heroes"

**Best Country Duo/Group Performance**  
**Best Country Song**  
"Red, White & Blue"

**Best Instrumental Composition**  
"Manouchified"

**Best American Roots Performance**  
"DRS"

**Best Dance Recording**  
"New Direction (feat. Total Bliss)"

**Best Arrangement,  
Instruments and Vocals**  
"Third Eye"



"Gypsybilly Pioneers... By merging, instead of segregating, music from different places, they have defined their own genre."

~ American Songwriter

[www.thevignatis.com/fyc](http://www.thevignatis.com/fyc)

FOR YOUR CONSIDERATION

## ELIZA NEALS - BLACK CROW MOAN

**Contemporary Blues Album**  
**American Roots Song**  
**American Roots Performance**

**Modern Blues-rock Album**  
Featuring Blues HOF Joe Louis Walker  
& Derek St. Holmes plus more

**E-H RECORDS** Independent Female & Minority Owned Label

"Eliza Neals is blessed with a blues vocal to die for..."  
Blues Matters

HOT ROCK & ALTERNATIVE SONGS™							
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist	PEAK POS.	WKS. ON CHART	
1	1	#1	AIR MOOD ●	24kGoldn Featuring iann dior	1	4	
2	2	COME & GO		Juice WRLD x Marshmello	1	9	
3	3	DEATH BED		Powfu Featuring beabadoobee	1	15	
5	4	SAL	BANG!	AJR	3	31	
4	5	CARDIGAN		Taylor Swift	1	7	
6	6	MY EX'S BEST FRIEND		Machine Gun Kelly x blackbear	6	5	
7	7	MY FUTURE		Billie Eilish	1	7	
10	8	MORAL OF THE STORY		Ashe	7	15	
9	9	BLOODY VALENTINE		Machine Gun Kelly	3	19	
8	10	EXILE		Taylor Swift Featuring Bon Iver	2	7	
11	11	ARE YOU BORED YET?		Wallows Featuring Clairo	7	33	
19	12	EYES BLUE LIKE THE ATLANTIC		Sista_Prod Featuring Subvrbz	12	5	
14	13	LEVEL OF CONCERN		twenty one pilots	1	23	
18	14	HALLUCINOGENICS		Matt Maeson	14	21	
12	15	AUGUST		Taylor Swift	5	7	
15	16	MAN OF THE YEAR		Juice WRLD	3	9	
20	17	CAN I CALL YOU TONIGHT?		Dayglow	17	36	
13	18	MY TEARS RICOCHET		Taylor Swift	3	7	
24	19	MONSTERS		All Time Low Featuring blackbear	13	20	
17	20	WHO AM I		NEEDTOBREATHE	17	6	
HOT SHOT DEBUT	21	OBEY		Bring Me The Horizon With YUNGBLUD	21	1	
23	22	CITY OF ANGELS		24kGoldn	7	15	
26	23	SOMEONE TO YOU		BANNERS	23	5	
27	24	MARIPOSA		Peach Tree Rascals	14	15	
21	25	MIRROBALL		Taylor Swift	6	7	
22	26	SEVEN		Taylor Swift	7	7	
28	27	HEAT WAVES		Glass Animals	13	10	
25	28	THIS IS ME TRYING		Taylor Swift	9	7	
30	29	OVERWHELMED		Royal & The Serpent	29	5	
32	30	WOLF TOTEM		The Hu Featuring Jacoby Shaddix	22	26	
38	31	PATIENCE		Chris Cornell	17	8	
49	32	SAL	BUMMERLAND	AJR	32	2	
33	33	GIMME LOVE		Joji	12	15	
29	34	MAD WOMAN		Taylor Swift	10	7	
NEW	35	WHAT THEY'LL SAY ABOUT US		FINNEAS	35	1	
35	36	FREAK		Sub Urban Featuring REI AMI	35	5	
31	37	PEACE		Taylor Swift	12	7	
37	38	DAYLIGHT		Joji x Diplo	18	5	
16	39	NIGHTLIGHT		ILLENIUUM	16	2	
36	40	EPIPHANY		Taylor Swift	11	7	
40	41	HERO		Weezer	17	17	
50	42	ASHES		Stellar	42	4	
RE	43	SOFIA		Clairo	38	3	
48	44	HELL N BACK		Bakar	35	15	
41	45	MY OWN SOUL'S WARNING		The Killers	19	8	
39	46	HOAX		Taylor Swift	14	7	
42	47	DANGEROUS		Seether	36	3	
47	48	ANGELS & DEMONS		jxdn	5	17	
RE	49	BAD DECISIONS		The Strokes	6	26	
43	50	ALL WITHIN MY HANDS		Metallica And San Francisco Symphony	43	3	



## All Time Low's New High

Two veteran rock acts each earn their first No. 1s on *Billboard* airplay charts. “Monsters” by All Time Low (above), featuring Blackbear, takes over atop Alternative Airplay as the band leads in its first appearance after charting on Mainstream Top 40 and Adult Top 40 in the 2010s, reaching a No. 13 best on the latter list with “Good Times” in 2017. “Monsters” also marks Blackbear’s first airplay No. 1 after hitting No. 2 on Mainstream Top 40 with “Hot Girl Bummer” in March. “Monsters” concurrently crowns the all-rock-format Rock Airplay chart, with 6.4 million audience impressions, up 15%, according to Nielsen Music/MRC Data.

My Morning Jacket likewise lands a first airplay chart leader as “Feel You” rises 3-1 on Triple A. The band previously peaked at No. 3 with “I’m Amazed” in 2008. “Feel You” also leaps into the top 40 of Rock Airplay (47-39; 1.1 million, up 15%).

—KEVIN RUTHERFORD

## TOP ROCK ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
	1	#1	THE ROLLING STONES	Goats Head Soup	1
3	2	QUEEN	HOLLYWOOD	Greatest Hits	143
1	3	METALLICA AND SAN FRANCISCO SYMPHONY	S&M2	S&M2	2
5	4	GG	ELTON JOHN	Diamonds	148
7	5	CREEDEnce CLEARWATER REVIVAL	FANTASY/CONCORD	Chronicle The 20 Greatest Hits	190
6	6	FLEETWOOD MAC	WARNER BROS./RHINO	Rumours	184
10	7	JOURNEY	COLUMBIA/LEGACY	Journey's Greatest Hits	190
11	8	TOM PETTY AND THE HEARTBREAKERS	MCA/GEFFEN/UMe	Greatest Hits	158
14	9	AC/DC	COLUMBIA/LEGACY	Back In Black	177
15	10	THE BEATLES	APPLE/CAPITOL/UMe		190
NEW	11	STRYPHER	FRONTIERS	Even The Devil Believes	1
20	12	GUNS N' ROSES	GEFFEN/UMe	Appetite For Destruction	68
17	13	THE BEATLES	APPLE/CAPITOL/UMe	Abbey Road	181
21	14	LYNYRD SKYNYRD	MCA/GEFFEN/UMe	All Time Greatest Hits	98
25	15	EAGLES	ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	162
23	16	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	Evolve	168
22	17	NIRVANA	SUB POP/DGC/GEFFEN/UMe	Nevermind	156
29	18	PS	BILLY JOEL	The Essential Billy Joel	136
27	19	RED HOT CHILI PEPPERS	WARNER	Greatest Hits	160
19	20	GLASS ANIMALS	WOLF TONE/POLYDOR/REPUBLIC	Dreamland	5
34	21	BOB SEGER & THE SILVER BULLET BAND	HIDEOUT/CAPITOL/UMe	Greatest Hits	145
33	22	ELVIS PRESLEY	RCA/SONY STRATEGIC MARKETING GROUP/LEGACY	The Essential Elvis Presley	63
30	23	BON JOVI	ISLAND/UMe	Greatest Hits: The Ultimate Collection	189
37	24	FLEETWOOD MAC	WARNER BROS./RHINO	Greatest Hits	88
35	25	FIVE FINGER DEATH PUNCH	PROSPECT PARK	A Decade Of Destruction	145

## ALTERNATIVE AIRPLAY™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
	1	#1	MONSTERS	All Time Low Feat. blackbear	17
1	2	HALLUCINOGENICS	Matt Maeson	22	
5	3	BLOODY VALENTINE	Machine Gun Kelly	15	
4	4	LEVEL OF CONCERN	twenty one pilots	23	
2	5	HERO	Weezer	18	
6	6	BAD DECISIONS	The Strokes	30	
7	7	MY OWN SOUL'S WARNING	The Killers	13	
8	8	WHAT YOU GONNA DO???	Bastille Feat. Graham Coxon	7	
10	9	CAN I CALL YOU TONIGHT?	Dayglow	15	
9	10	ARE YOU BORED YET?	Wallows Feat. Clairo	13	
11	11	BANG!	AJR	29	
12	12	OH MY MY	Blue October	27	
15	13	HELL N BACK	Bakar	30	
14	14	DEATH BED	Powfu Feat. beabadoobee	26	
13	15	HONEYBEE	The Head And The Heart	27	
16	16	SOMEONE ELSE	REZZ x Grabbitz	20	
17	17	IF YOU'RE TOO SHY (LET ME KNOW)	The 1975	14	
18	18	BEAUTIFUL ANYWAY	Judah & The Lion	11	
21	19	COME & GO	Juice WRLD x Marshmello	8	
20	20	DON'T LET ME DOWN	Milky Chance & Jack Johnson	17	
23	21	MY FUTURE	Billie Eilish	7	
19	22	REAL LONG TIME	White Reaper	19	
22	23	HIGH LOW	The Unlikely Candidates	12	
24	24	MARIPOSA	Peach Tree Rascals	6	
25	25	LEAVE ME ALONE	I Dont Know How But They Found Me	4	

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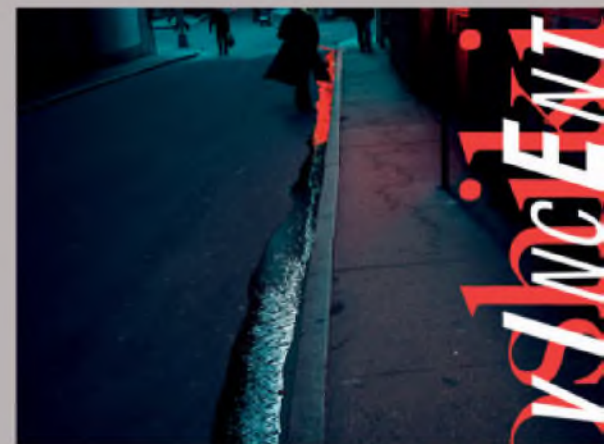
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 —Billboard

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**Jujubee**

*"A beloved queen, as well as a glorious new single."*  
 —Larry Flick, SiriusXM

#1 and #7 iTunes Singer / Songwriter Album



**Trixie Mattel**

*"'Barbara' (album) is a joyride down the Pacific Coast Highway"*  
 —NPR

#5 iTunes Alternative Album

#9 Top New Artist Album

Top 100 Billboard Album Sales (Vinyl)



**Divina De Campo**

*"Dropped one of the fiercest (and batshit crazy) music videos of the year."*  
 —Gay Times Magazine



