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Executive of the Week: Atlantic Records GM/Senior VP Urban A&R Lanre Gaba

BY DAN RYS

This week, Atlantic Records celebrated two significant hip-hop arrivals on the charts, from two artists at different points in their career.

Pooh Shiesty, the young upstart from Memphis, landed his first No. 1 on the **Top Rap Albums** chart with his debut, *Shiesty Season*, while the project's lead single "Back In Blood" feat. **Lil Durk** climbed into the top 20 of the **Hot 100**, at No. 17. Meanwhile, one of the label's resident superstars, **Cardi B** — who at this point is almost a slam dunk on the charts with each release — roared back with her first solo single in nearly two years, and first since last summer's earth-shaking **Megan Thee Stallion** collab "WAP," as her latest song "Up" debuted at No. 2 on the Hot 100 while topping a slew of other charts.

Each release represents a triumph of a different kind for Atlantic, which has a strong recent track record of developing young rappers into established hit-makers. And the twin successes help Atlantic's GM and senior vp urban A&R **Lanre Gaba** earn the title of *Billboard's* Executive of the Week.

"There's so much faceless music that's out right

now — songs that come in and out of playlists and people have no idea what the artists even look like," says Gaba, who also stresses that "to truly break a career artist, you need A&R, marketing and artist development."

Here, the longtime exec — who was also honored as part of *Billboard's* **2020 Hip-Hop/R&B Power Players** in November and as a **Change Agent** stepping forward to help lead the music industry during a year of turmoil in January — talks the success of Cardi and Pooh Shiesty, the importance of timing and space in music releases and the "amazing boss women" who make up Atlantic's brain trust.

Pooh Shiesty landed his first No. 1 on the Rap Albums chart with his debut, *Shiesty Season*. What key decisions did you make to help him achieve that?

A major key decision was not rushing to put out the mixtape. **Gucci** signed Pooh to the New 1017/Atlantic in April 2020. There were definitely moments last year where we thought about putting out a tape. Once

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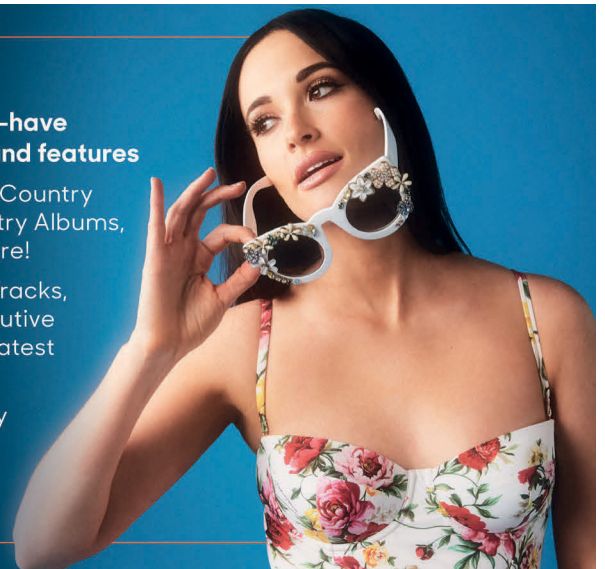
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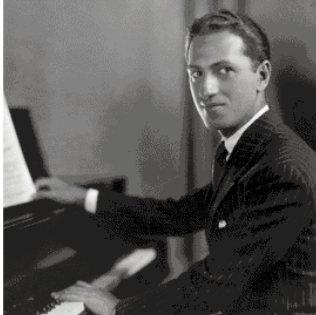
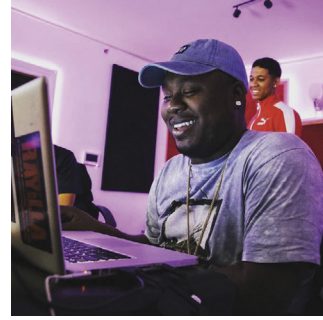
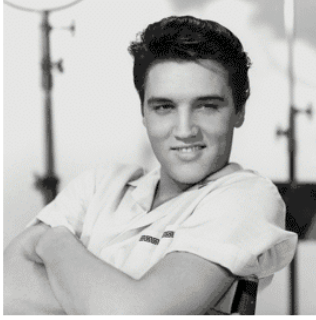
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Raleigh Music Group was founded in 2016 by industry veteran partners Peter Raleigh and Steven Storch. The company is headquartered in the heart of Times Square, NYC with offices in Los Angeles. In its first five years has experienced remarkable global growth and expansion.

The boutique music publishing company attributes its success to its "client first" approach to music publishing – delivering a high touch, high service experience to a select roster of music publishing clients it represents. The company has benefitted from the support of Susan Aberbach, an owner of the Elvis Presley catalog and an early stage investor.

Raleigh's client services are provided by A&R staff in NY and LA, a synch licensing team with strong relationships in the film/tv, advertising and gaming industries, and a first-class copyright and royalty administration department.

The company's best in class global sub-publishing partner network includes Budde, Café Concerto, Peer Music, Native Tongue, Supreme Songs, Schubert, Cloud 9, GL Music, Clippers, Som Livre, Nichion, Geoff Paynter Music, Fujipacific, IDM, Pelikan and others.