**BeBe Zahara Benet**

*"Banjo is fun, energetic and uninhibited"*  
 —OkayAfrica



**Brandon Stansell**

*"Redefining country music one soulful song at a time."*  
 —Billboard



HOT R&B/HIP-HOP SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	<b>#1</b> WAP <b>▲</b> AYO KEYZ (CARDI B, M. J. PETE, A. OWENS, J. FOYE III, J. K. LANIER, T. THORPE, F. RODRIGUEZ)	5 WKS	Cardi B Featuring Megan Thee Stallion ATLANTIC	1	5
2	2	<b>LAUGH NOW CRY LATER</b> YUNG EXCLUSIVE, R. CHAHAYED (A. GRAHAM, R. LATOUR, R. A. MARTINEZ, D. JACKSON, R. CHAHAYED, D. BANKS)		Drake Featuring Lil Durk OVO SOUND/REPUBLIC	2	4
3	3	<b>ROCKSTAR</b> SETH IN THE KITCHEN (J. L. KIRK, R. W. MOORE, JR., R. J. PARTARO IV)		DaBaby Featuring Roddy Ricch SOUTHCOAST/INTERSCOPE	1	21
4	4	<b>BLINDING LIGHTS</b> <b>▲</b> MAX MARTIN, O.T. HOLTER, THE WEEKND (A. TESFAYE, A. BALSHE, J. QUENNEVILLE, MAX MARTIN, O.T. HOLTER)		The Weeknd XO/REPUBLIC	1	41
5	5	<b>WHATS POPPIN</b> <b>▲</b> JETSON MADE, POOH BEAT, ZLOSTHEPRODUCER (J. HARLOW, T. MORGAN, D. CLEMONS, J. W. LUCAS, N. WARD, I. C. GOODWIN...)		Jack Harlow Featuring DaBaby, Tory Lanez & Lil Wayne GENERATION NOW/ATLANTIC	2	31
10	6	<b>SAL   AIR   STM</b> <b>POPSTAR</b> <b>●</b> O.T. DAVID BELL, DJ KHALED (A. GRAHAM, M. KHALED, D. YILDIRM, D. PLUFFE, K. LUGHAMMER)		DJ Khaled Featuring Drake OVO SOUND/WE THE BEST/REPUBLIC/EPIC	3	8
6	7	<b>GO CRAZY</b> <b>▲</b> S. AZNOUJ, A. ZNOUJ, J. KELVYN, C. CASTANEDA, MURPHY KID (D. M. BROWN, J. WILLIAMS, S. AZNOUJ, A. ZNOUJ, J. KELVYN, C. CASTANEDA, C. D. MURPHY, J. SAMUELS, S. SIMS, S. BENJELLOUN, W. SAAMUEL, S. D. ANINLOLU, J. HARBOCH, P. PIGLIAPPOCO, D. H...)		Chris Brown & Young Thug 300/CBE/RCA	4	18
7	8	<b>FOR THE NIGHT</b> CASH MONEY, PALAZE (B. B. JACKSON, A. PETIT, C. B. MARCUSSEN, D. M. RAAB, D. JONES, J. L. KIRK)		Pop Smoke Featuring Lil Baby & DaBaby VICTOR VICTOR WORLDWIDE/REPUBLIC	5	10
9	9	<b>TAP IN</b> DR. LUKE, (D. HARPER, L. S. GOTTWALD, G. LEWIS, T. THOMAS, L. JEFFERSON, C. LOVE, J. PHILLIPS, T. A. SHAW, J. H. SMITH)		Saweetie ICY/ARTISTRY WORLDWIDE/WARNER	9	9
8	10	<b>MOOD SWINGS</b> BEAT MENACE, DIZZY BANKO (B. B. JACKSON, L. J. JAY, D. SUMPTER, O. GOMEZ)		Pop Smoke Featuring Lil Tjay VICTOR VICTOR WORLDWIDE/REPUBLIC	8	10
11	11	<b>THE WOO</b> BOB MELBAETS (B. B. JACKSON, A. L. BLACK, A. LOFFA, B. JONES, M. JACKSON, J. JACKSON, JR., R. W. MOORE, JR.)		Pop Smoke Featuring 50 Cent & Roddy Ricch VICTOR VICTOR WORLDWIDE/REPUBLIC	9	10
HOT SHOT DEBUT	12	<b>HIT DIFFERENT</b> THE NEPTUNES (T. W. GRIFFIN JR., S. I. ROWE, P. L. WILLIAMS, C. HUGO, R. BISELA, C. CLEMONS JR.)		SZA Featuring Ty Dolla Sign TOP DAWG/RCA	12	1
12	13	<b>SAVAGE</b> <b>▲</b> J. WHITE, DIT (M. J. PETE, J. WHITE, B. SESSION, JR., B. G. KNOWLES, CARTER, T. NASH, J. K. LANIER, T. THORPE, B. THAZZARD, DERRICK MILANO, S. C. CARTER)		Megan Thee Stallion Featuring Beyoncé 1501 CERTIFIED/300	1	25
13	14	<b>RAGS2RICHES</b> DAYSIX, ZYPITANO (R. GREEN, A. JANECEK, A. MAANI)		Rod Wave Featuring ATR Son Son ALAMO	7	11
19	15	<b>LEMONADE</b> N. MIRA, A. WIGDARLE, T. TROU PHARADH VICE, TAZ TAYLOR (C. Z. TOLIVER, N. S. GORRAN, S. G. ICHENS, N. MIRA, A. WIGDARLE, J...)		Internet Money & Gunna Featuring Don Toliver & NAV INTERNET MONEY/TENTHOUSAND PROJECTS/CAPITOL	15	4
14	16	<b>WISHING WELL</b> DR. LUKE, CHOPSQUAD DJ (D. JACKSON, J. A. HIGGINS, L. S. GOTTWALD)		Juice WRLD GRADE A/INTERSCOPE	4	9
15	17	<b>GIRLS IN THE HOOD</b> S. STORCH, L. L. A. D. PRODUCER (M. J. PETE, S. S. STORCH, R. I. FRASER, B. SESSION, JR., E. WRIGHT, D. JACKSON, A. R. YOUNG)		Megan Thee Stallion 1501 CERTIFIED/300	13	11
16	18	<b>WE PAID</b> <b>▲</b> SECTION 8 (D. JONES, R. WILLIAMS, D. M. HAYES)		Lil Baby & 42 Dugg QUALITY CONTROL/MOTOWN/CAPITOL	8	19
18	19	<b>LIKE THAT</b> <b>▲</b> TYSON TRAX (A. Z. DLAMINI, L. S. GOTTWALD, T. THOMAS, L. ASRAT, D. SPRECHER, R. D. DAVIS)		Doja Cat Featuring Gucci Mane KEMOSE AB/RYCA	18	15
17	20	<b>THE BIGGER PICTURE</b> <b>●</b> SECTION 8 (D. JONES, R. WILLIAMS, N. PETTIGREW)		Lil Baby QUALITY CONTROL/MOTOWN/CAPITOL	3	13
20	21	<b>PARTY GIRL</b> <b>▲</b> NASHI (D. FIGUEROA, E. BUSTOS)		StaySolidRocky COLUMBIA	10	20
NEW	22	<b>THE VOICE</b> TURNMEUP, JOSH, LOWLOW, TURNMEUP, AYO BLEU (D. BANKS, J. SAMUEL, J. BALAN)		Lil Durk ALAMO/GEFFEN/INTERSCOPE	22	1
38	23	<b>DO IT</b> S. STORCH, A. WEDD, ASOTERIC (C. BAILEY, H. BAILEY, V. M. MCCANTS, S. S. STORCH, V. J. VAN DEN ENDE, A. KUHL)		Chloe X Halle PARKWOOD/COLUMBIA	23	8
NEW	24	<b>WOLVES</b> TAKE A DAY TRIP (S. M. ANDERSON, D. BRAL, D. M. A. BAPTISTE, A. R. POST, S. A. B. BONHART, D. WALTON, R. A. MAYERS, E. P. AYALOR, L. B. BELL)		Big Sean Featuring Post Malone G.O.O.D./DEF JAM	24	1
23	25	<b>GREECE</b> <b>●</b> OZ TIGGIA (A. GRAHAM, K. M. KHALED, D. YILDIRM, C. TARVIN, E. MAYNARD, P. EDDINS)		DJ Khaled Featuring Drake OVO SOUND/WE THE BEST/REPUBLIC/EPIC	6	8
NEW	26	<b>LITHUANIA</b> HIT-BOY (S. M. ANDERSON, TRAVIS SCOTT, C. A. HOLLIS, JR., R. X. BROWN)		Big Sean Featuring Travis Scott G.O.O.D./DEF JAM	26	1
22	27	<b>SAID SUM</b> DJ YC (D. WHITE, JR., C. PEARSON)		Moneybagg Yo BREAD GANG/N-LESS/CMG/INTERSCOPE	19	10
24	28	<b>24</b> NFLATED (T. BOLDING, D. JONES)		Money Man Featuring Lil Baby BLACK CIRCLE/EMPIRE	24	4
21	29	<b>SMILE</b> CXDY, N. MIRA, TAZ TAYLOR (A. TESFAYE, C. ROUNDS, TAZ TAYLOR, J. A. HIGGINS, N. MIRA)		Juice WRLD & The Weeknd GRADE A/INTERSCOPE	5	5
28	30	<b>MARTIN &amp; GINA</b> <b>●</b> TAJH MONEY, LIL K DUBB, HAGAN (T. T. BARTLETT, J. VAUGHN, K. TASK, H. LANGE)		Polo G COLUMBIA	26	6
40	31	<b>DEEP REVERENCE</b> HIT-BOY (S. M. ANDERSON, C. A. HOLLIS, JR., E. J. ASGHEDOM, R. A. MARTINEZ, R. X. BROWN, S. GEIGENBAUM, R. CHAHAYED)		Big Sean Featuring Nipsey Hussle G.O.O.D./DEF JAM	31	2
32	32	<b>LETS LINK</b> NOT LISTED (NOT LISTED)		WhoHeem 8P/TOWN	32	2
25	33	<b>KACEY TALK</b> IMIND, JULIA LEWIS (K. D. GAULDEN, S. LOPEZ, J. LEWIS, J. GOLDBERG)		YoungBoy Never Broke Again NEVER BROKE AGAIN/ARTIST PARTNER GROUP/ATLANTIC	22	4
29	34	<b>DOLLAZ ON MY HEAD</b> MIKE WILL MADE-IT (S. G. KITCHENS, M. L. WILLIAMS, J. L. WILLIAMS)		Gunna Featuring Young Thug YOUNG STONER LIFE/300	15	14
NEW	35	<b>BODY LANGUAGE</b> KEY WANE, J. J. HENRY (S. M. ANDERSON, D. M. WEIR (J. J. M. JOHNSON, T. W. GRIFFIN, JR., J. A. E. CHLOMBO, S. D. HARRIS)		Big Sean Featuring Ty Dolla Sign & Jhene Aiko G.O.O.D./DEF JAM	35	1
NEW	36	<b>WHY WOULD I STOP?</b> HIT-BOY, R. CHAHAYED (S. M. ANDERSON, C. A. HOLLIS, JR., R. CHAHAYED)		Big Sean G.O.O.D./DEF JAM	36	1
39	37	<b>ROSES</b> <b>▲</b> F. A. L. L. E. N. (C. ST. JOHN, L. STASHENKO)		SAINT JHN Featuring Future GODD COMPLEX/HITCO	36	6
30	38	<b>NEED IT</b> BUDDAHLESS (D. J. MARSHALL, K. CEPHUS, K. BALL, T. B. DODD, L. AS, SR. K. D. GAULDEN, J. ZOTTRELL, C. J. JACKSON, JR.)		Migos Featuring YoungBoy Never Broke Again QUALITY CONTROL/MOTOWN/CAPITOL	27	16
33	39	<b>3 HEADED GOAT</b> <b>●</b> CICERO, AVIATOR KEYZ (D. BANKS, R. KYLES, K. K. GILMORE, D. JONES, T. T. BARTLETT)		Lil Durk Featuring Lil Baby & Polo G ALAMO/GEFFEN/INTERSCOPE	15	13
35	40	<b>GOT IT ON ME</b> YOUNG DEVANTE (B. B. JACKSON, D. LUCHKOC, J. JACKSON, JR., D. BRANCH, F. J. PERRIN, L. RESTO, K. S. LEWIS)		Pop Smoke VICTOR VICTOR WORLDWIDE/REPUBLIC	15	10
NEW	41	<b>TUTU</b> RVSSIAN, D. PATERNINA (6IX9INE, A. GREEN, L. L. JOHNSON, D. PATERNINA)		6ix9ine SCUM GANG	41	1
NEW	42	<b>CALLIN</b> WALLIS, A. N. V. V. F. G. D. CASSIO (K. D. GAULDEN, C. BRADY, J. R. N. JAHANBIV, F. JAHANBIV, D. VERD)		YoungBoy Never Broke Again Featuring Snoop Dogg NEVER BROKE AGAIN/ARTIST PARTNER GROUP/ATLANTIC	42	1
NEW	43	<b>HARDER THAN MY DEMONS</b> MIKE WILL MADE-IT, J. HENRY, DJ KHALIL (S. M. ANDERSON, M. L. WILLIAMS, J. M. JOHNSON, K. ABDUL RAHMAN, C. C. YOUNG, J. D. WALTON, A. C. JOHNSON, T. A. WHITFIELD)		Big Sean G.O.O.D./DEF JAM	43	1
36	44	<b>GIRL OF MY DREAMS</b> ACE LEX (R. GREEN, A. MAXWELL)		Rod Wave ALAMO	25	16
49	45	<b>WHAT YOU KNOW BOUT LOVE</b> IAMTASH (B. B. JACKSON, T. ZENE, T. OLIVER, E. LUMPKIN)		Pop Smoke VICTOR VICTOR WORLDWIDE/REPUBLIC	28	4
NEW	46	<b>LUCKY ME</b> DJ DAH (HIT-BOY (S. M. ANDERSON, D. NATCH, T. D. WALTON, C. A. HOLLIS, JR., R. CHAHAYED, B. SOEBARJA)		Big Sean G.O.O.D./DEF JAM	46	1
48	47	<b>B.S.</b> <b>▲</b> FISTICUFFS (J. A. E. CHLOMBO, B. K. WARFIELD, M. ROBINSON, S. M. ANDERSON, H. E. R.)		Jhene Aiko Featuring H.E.R. 2 FISH/ART CLUB/ARTIUM/DEF JAM	15	11
26	48	<b>BLASTOFF</b> N. MIRA, K. SUPREME, REPKO PHARADH VICE, TAZ TAYLOR (J. A. HIGGINS, TRIPPIE REDD, N. MIRA, K. CANDILORA II)		Internet Money Featuring Juice WRLD & Trippie Redd INTERNET MONEY/TENTHOUSAND PROJECTS/CAPITOL	26	2
34	49	<b>ALL IN</b> B. J. BEATZ, ZHUNNA, L. C. BEATS (K. D. GAULDEN, R. GREEN, L. CLAY, B. J. RUSSELL, M. O'BRIEN)		YoungBoy Never Broke Again NEVER BROKE AGAIN/ARTIST PARTNER GROUP/ATLANTIC	33	4
42	50	<b>21</b> <b>●</b> K. ROHAIM, KEANU BEATS (T. T. BARTLETT, K. ROHAIM, K. D. TORRES)		Polo G COLUMBIA	27	11



## Bieber Boosts 'Popstar'

A twist in the "Popstar" music video yields gains for DJ Khaled and Drake (above) after its release on Sept. 4. In the clip, Drake, who has been unable to cross the U.S.-Canada border amid the COVID-19 pandemic, satisfies Khaled's incessant requests to film a video by recruiting Justin Bieber, who performs Drake's vocals. The clip's arrival spurs "Popstar" to 19.6 million U.S. streams in the week ending Sept. 10, up 107%. In turn, "Popstar" rises 24-10 on the Billboard Hot 100, revisiting the top 10 for the first time since its No. 3 debut (Aug. 1), and 10-6 on Hot R&B/Hip-Hop Songs. On the latter, the song wins the triple crown of the weekly Airplay, Streaming and Sales Gainer awards.

The airplay win comes as "Popstar" rises 2-1 on Rhythmic (see page 198) — up 6% in format plays during the week ending Sept. 13. It's Khaled's sixth leader and Drake's record-extending 29th.

—TREVOR ANDERSON

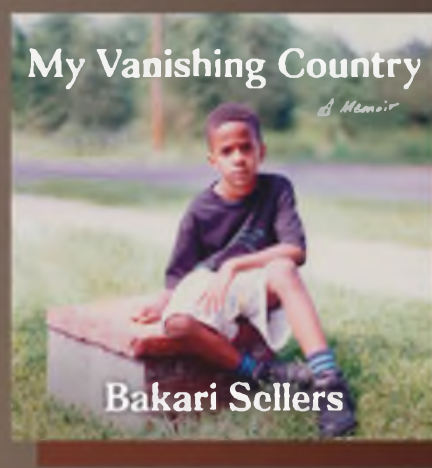
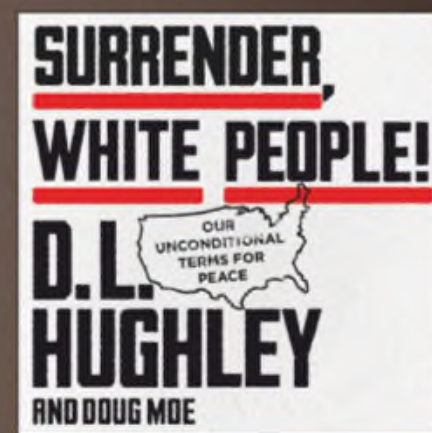
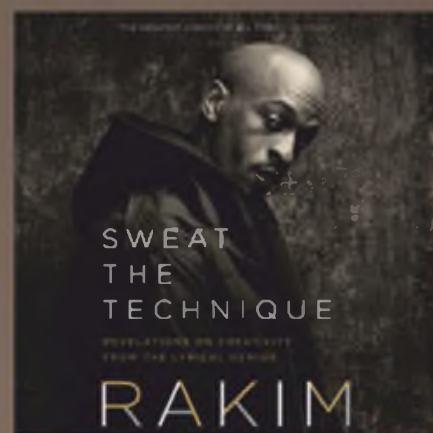
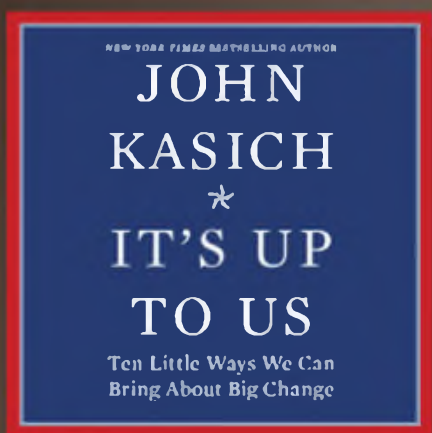
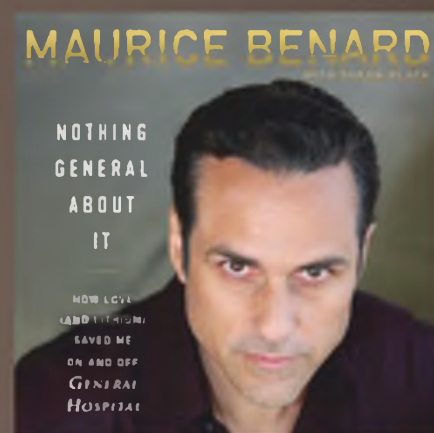
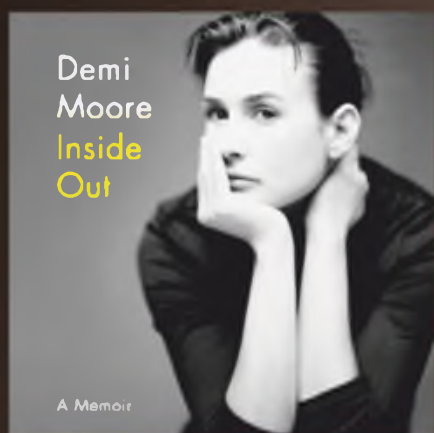
TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
HOT SHOT DEBUT	1	<b>#1</b> BIG SEAN G.O.O.D./DEF JAM	1 WK	Detroit 2	1	
1	2	<b>POP SMOKE</b> VICTOR VICTOR WORLDWIDE/REPUBLIC		Shoot For The Stars Aim For The Moon	10	
2	3	<b>JUICE WRLD</b> GRADE A/INTERSCOPE/JGA		Legends Never Die	9	
NEW	4	<b>6IX9INE</b> SCUMGANG/CREATE MUSIC GROUP		TattleTales	1	
3	5	<b>LIL BABY</b> <b>▲</b> QUALITY CONTROL/MOTOWN/CAPITOL	2	My Turn	28	
4	6	<b>ROD WAVE</b> ALAMO/JGA		Pray 4 Love	23	
5	7	<b>DABABY</b> SOUTHCOAST/INTERSCOPE/JGA		BLAME IT ON BABY	21	
7	8	<b>POST MALONE</b> REPUBLIC		Hollywood's Bleeding	53	
8	9	<b>POLO G</b> <b>●</b> COLUMBIA		The GOAT	17	
9	10	<b>THE WEEKND</b> XO/REPUBLIC		After Hours	25	
10	11	<b>GUNNA</b> YOUNG STONER LIFE/300/AG		Wunna	16	
6	12	<b>INTERNET MONEY</b> INTERNET MONEY/TENTHOUSAND PROJECTS		B4 The Storm	2	
13	13	<b>LIL DURK</b> ALAMO/GEFFEN/JGA		Just Cause Y'all Waited 2	18	
12	14	<b>JUICE WRLD</b> <b>●</b> GRADE A/INTERSCOPE/JGA		Goodbye & Good Riddance	121	
14	15	<b>LIL UZI VERT</b> <b>▲</b> GENERATION NOW/ATLANTIC/AG		Eternal Atake	27	
15	16	<b>RODDY RICCH</b> <b>▲</b> BIRD VISION/ATLANTIC/AG		Please Excuse Me For Being Antisocial	40	
16	17	<b>FUTURE</b> <b>▲</b> FREEBANDZ/EPIC		High Off Life	17	
21	18	<b>PS</b> TRAVIS SCOTT <b>▲</b> ASTROWORLD CACTUS JACK/GRAND HUSTLE/EPIC			110	
17	19	<b>JHENE AIKO</b> <b>●</b> 2 FISH/ART CLUB/ARTIUM/DEF JAM		Chilombo	27	
19	20	<b>POST MALONE</b> <b>▲</b> REPUBLIC		beerbongs & bentleys	124	
18	21	<b>DRAKE</b> OVO SOUND/REPUBLIC		Dark Lane Demo Tapes	19	
20	22	<b>JUICE WRLD</b> <b>●</b> GRADE A/INTERSCOPE/JGA		Death Race For Love	79	
22	23	<b>JACK HARLOW</b> GENERATION NOW/ATLANTIC/AG		Sweet Action	24	
24	24	<b>DRAKE</b> <b>●</b> YOUNG MONEY/CASH MONEY/REPUBLIC	5	Scorpion	115	
23	25	<b>SUMMER WALKER</b> <b>▲</b> LVRN/INTERSCOPE/JGA		Over It	49	

MAINSTREAM R&B/HIP-HOP™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
1	1	<b>#1</b> GO CRAZY 300/CBE/RCA	Chris Brown & Young Thug	18		
3	2	<b>TAP IN</b> ICY/ARTISTRY WORLDWIDE/WARNER	Saweetie	11		
8	3	<b>GG</b> POPSTAR OVO SOUND/WE THE BEST/REPUBLIC/EPIC	DJ Khaled Feat. Drake	9		
2	4	<b>THE BIGGER PICTURE</b> QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	13		
9	5	<b>LAUGH NOW CRY LATER</b> OVO SOUND/REPUBLIC	Drake Feat. Lil Durk	5		
5	6	<b>ROCKSTAR</b> SOUTHCOAST/INTERSCOPE	DaBaby Feat. Roddy Ricch	18		
4	7	<b>GIRLS IN THE HOOD</b> 1501 CERTIFIED/300	Megan Thee Stallion	11		
7	8	<b>WHATS POPPIN</b> GENERATION NOW/ATLANTIC	Jack Harlow Feat. DaBaby, Tory Lanez & Lil Wayne	22		
6	9	<b>HIGH FASHION</b> BIRD VISION/ATLANTIC	Roddy Ricch Feat. Mustard	27		
10	10	<b>WAP</b> ATLANTIC	Cardi B Feat. Megan Thee Stallion	6		
11	11	<b>DO IT</b> PARKWOOD/COLUMBIA	Chloe X Halle	14		
14	12	<b>THE WOO</b> VICTOR VICTOR WORLDWIDE/REPUBLIC	Pop Smoke Feat. 50 Cent & Roddy Ricch	8		
12	13	<b>ROSES</b> GODD COMPLEX/HITCO	SAINT JHN Feat. Future	12		
15	14	<b>RNB</b> PAPER ROUTE EMPIRE	Young Dolph Feat. Megan Thee Stallion	12		
13	15	<b>EMOTIONALLY SCARRED</b> QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	20		
16	16	<b>U 2 LUV</b> MOTOWN/CAPITOL	Ne-Yo & Jeremih	13		
18	17	<b>CANI</b> TSUNAMI MOB/ATLANTIC	Kehlani Feat. Tory Lanez	13		
20	18	<b>LION KING ON ICE</b> DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	7		
21	19	<b>DOLLAZ ON MY HEAD</b> YOUNG STONER LIFE/300	Gunna Feat. Young Thug	8		
22	20	<b>THEN LEAVE</b> BEATKING MADE THIS S--T/CENTER ENTAINMENT/COLUMBIA	BeatKing Feat. Queendome Come	6		
23	21	<b>WET. (SHE GOT THAT...)</b> THINKIT'S A GAME/WARNER	YFN Lucci	12		
17	22	<b>JOBS</b> QUALITY CONTROL/MOTOWN/CAPITOL	City Girls	11		
27	23	<b>AFTER PARTY</b> CACTUS JACK/ATLANTIC	Don Toliver	9		
26	24	<b>SAID SUM</b> BREAD GANG/N-LESS/CMG/INTERSCOPE	Moneybagg Yo	4		
28	25	<b>B.S.</b> 2 FISH/ART CLUB/ARTIUM/DEF JAM	Jhene Aiko Feat. H.E.R.	4		

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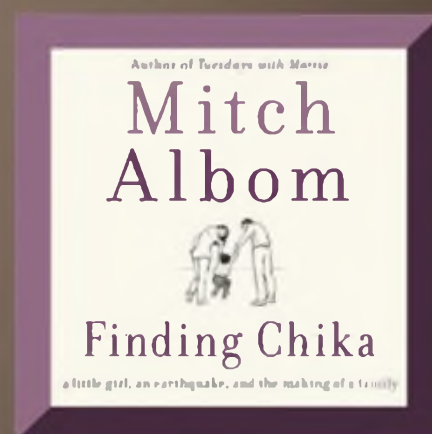
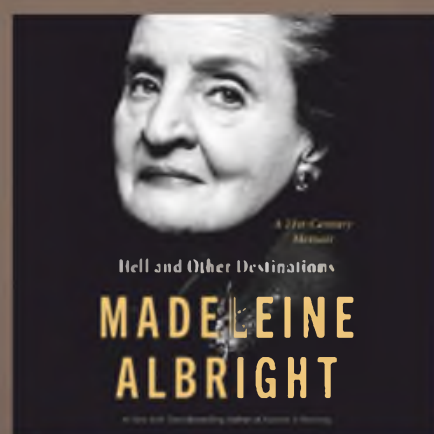


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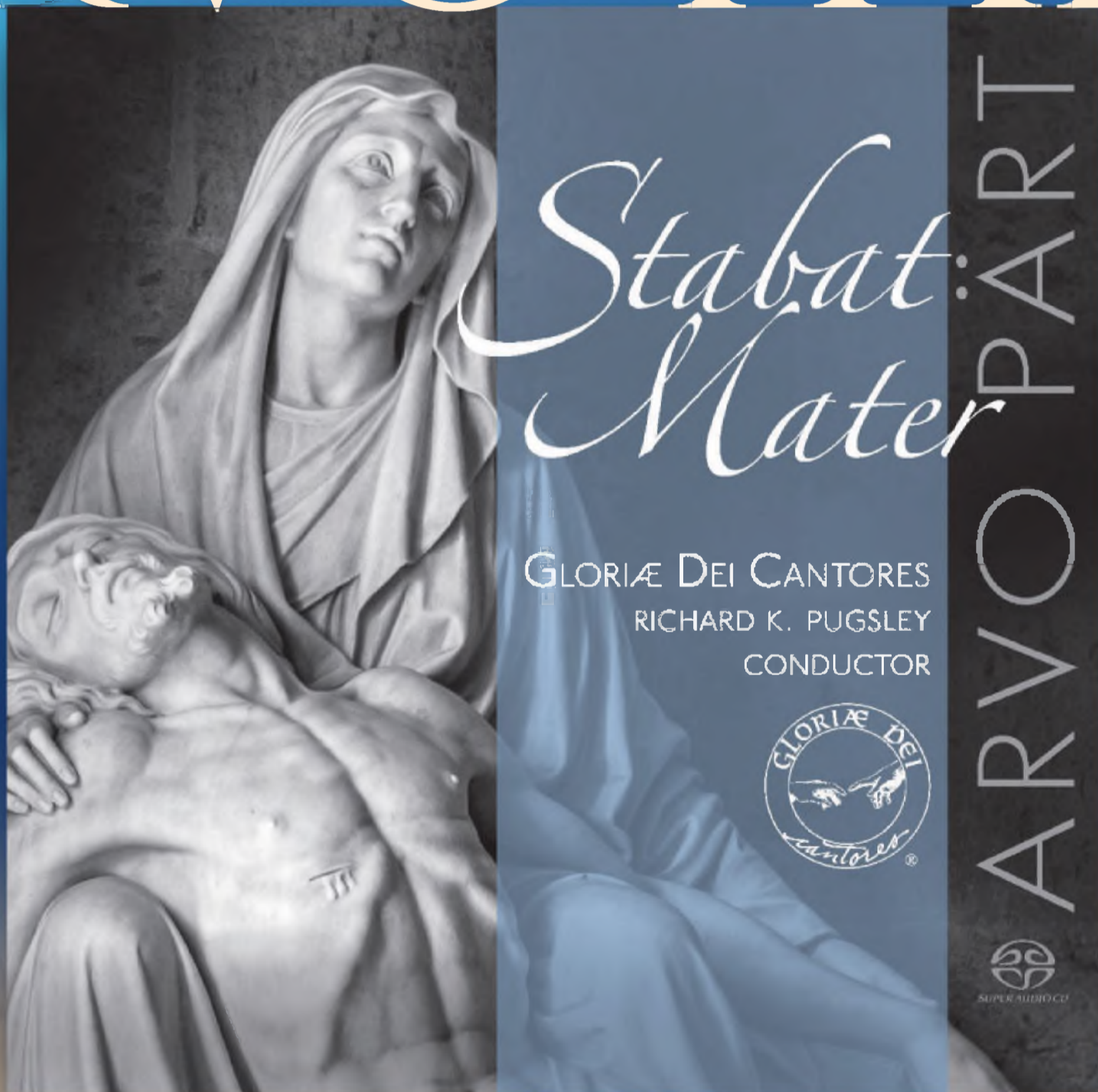


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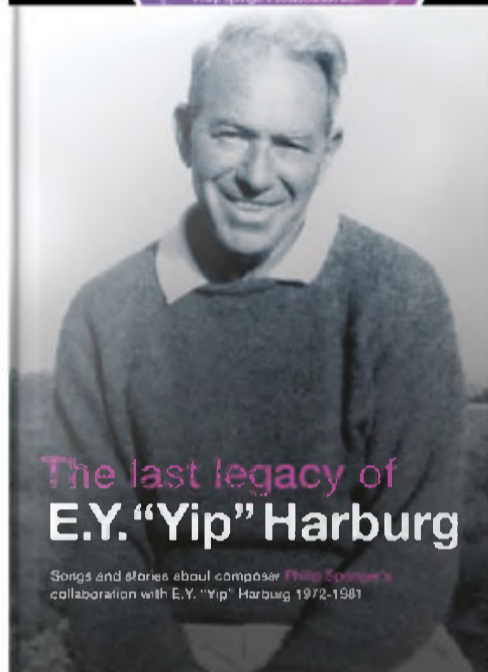


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Christian Fabian  
and Mollie B

Introduction by  
Kabir Sehgal



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>▲</b>	102 WKS	Lauren Daigle	1	114
		J. INGRAM, P. MABURY (L. DAIGLE, J. INGRAM, P. MABURY)		CENTRICITY		
2	2	THERE WAS JESUS		Zach Williams & Dolly Parton	2	35
		J.L. SMITH (Z. WILLIAMS, J.L. SMITH, C. BEATHARD)		ESSENTIAL/PLG		
4	3	THE BLESSING: LIVE		Kari Jobe, Cody Carnes & Elevation Worship	2	25
		C. BROWN (K. JOBE, C. CARNES, C. CARNES, C. BROWN, S. FURTICK)		KAJE/SPARROW/CAPITOL CMG		
3	4	TOGETHER		for King & Country, Kirk Franklin & Tori Kelly	2	19
		FEDE VINDVER (J. SMALLBONE, L. SMALLBONE, R. JACKSON, R. JACKSON, J. KERR, K. FRANKLIN)		CURB-WORD		
5	5	KEEP ME IN THE MOMENT		Jeremy Camp	5	26
		J. SAPP (J. CAMP, J. SAPP, M. WEST)		STOLEN PRIDE/SPARROW/CAPITOL CMG		
6	6	PEACE BE STILL		Hope Darst	6	4
		J.L. SMITH (H. DARST, A. HOLT, M. L.C. FIELDS)		FAIR TRADE		
7	7	WHO YOU ARE TO ME		Chris Tomlin Featuring Lady A	7	11
		C. TOMLIN, C. CROWDER, T. HUBBARD, B. KELLEY (C. TOMLIN, C. KELLEY, D. HAYWOOD, H. SCOTT)		SPARROW/CAPITOL CMG		
9	8	LOVE GOD LOVE PEOPLE		Danny Gokey	8	21
		C. WEDGEWORTH, B. GLOVER, C. STEVENS (D. GOKEY, C. WEDGEWORTH, B. GLOVER)		SPARROW/CAPITOL CMG		
10	9	GOD SO LOVED		We The Kingdom	9	15
		WE THE KINGDOM (E. CASH, S. M. CASH, F. CASH, M. CASH, A. BERGTHOLD)		SPARROW/CAPITOL CMG		
11	10	FAMOUS FOR (I BELIEVE)		Tauren Wells Featuring Jenn Johnson	10	34
		C. BUTLER, J. SAPP (T. WELLS, K. NORDHOFF, A. SLIFER, C. BUTLER, J. SAPP)		REUNION/PLG		
8	11	WHO AM I		NEEDTOBREATHE	8	11
		C. COOLEY, J. LUTITO, N. NEEDTOBREATHE (W. RINEHART, THOMAS RHETT, J. REYNOLDS, C. COOLEY, J. LUTITO)		ELEKTRA/CENTRICITY		
16	12	INTO THE SEA (IT'S GONNA BE OK)		Tasha Layton	12	22
		B. FOWLER, M. KUIPER (T. LAYTON, B. FOWLER, M. KUIPER, K. E. SMITH)		BEG/TOOTH & NAIL		
13	13	REVOLUTIONARY		Josh Wilson	13	12
		J. SOJKA, J. WILSON, S. FEE, J. TEALY, J. MATER)		BLACK RIVER CHRISTIAN		
15	14	GRAVES INTO GARDENS		Elevation Worship Featuring Brandon Lake	12	26
		A. ROBERTSON, C. BROWN (S. FURTICK, C. BROWN, T. HAMMER, B. LAKE)		ESSENTIAL WORSHIP/PLG		
12	15	AMADEO (STILL MY GOD)		Ryan Stevenson	9	26
		M. KUIPER (R. STEVENSON, B. FOWLER, M. KUIPER)		GOTEE		
17	16	RISE UP (LAZARUS)		CAIN	16	10
		N. SCHWARTZ (L. CAIN, N. SCHWARTZ, E. HULSE, T. CAIN, M. CAIN)		ESSENTIAL/PLG		
18	17	ANOTHER IN THE FIRE		Hillsong UNITED	17	18
		M. G. CHISLETT, J. HOUSTON (C. DAVENPORT, J. HOUSTON)		HILLSONG/SPARROW/CAPITOL CMG		
19	18	EVIDENCE		Josh Baldwin	18	8
		E. CASH (J. BALDWIN, E. CASH, E. HULSE)		BETHEL		
23	19	YOU KEEP HOPE ALIVE		Mandisa & Jon Reddick	19	14
		J. PARDO (J. REDDICK, A. SKINNER, J. CATES)		SPARROW/CAPITOL CMG		
20	20	THANK YOU LORD		Chris Tomlin Featuring Thomas Rhett & Florida Georgia Line	11	11
		C. TOMLIN, C. CROWDER, T. HUBBARD, B. KELLEY (C. TOMLIN, T. HUBBARD, C. CROWDER, D. A. GARCIA, THOMAS RHETT)		MARVY/CAPITOL CMG		
25	21	NO HOLD ON ME		Matty Mullins	21	7
		B. FOWLER (M. MULLINS, B. FOWLER, M. A. SCHOOLMEESTERS)		BLACK RIVER CHRISTIAN		
22	22	GLORIFY		Jordan Feliz	22	14
		J. MOHILOWSKI, C. WEDGEWORTH (P. DUNCAN, J. FELIZ, J. MOHILOWSKI, C. WEDGEWORTH)		CENTRICITY		
NEW	23	BATTLE BELONGS		Phil Wickham	23	1
		J.L. SMITH (P. WICKHAM, B. JOHNSON)		FAIR TRADE		
26	24	SEE THE LIGHT		tobyMac	19	20
		D. LUBBEN, B. FOWLER (T. MCKEEHAN, D. LUBBEN, R. EDGAR, E. R. WEISBERG, A. PASQUALONE, S. HAMILTON)		FOREFRONT/CAPITOL CMG		
48	25	START RIGHT HERE		Casting Crowns	25	2
		M. A. MILLER (M. HALL, M. WEST, B. HERMS, S. MOSLEY)		BEACH STREET/REUNION/PLG		

HOT GOSPEL SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	ARTIST	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
2	1	<b>#1</b> LOVE THEORY	40 WKS	Kirk Franklin	1	85
		K. FRANKLIN, S. MARTIN, M. STARK, R. HILL (K. FRANKLIN)		FOYO SOUL/RCA/RCA INSPIRATION/PLG		
1	2	FOLLOW GOD <b>▲</b>		Kanye West	1	46
		K. WEST, B. BOGZDABEAST, X. CELENCE (K. O. WEST, J. GWIN, B. BELL, A. A. BUTTS, C. EUBANKS, C. EUBANKS)		G.O.D./DEF JAM		
5	3	WE GON' BE ALRIGHT		Tye Tribbett	3	20
		T. TRIBBETT, I. HILL (T. TRIBBETT, I. K. L. DUCKWORTH, K. PRATHER, P. L. WILLIAMS, M. A. SPEARS)		MOTOWN GOSPEL		
3	4	WASH US IN THE BLOOD		Kanye West Featuring Travis Scott	1	11
		K. WEST, B. BOGZDABEAST, RONNY J. F. NZ (K. O. WEST, J. GWIN, R. SPENCE, JR., M. MULE, J. DEBONI, D. A. ABERNATHY, J. G. O. D./DEF JAM)		G.O.D./DEF JAM		
7	5	THANK YOU FOR IT ALL		Marvin Sapp	4	13
		A. W. LINDSEY (M. L. SAPP, J. DAVIS, C. T. LEACH, A. W. LINDSEY)		VERITY/RCA INSPIRATION/PLG		
8	6	IT KEEPS HAPPENING		Kierra Sheard	6	22
		J. D. SHEARD II (K. V. SHEARD, J. D. SHEARD II)		KAREW/RCA INSPIRATION/PLG		
6	7	CHANGING YOUR STORY		Jekalyn Carr	6	18
		A. CARR (J. CARR)		LUNJAL		
9	8	MOVIN' ON		Jonathan McReynolds & Mali Music	5	20
		LIL' MAN, ROSCO (D. L. HOWELL, J. C. MCREYNOLDS, K. J. POLLARD, T. D. WILSON)		MALI MUSIC/RCA INSPIRATION/EONE/PLG		
4	9	ALL IN HIS PLAN		PJ Morton Featuring Le'Andria Johnson & Mary Mary	4	25
		P. J. MORTON (P. MORTON, JR.)		MORTON INSPIRATION/TYSCOT		
11	10	PSALMS 18 (I WILL CALL ON THE NAME)		Todd Dulaney	6	21
		T. DULANEY (T. DULANEY, J. ANDERSON)		EONE		
13	11	SO GOOD		Keyla Richardson	11	4
		S. KEYS (A. MABERRY, A. SCOTT III, S. KEYS)		UNCLE G		
10	12	RELEASE		Ricky Dillard Featuring TIFF JOY	6	4
		R. DILLARD, M. TAYLOR, W. BOGLE, Q. SALTERS (D. FRAZIER)		MOTOWN GOSPEL		
20	13	IT'S GONNA BE ALRIGHT		Titus Showers Featuring Jermaine Dolly	13	13
		L. B. HOSKINS (T. T. SHOWERS, L. B. HOSKINS)		A&P		
17	14	THIS WEEK		Anthony Brown & group therAPy	4	27
		A. J. BROWN, J. SAVAGE (A. J. BROWN)		KEY OF A/FAIR TRADE/TYSCOT		
16	15	STRONG GOD		Kirk Franklin	12	10
		K. FRANKLIN, S. I. (K. FRANKLIN)		FOYO SOUL/RCA/RCA INSPIRATION/PLG		
12	16	I'M NEXT		Demetrius West & Jesus Promoters	12	20
		D. WEST, J. THOMAS II (T. STINGL)		BLACKSMOKE		
18	17	SPEAK TO ME		Koryn Hawthorne	12	4
		T. TAYLOR, J. AUSTIN, TRY BISHOP (T. TAYLOR, J. HICKS, J. AUSTIN, D. MCCLURKIN)		RCA INSPIRATION/PLG		
15	18	NOBODY LIKE JESUS		James Fortune Featuring Lisa Knowles Smith	14	12
		J. FORTUNE, A. LEWIS (J. FORTUNE, A. LEWIS, D. DICKINSON)		FIYA WORLD/EONE		
14	19	TOUCH FROM YOU		Tamela Mann	4	5
		SILKK MUZIK, Q. GAASKIN, J. HARRISTON (E. CAMPBELL, A. COLLINS)		TILLYMANN		
NEW	20	NEVER LOST		CeCe Winans	20	1
		NOT LISTED (NOT LISTED)		PURES SPRINGS GOSPEL		
22	21	I TRUST YOU		Jonathan Traylor	21	2
		J. TRAYLOR, MR. DEMENTION (J. TRAYLOR)		MOTOWN GOSPEL		
RE	22	TRENCHES		Tauren Wells & Donald Lawrence & Company	18	2
		J. SAPP, C. BUTLER, D. LAWRENCE (T. WELLS, C. BUTLER, E. HULSE)		REUNION/RCA INSPIRATION/PLG		
19	23	SOMETHING HAS TO BREAK		Kierra Sheard Featuring Tasha Cobbs Leonard	5	21
		J. D. SHEARD II (K. V. SHEARD, J. D. SHEARD II, J. L. SMITH, M. L. C. FIELDS)		KAREW/RCA INSPIRATION/PLG		
RE	24	HOLD ME CLOSE		Kelontae Gavin	24	2
		M. BOONE, J. L. WILLIAMS (K. GAVIN, M. BOONE, J. L. WILLIAMS)		MARQUIS BOONE		
23	25	TROUBLE WON'T LAST		Keyondra Lockett	19	11
		K. LOCKETT (K. LOCKETT, T. J. L. WILLIAMS)		BELLA DAWN/INDIEBLU/EONE		



## Stryper's First No. 1

Veteran Christian rock band Stryper (above), which posted its first of 15 appearances on Top Christian Albums in 1989, nabs its first No. 1 as *Even the Devil Believes* debuts at the summit with 10,000 equivalent album units earned in its first week, according to Nielsen Music/MRC Data.

"After 36 years of recording and releasing music, we're so humbled to have our first album top the chart," says founding member and lead vocalist Michael Sweet. "We've worked very hard over the years, but I don't know if we've ever worked harder than we did for *Even the Devil Believes*. We've seen good times and bad times. We've persevered through it all, and to finally have a No. 1 makes it all worthwhile. We're so grateful and thankful for everyone who has helped to make this possible. Here's to 36 more." —JIM ASKER

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
HOT SHOT DEBUT	1	<b>#1</b> STRYPER	1 WK	Even The Devil Believes	1	
		FRONTIERS				
2	2	LAUREN DAIGLE <b>●</b>		Look Up Child	105	
		CENTRICITY/IZTONE				
1	3	NEEDTOBREATHE		Out Of Body	2	
		ELEKTRA/CURB-WORD				
3	4	CHRIS TOMLIN		Chris Tomlin & Friends	6	
		SPARROW/CAPITOL CMG				
5	5	ELEVATION WORSHIP		Graves Into Gardens	19	
		ELEVATION WORSHIP/PLG				
NEW	6	J. FORTUNE/B. WALKER/M. ROGERS/B. ISAACS		Brotherly Love	1	
		GAITHER/CAPITOL CMG				
4	7	LECRAE		Restoration	3	
		REACH				
7	8	LAUREN DAIGLE <b>▲</b>		How Can It Be	284	
		CENTRICITY/CAPITOL CMG				
15	9	MERCYME		I Can Only Imagine: The Very Best Of MercyMe	133	
		FAIR TRADE/PLG				
8	10	KANYE WEST <b>●</b>		JESUS IS KING (Soundtrack)	46	
		G.O.D./DEF JAM				
9	11	ZACH WILLIAMS		Rescue Story	49	
		ESSENTIAL/PLG				
6	12	ALAN JACKSON		Precious Memories Collection	169	
		ARC/EMI NASHVILLE/CAPITOL CMG				
10	13	CASTING CROWNS		Voice Of Truth: Ultimate Hits Collection	45	
		BEACH STREET/REUNION/PLG				
13	14	FOR KING & COUNTRY		Burn The Ships	101	
		CURB-WORD				
12	15	NF		Therapy Session	229	
		CAPITOL CMG				
11	16	WE THE KINGDOM		Holy Water	5	
		SPARROW/CAPITOL CMG				
16	17	SKILLET <b>2</b>		Awake	330	
		ARDENT/FAIR TRADE/ATLANTIC/PLG				
24	18	CASTING CROWNS		Only Jesus	95	
		BEACH STREET/REUNION/PLG				
17	19	NF <b>●</b>		Mansion	268	
		CAPITOL CMG				
18	20	BETHEL MUSIC		Victory: Recorded Live	73	
		BETHEL				
NEW	21	JEREMY & ADRIENNE CAMP		The Worship Project (EP)	1	
		STOLEN PRIDE/SPARROW/CAPITOL CMG				
19	22	BETHEL MUSIC		Peace	22	
		BETHEL				
20	23	HILLSONG UNITED		People	72	
		HILLSONG/SPARROW/CAPITOL CMG				
23	24	ZACH WILLIAMS <b>●</b>		Chain Breaker	194	
		ESSENTIAL/PLG				
41	25	GG JEREMY CAMP		I Still Believe: The Greatest Hits	31	
		STOLEN PRIDE/SPARROW/CAPITOL CMG				

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
2	1	<b>#1</b> KANYE WEST <b>●</b>	44 WKS	JESUS IS KING (Soundtrack)	46	
		G.O.D./DEF JAM				
3	2	MAVERICK CITY MUSIC		Maverick City, Vol. 3: Part I	21	
		MAVERICK CITY MUSIC				
4	3	TASHA COBBS LEONARD		Heart, Passion, Pursuit	159	
		MOTOWN GOSPEL/CAPITOL CMG				
5	4	MARVIN SAPP		Playlist: The Very Best Of Marvin Sapp	269	
		VERITY/LEGACY				
NEW	5	MELVIN CRISPELL, III		I've Got A Testimony	1	
		BET/RCA INSPIRATION/PLG				
1	6	PJ MORTON		Gospel According To PJ	2	
		MORTON INSPIRATION/TYSCOT				
6	7	KORYN HAWTHORNE		Unstoppable	113	
		RCA INSPIRATION/PLG				
RE	8	KIRK FRANKLIN		The Essential Kirk Franklin	206	
		FOYO SOUL/VERITY/LEGACY				
14	9	GG KIRK FRANKLIN <b>▲</b>		The Nu Nation Project	189	
		GOSPO CENTRIC/RCA/RCA INSPIRATION/PLG				
8	10	KIRK FRANKLIN <b>●</b>		Hello Fear	211	
		FOYO SOUL/VERITY/RCA INSPIRATION/PLG				
7	11	KIRK FRANKLIN		Long Live Love	67	
		FOYO SOUL/RCA/RCA INSPIRATION/PLG				
10	12	SUNDAY SERVICE		Jesus Is Born	38	
		INC				

# UPCOMING SPECIAL FEATURES



On November 7th, *Billboard* will publish its annual 40 Under 40 Issue, celebrating the next generation of leaders in the music industry. This issue will profile 40 power players who are making their mark in music, touring and live entertainment.

These progressive young leaders' innovation and creativity will continue to create excitement in the music business.



On November 7th, *Billboard* will salute Spirit Music Group on its 25th anniversary.

Spirit Music Group was founded in 1995 by a group of music industry rebels who wanted to return music publishing to its hard driving, entrepreneurial, service-and-results-oriented roots. The company set out to create a haven for veteran songwriters, newcomers and other song owners in all genres.

Please join *Billboard* in congratulating Spirit Music Group's 25th Anniversary.



R&B/Hip-Hop dominates every other genre claiming a quarter of all music consumption.

On November 14th, *Billboard* will publish its 4th annual R&B/Hip-Hop Power Players list showcasing the producers, creatives, executives and publishers who have made R&B/Hip-Hop the hottest genre on earth.

**ISSUE DATE:** 11/7  
**AD CLOSE:** 10/27  
**MATERIALS DUE:** 10/28

**ISSUE DATE:** 11/14  
**AD CLOSE:** 11/4  
**MATERIALS DUE:** 11/5

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# billboard

**C-Murder's Protégé 2Meka Diaz Drops Single and Video for Hot Banger B.M.S**

2Meka-Diaz

**B.M.S**

WNMG TRU

*Like a jewel handpicked from the chocolate swamps of the Dirty South, hails the Goddaughter from the Muddy Waters of New Orleans 2Meka Diaz aka Meka Montana of WNMG/TRU Records. B.M.S (Bang My Sh\*\*) streaming on all platforms and official video on youtubes. President of TRU Records: Cuttboy G-Dinero.*

TRU Clothing @alexischelsea/ Publicist Tammy Ty Page

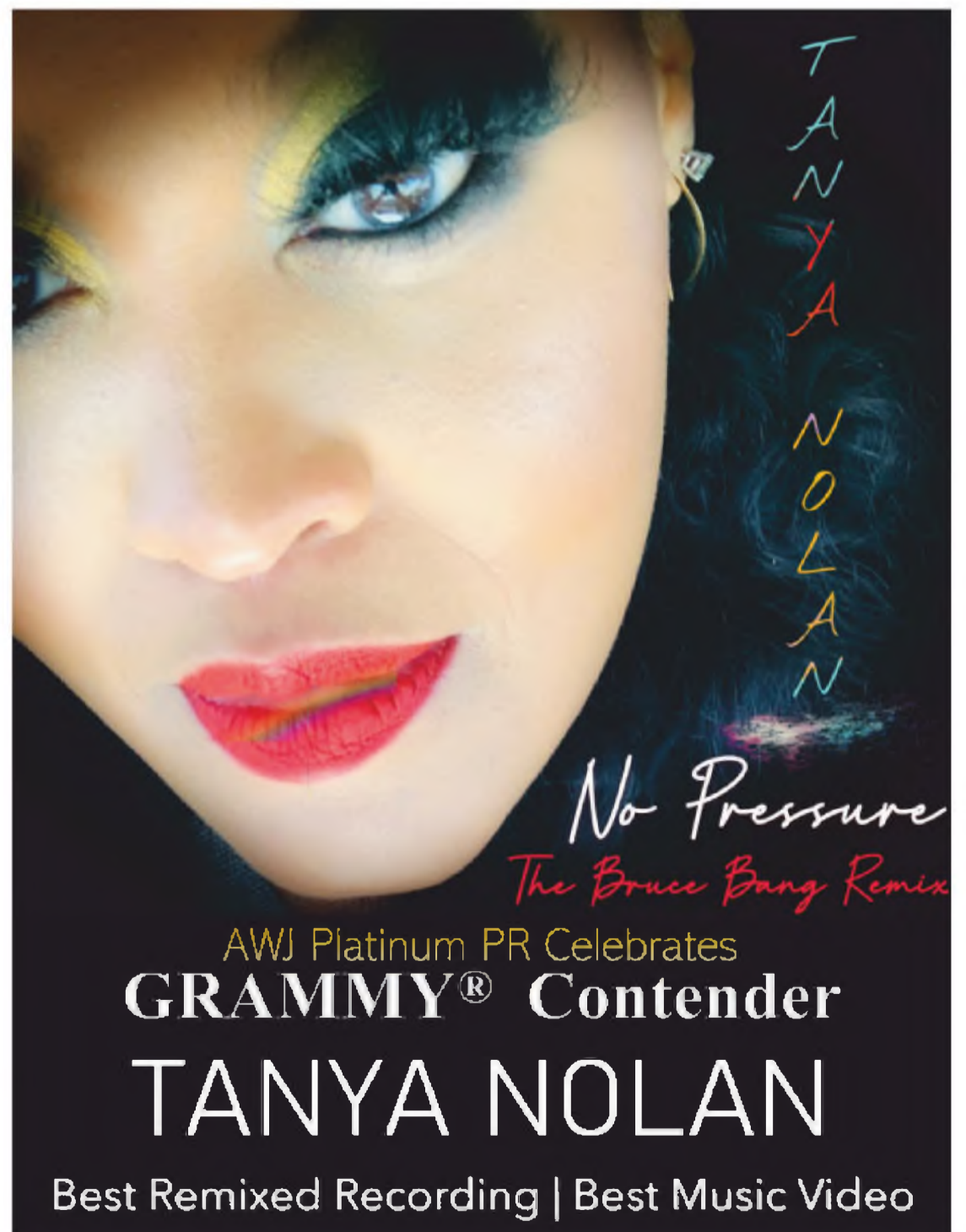
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- R. J. Lannan, Artisan Music reviews -

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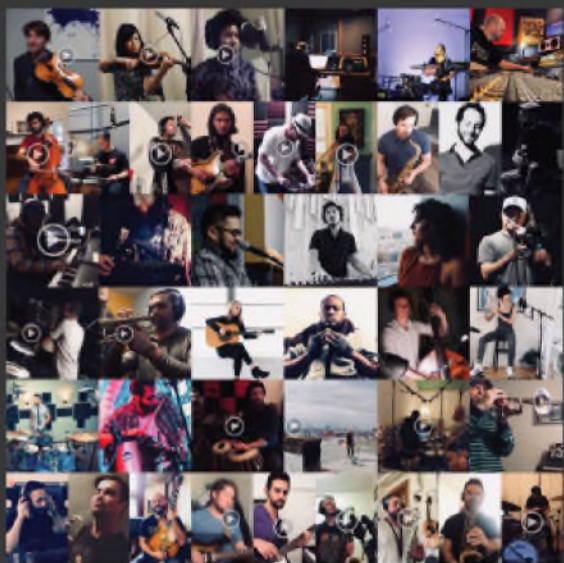


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 Music by Angelo "Scrote" Bundini featuring Orchestra Nostalgico  
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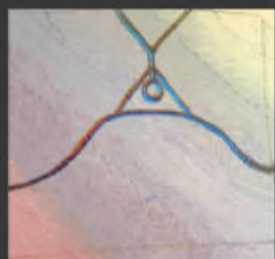
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HOT DANCE/ELECTRONIC SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
	1	<b>#1</b> ROSES (IMANBEK REMIX) ▲	F A L L E N (C. ST. JOHN, L. STASHENKO)	SAINT JHN	1	26
2	2	RAIN ON ME 3	BLOODPOP, BURNS (S. G. GERMANOTTA, M. TUCKER, BURNS, N. A. CHARLES, R. YACOB, M. J. L. BRESSO, A. GRANDE, A. RIDHA, J. BURDEN, A. L. WILLIAMS, B. WRIGHT)	Lady Gaga & Ariana Grande	1	17
3	3	<b>AIR</b> ILY ●	SURF MESA (P. AGUIRRE, B. GAUDIO, B. CREWE)	surf mesa Featuring Emilee	3	27
4	4	<b>SAL</b> BREAKING ME	TOPIC (M. IRVINE, A. TIDEBRINK, R. MILLER, T. TOPIC)	Topic & A7S	3	24
5	5	RITMO (BAD BOYS FOR LIFE) ▲	WILLIAM K. HARRIS, (W. ADAMS, A. PINEDA, K. HARRIS, J. A. OSORIO, B. BALVIN, F. BONTEMPI, M. GAFFEY, P. W. GLENISTER, A. GORDON, G. SPAGNER)	Black Eyed Peas X J Balvin	1	48
6	6	LOSE SOMEBODY	KYGO, RISSI, A. DELICATA, A. VANDERHEYM (KYGO, R. B. TEDDER, MORTEN, ENRIS TORP, A. DELICATA, A. VANDERHEYM, J. TORREY, P. J. PLESTED)	Kygo & OneRepublic	5	17
7	7	<b>STM</b> HEAD & HEART	KOLIDESCOPE, J. CORY, NEW LEVELS (D. DARE, J. COURTIS, R. M. N. HARVEY, U. OSISOMA, EMENIKE, I. KALYAN, N. APPELAUM, L. THOMPSON)	Joel Corry X MNEK	7	10
8	8	FUNNY	ZEDD, THE MONSTERS & STRANGERZ (A. ZASLAVSKI, M. R. POLLACK, C. SMITH, S. JOHNSON, J. K. JOHNSON, M. LQMAX, J. Y. THOMPSON)	Zedd & Jasmine Thompson	7	8
11	9	SECRETS	REGARD, J. HILL, JOHAN LENOX (REGARD, R. KEEN, J. HILL, JOHAN LENOX)	Regard & RAYE	8	20
10	10	LEVITATING	DUA LIPA + THE BLESSED MADONNA FEATURING MADONNA & MISSY ELLIOTT (K. OZ, S. D. PRICE, C. COFFEE, JR. S. KOZMENIUK, S. T. HUDSON, D. LIPA, M. A. ELLIOTT, M. CICCONE)	Madonna & Missy Elliott	6	4
	11	<b>HOT SHOT DEBUT</b> OK NOT TO BE OK	MARSHMELLO (MARSHMELLO, D. LOVATO, G. HEIN, J. GUTCH, J. N. BAILEY)	Marshmello & Demi Lovato	11	1
NEW	12	PRETTY PLEASE	GALANTIS (J. WANG, J. P. FELTON, A. KORBSMEYER, J. LANGILC, KARLSSON, J. POSTMA, J. CORNE DE FLIJTER)	Jackson Wang x Galantis	12	1
9	13	NIGHTLIGHT	ILLENIUUM (N. D. MILLER, A. WELLS)	ILLENIUUM	9	2
NEW	14	LASTING LOVER	SIGALA, JARLY (L. CAPALDI, L. FITTON, C. J. SANDERS, J. A. ARTHUR, J. JARL, B. F. ELDER, B. G. LOWASSER, A. VAN WYNGARDEN)	Sigala & James Arthur	14	1
15	15	CONO	JASON DERULO, PURI, J. HORRIMOUNTAIN, ADJE, G. CHEN (J. J. DESROULEAUX, S. CHARLES, J. PLET, J. A. P. SIMONS, A. PURI)	Jason Derulo X Puri X Jhorrmountain Or X Adje	8	10
14	16	SOUL CANDY	BLOODPOP, BURNS (S. G. GERMANOTTA, M. TUCKER, BURNS, R. YACOB, M. E. LOVE, T. H. PARK)	Lady Gaga & BLACKPINK	3	16
22	17	TICK TOCK	CLEAN BANDIT & MABEL FEATURING 24K GOLDN (J. PATTERSON, G. CHATTO, M. RALPH (J. PATTERSON, G. CHATTO, M. MCVIE, K. MILLER, G. L. VON JONES)	Clean Bandit & Mabel Featuring 24KGoldn	14	3
19	18	JERUSALEMA	MASTER KG (K. MOGAI, D. EBUNOLUWA OGULU, N. ZIKODA)	Master KG Featuring Burna Boy & Nomcebo Zikode	18	12
16	19	LMK	ENCORE BEATS (A. G. PEREZ)	Lil XCEL	9	23
12	20	BIRTHDAY	DISCLOSURE (G. LAWRENCE, H. LAWRENCE, S. L. BENNETT, K. A. PARRISH)	Disclosure, Kehlani & Syd	12	2
21	21	SOMEONE ELSE	REZZ, GRABBITZ (I. REZZAZADEH, N. CHIARI, A. C. LUSADER)	REZZ x Grabbitz	16	22
17	22	WHY DO YOU LIE TO ME	TOPIC (A. TIDEBRINK, T. TOPIC, D. JONES)	Topic X A7S Featuring Lil Baby	17	2
18	23	SUCH A WHORE	NOT LISTED (N. PEZEROVIC)	JVLA	15	10
20	24	WHAT'S LOVE GOT TO DO WITH IT	KYGO (KYGO, T. BRITTEN, G. LYLE)	Kygo x Tina Turner	7	8
23	25	MIDNIGHT	ALESSO (A. LINDBLAD, C. LEHMANN, EMMETT N. ORMANDY, N. ISLAM)	Alesso & Liam Payne	8	22
26	26	SAD	RASSTER (IMANBEK, J. MUR (XXX TENTACION, J. C. CUNNINGHAM)	Rasster	19	14
24	27	FREE WOMAN	BLOODPOP, AXWELL, KLAHR (AXWELL, J. KLAHR, M. TUCKER, S. G. GERMANOTTA)	Lady Gaga	10	15
30	28	911	BLOODPOP, MADEON (H. P. LECLERCQ, J. D. TRANTER, M. TUCKER, S. G. GERMANOTTA)	Lady Gaga	10	15
28	29	LOOKING FOR ME	DIPLO, P. M. WOOLFORD (T. W. PENTZ, P. MECKSEPER, N. K. LOMAX, P. M. WOOLFORD)	Paul Wolford, Diplo & Kareen Lomax	24	11
NEW	30	FIRE	YTRAM, A. PARKHOMENKO, Y. PARKHOMENKO (MARTIN GARRIX, A. PARKHOMENKO, Y. PARKHOMENKO, A. KOTZ)	Ytram & Elderbrook	30	1
33	31	FIRE FOR YOU	P. DAVIS (P. DAVIS, M. LEWIS, R. CLAPHAM)	Cannons	21	13
31	32	ONLY A FOOL	GALANTIS, SHIP WREK (PINK SWEATS, R. SPRECKLEY, C. KARLSSON, C. MAGUIRE, T. J. CHURCHILL III)	Galantis x Ship Wrek x Pink Sweat\$	21	14
35	33	CRY	GRYFFIN (J. MARTIN, GARY GO, GRYFFIN, M. ZITRON)	Gryffin & John Martin	12	6
39	34	TINTED EYES	DVBBS (C. VAN DEN HOEF, A. VAN DEN HOEF, M. MUSTO, G. L. VON JONES, B. SHUBERT, A. BULLI, MORE, C. M. DOLD)	DVBBS, blackbear & 24kGold	23	13
RE	35	LOVEFOOL	TWOCOLORS (N. E. PERSSON, P. A. SVENSSON)	twocolors	35	2
42	36	BROKEN GLASS	KYGO (KYGO, K. PETRAS, C. ANGELIDES, F. HALL)	Kygo & Kim Petras	13	15
36	37	ALICE	BLOODPOP, AXWELL, KLAHR (AXWELL, J. KLAHR, J. D. TRANTER, M. TUCKER, S. G. GERMANOTTA)	Lady Gaga	7	15
43	38	ADDICT	SILVA HOUND FEATURING MICHAEL KOVACH AND CHI-CHI (SILVA HOUND (K. WILLIAMS, JR., K. BOYER)	Silva Hound Featuring Michael Kovach And Chi-Chi	14	8
41	39	REPLAY	BURNS (BURNS, M. TUCKER, S. G. GERMANOTTA)	Lady Gaga	16	15
48	40	HOUSE ARREST	SOFI TUKKER, GORGON CITY (S. WAWLEY, WELD, T. HALPERN, R. GARCIA, N. SARAZEN, M. PROBSON, SCOTT, K. J. GIBBON)	Sofi Tukker & Gorgon City	21	7
32	41	MIRROR	PORTER ROBINSON (P. ROBINSON)	Porter Robinson	32	2
29	42	LIGHTER	NATHAN DAWE FEATURING KSI (N. DAWE, T. JEAN-MARIE (T. JEAN-MARIE, G. M. HENDERSON, J. LATIMER, N. DAWE, W. OLATUNJI)	Nathan Dawe Featuring KSI	18	7
RE	43	LIVE WITHOUT YOUR LOVE	CALVIN HARRIS (CALVIN HARRIS, S. LACY, J. BOYKIN III)	Love Regenerator x Steve Lacy	26	7
RE	44	LOSE YOU	Tiesto featuring ILIRA (TIESTO, J. WALTER (T. M. V. WEST, J. GASHI, J. WALTER)	Tiesto featuring ILIRA	37	10
47	45	SINE FROM ABOVE	BLOODPOP, AXWELL, BURNS, KLAHR, LIJON (S. G. GERMANOTTA, M. TUCKER, E. JOHN, AXWELL, J. KLAHR, R. YACOB, R. ZASTENKER, R. B. TEDDER, S. INGIROSSO, S. A. FAKIR, B. RICE, V. PONTI, BURNS)	Lady Gaga & Elton John	14	15
38	46	POMEGRANATE	DEADMAU5, THE NEPTUNES (J. T. ZIMMERMAN, C. HUGO, P. L. WILLIAMS)	deadmau5 & The Neptunes	15	15
49	47	PLASTIC DOLL	BLOODPOP, SKRILLEX (J. K. HINDLIN, M. TUCKER, R. YACOB, S. J. MOORE, S. G. GERMANOTTA)	Lady Gaga	15	12
RE	48	SOMEDAY	KYGO, N. FURLONG (KYGO, N. FURLONG, N. PETRICCA)	Kygo & Zac Brown	25	13
50	49	FUN TONIGHT	BLOODPOP, BURNS (BURNS, M. TUCKER, R. YACOB, S. G. GERMANOTTA)	Lady Gaga	12	14
RE	50	ENIGMA	BLOODPOP, BURNS (J. K. HINDLIN, BURNS, M. TUCKER, S. G. GERMANOTTA)	Lady Gaga	13	12



## 'OK,' Go: Marshmello And Demi Debut

Marshmello (above) and Demi Lovato enter Hot Dance/Electronic Songs at No. 11 with "OK Not To Be OK." Released Sept. 10, the final day of the streaming and sales tracking week, the song earned 467,000 U.S. streams and sold 2,000 downloads that day, according to Nielsen Music/MRC Data. The collaboration also collected 4.9 million in radio airplay audience through Sept. 13. The track is likely to surge on the charts dated Sept. 26 following its first full week of tracking and become Marshmello's 10th Hot Dance/Electronic Songs top 10 and Lovato's third.

Elsewhere on Hot Dance/Electronic Songs, Jackson Wang registers his first appearance, and Galantis earns its 25th, with the No. 12 arrival of "Pretty Please" (1.6 million streams, 1,000 sold).

—GORDON MURRAY

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TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	TITLE	ARTIST	CERTIFICATION	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
2	1	<b>#1</b> CHROMATICA	LADY GAGA	STREAMLINE/INTERSCOPE/IGA	15	
5	2	GOLDEN HOUR	KYGO	KYGO AS/RCA	15	
3	3	ENERGY	DISCLOSURE	ISLAND/CAPITOL	2	
6	4	THE FAME	LADY GAGA	STREAMLINE/KONLIVE/CHERRY TREE/INTERSCOPE/IGA	339	
7	5	MARSHMELLO: FORTNITE EXTENDED SET	MARSHMELLO	JOYTIME COLLECTIVE	84	
8	6	COLLAGE (EP)	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	201	
RE	7	DEMON DAYS	GORILLAZ	PARLOPHONE/WARNER	293	
10	8	MEMORIES...DO NOT OPEN	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	179	
RE	9	MAJOR LAZER ESSENTIALS	MAJOR LAZER	MAD DECENT	55	
9	10	WORLD WAR JOY	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	40	
11	11	DIFFERENT WORLD	ALAN WALKER	MER MUSIC/RCA	91	
13	12	ASCEND	ILLENIUUM	ASTRALWERKS	54	
15	13	A MOMENT APART	ODESZA	FOREIGN FAMILY COLLECTIVE/COUNTER	157	
12	14	18 MONTHS	CALVIN HARRIS	DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	145	
14	15	FUNK WAV BOUNCES VOL. 1	CALVIN HARRIS	COLUMBIA	167	
20	16	RANDOM ACCESS MEMORIES	DAFT PUNK	DAFT LIFE/COLUMBIA	253	
16	17	MOTION	CALVIN HARRIS	FLY EYE/COLUMBIA	164	
17	18	CARTE BLANCHE	DJ SNAKE	DJ SNAKE/GEFFEN/IGA	60	
18	19	GRAVITY	GRYFFIN	DARKROOM/GEFFEN/IGA	47	
19	20	NOTHING BUT THE BEAT	DAVID GUETTA	WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG	295	
21	21	TRUE	AVICII	PRMD/ISLAND	204	
23	22	HURRY UP, WE'RE DREAMING.	M83	M83/MUTE	116	
24	23	WHAT IS LOVE?	CLEAN BANDIT	BIG BEAT/ATLANTIC/AG	83	
RE	24	SICK BOY	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	124	
RE	25	DISCOVERY	DAFT PUNK	DAFT LIFE/PARLOPHONE/RHINO	158	

DANCE/ELECTRONIC DIGITAL SONG SALES™						
LAST WEEK	THIS WEEK	TITLE	Artist	CERTIFICATION	WKS. ON CHART	
		IMPRINT/PROMOTION LABEL				
2	1	<b>#1</b> ROSES (IMANBEK REMIX)	SAINT JHN	GODD COMPLEX/HITCO	26	
1	2	RAIN ON ME	Lady Gaga & Ariana Grande	STREAMLINE/INTERSCOPE/IGA	16	
3	3	BREAKING ME	Topic & A7S	ASTRALWERKS	12	
5	4	surf mesa Feat. Emilee	ILY	ASTRALWERKS	24	
NEW	5	OK NOT TO BE OK	Marshmello & Demi Lovato	JOYTIME COLLECTIVE/ISLAND/REPUBLIC	1	
NEW	6	LASTING LOVER	Sigala & James Arthur	MINISTRY OF SOUND/BYLAST NITE/ARISTA	1	
6	7	LOSE SOMEBODY	Kygo & OneRepublic	KYGO AS/RCA	17	
7	8	JERUSALEMA	Master KG Feat. Burna Boy & Normcebo Zikode	OPEN MIC/ELEKTRA/EMG	10	
NEW	9	PRETTY PLEASE	Jackson Wang x Galantis	88RISING/IZTONE	1	
15	10	HEAD & HEART	Joel Corry X MNEK	PERFECT HAVOC/ASTLUM/BIG BEAT/AG	6	
10	11	I FEEL LOVE	Donna Summer	CASABLANCA/JUNE	12	
9	12	RIDE IT.	Regard	MINISTRY OF SOUND/EPIC	56	
12	13	RITMO (BAD BOYS FOR LIFE)	Black Eyed Peas X J Balvin	BEP/WE THE BEST/EPIC	48	
16	14	HIGHER LOVE	Kygo X Whitney Houston	RCA	62	
24	15	FUNNY	Zedd & Jasmine Thompson	INTERSCOPE/ATLANTIC/IGA/AG	8	
19	16	SOMETHING JUST LIKE THIS	The Chainsmokers & Coldplay	DISRUPTOR/COLUMBIA	186	
21	17	I WILL SURVIVE	Gloria Gaynor	POLYDOR/MOTOWN/JUNE	73	
14	18	LEVITATING	Dua Lipa + The Blessed Madonna Feat. Madonna & Missy Elliott	WARNER	4	
4	19	NIGHTLIGHT	ILLENIUUM	IZTONE	2	
8	20	WHAT'S LOVE GOT TO DO WITH IT	Kygo x Tina Turner	KYGO AS/RCA	5	
22	21	HAPPIER	Marshmello & Bastille	JOYTIME COLLECTIVE/ASTRALWERKS	108	
RE	22	PETIT BISCUIT	SUNSET LOVER	PETIT BISCUIT	22	
RE	23	SILENCE	Marshmello Feat. Khalid	JOYTIME COLLECTIVE/RCA	102	
RE	24	PLAY THAT FUNKY MUSIC	Wild Cherry	EPIC/LEGACY	66	
RE	25	STUPID LOVE	Lady Gaga	STREAMLINE/INTERSCOPE/IGA	23	

JAKE CHANNS  
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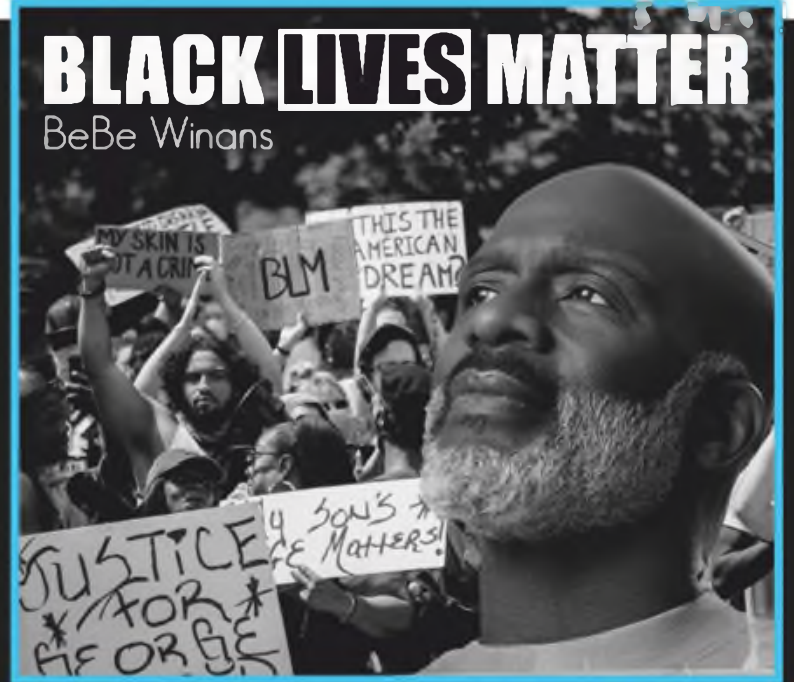
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# Chartbreaker

# No. 20

ON BILLBOARD'S RAP AIRPLAY CHART

Mulatto (left) and manager Brandon Farmer photographed by Yuri Hasegawa on Aug. 26 in Los Angeles.



## Mulatto

How the 21-year-old Atlanta MC's breakout hit, "Bitch From Da Souf," scored her a major-label deal

In 2016, when Alyssa Stephens was 17, she won the first season of Jermaine Dupri's hip-hop competition show, *The Rap Game*. Stephens, who entered as Miss Mulatto, became in-demand for the first time. "Social media, shows, partnerships — everything went through the roof," she says.

She declined a contract with Dupri's So So Def Recordings, and that October independently released her debut mixtape through her father's management company, Pittstop Ent. Two-and-a-half years and

a few more projects later, Miss Mulatto dropped the "Miss" and signed a distribution deal with Atlanta-based StreamCut. There, she reconnected with Brandon Farmer, a 29-year-old A&R representative and project manager at StreamCut whom she had known since she was a kid. He has managed her since last December.

At the top of 2019, Mulatto released "Bitch From Da Souf," a celebration of her Southern roots and sex appeal, which earned social media praise from Demi Lovato and Rihanna, and inspired a dance

challenge involving sky-high heels and a treadmill. By year's end, Trina and Saweetie jumped on a remix — and Mulatto received her first major-label offer. Derrick Aroh and J. Grand, both A&R leaders at RCA, emailed the rising rapper soon after they heard the original track and signed her to a recording contract that they announced this March. "They didn't have any female rappers that I would be competing for attention with," says Mulatto of RCA. Adds Farmer: "She was a priority."

Since signing, Mulatto has guested on

NLE Choppa's "Make Em Say"; debuted on the Billboard Hot 100 (at No. 95) with "Bitch From Da Souf"; appeared in Cardi B and Megan Thee Stallion's sexually charged "WAP" video; and released her debut album, *Queen of Da Souf*, which hit No. 44 on the Billboard 200. "At such a young age, it's hard to find an artist as poised and seasoned as Mulatto," says RCA A&R rep Shareen Taylor. "I'd love for her to open up the gates for other female bosses in this male-dominated game."

—CHRISTINE WERTHMAN



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THE BREAKTHROUGH REGGAE ALBUM  
INCLUDING THE ANTHEM "TWIST & TURN"  
FEAT. DRAKE & PARTYNEXTDOOR



**DVSN**  
**A MUSE IN HER FEELINGS**

THE CRITICALLY-ACCLAIMED ALBUM  
INCLUDING "A MUSE" & "BETWEEN US"  
FEAT. SNOH AALEGRA

**FOR YOUR GRAMMY® CONSIDERATION**



ALI GATIE ANNE-MARIE ASHNIKKO BRANDY CLARK BRYCE VINE CHER

NEIL YOUNG NLE CHOPPA RMR RÜFÜS DU SOL SHORDIE SUB URBAN TEGAN AND SARA YFN LUCCI

CHIKA DAVID GUETTA EARL SWEATSHIRT ETHAN GRUSKA FOALS GARY CLARK JR GERARD WAY GOO GOO



# MAC MILLER CIRCLES

PRODUCED BY MAC MILLER  
AND JON BRION

"A NEW CREATIVE PINNACLE" *TIME*

"THE ALBUM FEELS LIKE IT WOULD HAVE BEEN  
THE NATURAL END OF A CHAPTER,  
AND A FITTING SUMMATION OF THE FIRST  
DECADE IN A WILDLY INVENTIVE CAREER."  
*COMPLEX*

"HIS MOST COMPELLING ARTISTIC STATEMENT"  
*VULTURE*

# WALE WOW... THAT'S CRAZY "SUE ME"

"IT'S WALE'S LEVEL OF CANDOR  
THAT MAKES WOW...THAT'S CRAZY SUCH  
AN INTRIGUING LISTEN." *BILLBOARD*

"WALE IS AN EXCELLENT RAPPER... WITH  
['SUE ME'], WALE PROVES AS A VISIONARY." *VICE*

"THERE'S A RICHNESS TO [WALE'S] EMOTION.  
WHEN YOU LISTEN TO THE MUSIC,  
YOU CAN FEEL WHAT HE'S FEELING."  
*ROLLING STONE*



# GREEN DAY FATHER OF ALL MOTHERF\*\*\*ERS

"GREEN DAY'S MOST FETCHING AND  
YOUTHFUL SONGS IN AGES...  
LIKE HUNGRY NEWCOMERS STAKING  
THEIR CLAIM..." *PITCHFORK*

"GREEN DAY IS BACK AND FEELING LEANER,  
MEANER AND LOUDER THAN EVER."  
*USA TODAY*



# FOR YOUR CONSIDERATION

DOLLS GORILLAZ THE HEAD AND THE HEART IDK JOJO MASTODON

# SAWEETIE

**TAP IN  
TO THE HOTTEST  
NEW ARTIST  
OF THE YEAR  
AND SONG OF  
THE SUMMER!**

**#1 URBAN  
RADIO\***

**#1 TRILLER  
SONG**

**OVER 1 BILLION  
STREAMS  
& COUNTING!**

"SAWEETIE HAS  
MADE HER MARK  
AS THE EMERGING  
FEMALE RAPPER..."

*PEOPLE*

"HER 'ICY GRL'  
ATTITUDE SHOWS  
WHY SHE'S  
UP NEXT  
IN HIP-HOP."

*PAPER*

"SAWEETIE  
IS A BREAKOUT  
RAPPER." *GQ*

\*MEDIABASE



**FOR YOUR CONSIDERATION**

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IS THE DISCO  
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SOUNDTRACK  
WE NEED NOW"  
ROLLING STONE**

**"THE STRONGEST  
VOICE OF HER  
GENERATION" GO**

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