Raleigh represents numerous iconic catalogs and songs including Elvis Presley's "Can't Help Falling in Love", "A Little Less Conversation", and "All Shook Up", George Gershwin's "Summertime", "Let's Call the Whole Thing Off" and "They Can't Take that Away from Me", The Tokens, "The Lion Sleeps Tonight", Gregmark Music's "Stormy Monday", Anthony Newley's "What Kind of Fool am I" and numerous other classics. The company also represents the classic catalogs of Bo Diddley, America, Anthony Newley, Willy (Mink) Deville, Lords of the Underground, Trax Records, and many others.

As Raleigh's reputation has grown, the company has steadily built a contemporary roster of songwriters, artists and producers and now publishes songs performed by or featuring superstar artists including: Ariana Grande, Chris Brown, Kid Rock, Madonna, John Legend, Lil Uzi Vert, A\$AP Ferg, Cardi B, A Boogie, Snoop Dogg, Trey Songz, Lil Durk, Busta Rhymes and film and tv composers Randy Edelman and Rick Marotta.

Please join Billboard in congratulating Raleigh Music group's 5th Anniversary.

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we started to see the momentum, we made a conscious decision to keep building up the anticipation for *Shiesty Season*. Most importantly, we wanted to have a real plan. From the moment he signed, we kept consistently dropping music and videos. While all of this music was dropping, **Carla Pagano** in marketing did an amazing job connecting all the dots — Pooh's trajectory is a testament to real marketing and artist development. Gucci dropped two compilation projects last year — *So Icy Summer* and *So Icy Gang Vol. 1* — that we used as launching pads for Pooh and all of the other artists on the New 1017. Gucci being involved opened up a lot of doors and we were able to leverage looks we wouldn't have otherwise gotten for a newer artist. The best part was that Pooh and his manager **Mob Boss** trusted us and the process.

Pooh also has his first top 20 single on the Hot 100, with "Back In Blood" climbing steadily over the past six weeks to reach No. 17. What has been the strategy there?

So Icy Gang Vol. 1 dropped in October and our original plan was to drop Pooh's tape around his birthday in November. We decided to push it to top of the year and take our time setting the project up. We dropped "Back In Blood" instead. There was so much about that record that really connected right away — that hook, those "blrrds" in the ad libs, the piano chords in the beat plus where

Durk's trajectory was at the time. It all came together in the right way at the right time. The song was bubbling over the holiday and by the time we dropped the video Jan. 2, it just took to the song to another level. This song was a great entry point for all of the new people who were starting to pay attention to Pooh.

Cardi B's latest single "Up" — her first song since "WAP" in the summer — just debuted at No. 2 on the Hot 100. Was the gap between singles a conscious strategy from the beginning or one that was determined along the way?

"WAP" had such commercial and cultural impact. Those types records stay in the conversation for a really long time. We knew from the beginning that we could take our time to get to the next record.

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TOP MUSIC LAWYERS

Behind every artist, songwriter and music producer is a trusted group of advisers who provide guidance, advice and negotiate deals. Billboard's 6th annual Top Music Lawyers list will recognize the biggest names and most prominent legal minds in the world of music and entertainment law. They are the deal makers behind the major contracts and lawsuits in the music industry.

This feature will also include a round-up of top law schools attended by the notable alumni on the Top Music Lawyer list.

Please join Billboard in congratulating this year's music power lawyers. Advertise and position your law firm to the decision makers in the industry who are always in need for the best legal counsel.

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Publishers Quarterly: Sony Drops 'ATV' and Stays No. 1 On Songs Charts

BY ED CHRISTMAN

Sony Music Publishing, which rebranded from Sony/ATV on Feb. 10, maintained its reign atop the publisher charts for the period from October to December, leading both Top Radio Airplay and Hot 100 Songs for the third quarter in a row. The publisher has topped the airplay tally for 33 of the last 34 quarters, and its market share on it rose slightly to 22.11% (from 22.10%). On Hot 100 Songs, Sony slipped to 24.13% (from 26.68%).

24kGoldn's "Mood" (featuring **iann dior**) ruled both Top Radio Airplay and Hot 100 Songs in the fourth quarter. (Universal Music Publishing Group and Kobalt have stakes in the song.) But the late Johnny Marks, published by his own St. Nicholas Music, led songwriters on Hot 100 Songs, with four Christmas compositions on the chart: **Brenda Lee's** "Rockin' Around the Christmas Tree" at No. 17, **Burl Ives'** "A Holly Jolly Christmas" at No. 44, **Gene Autry's** "Rudolph the Red-Nosed Reindeer" at No. 87 and **Chuck Berry's** "Run Rudolph Run" at No. 80. On Top Radio Airplay, Tom "**Kid Harpoon**" Hull (represented by UMPG) was the top songwriter with four charting songs: **Harry Styles'** "Watermelon Sugar" (No. 11), "Adore You" (No. 20) and "Golden" (No. 59) and **Shawn Mendes'** "Wonder" (No. 43).

This marks Sony's 13th consecutive No. 1 on Top Radio Airplay, with 55 songs on the chart, including **Gabby Barrett's** "Hope" (No. 2). The company had 54 compositions on Hot 100 Songs — more than any other publisher, but down from 59 — including **Drake's** "Laugh Now Cry Later" (featuring **Lil Durk**) at No. 2.

On both charts, Nos. 2-5 remained the same as the previous quarter: UMPG, Kobalt, Warner Chappell Music and BMG, respectively.

UMPG's market share grew on both tallies. On Top Radio Airplay, it led song placements with 58, reaching 20.56% (from 19.24% and 58 songs), while on Hot 100 Songs, UMPG reached 20.29% with 50 songs (from 18.98% and 60 songs).


Kobalt's share fell on both charts: down to 16.79% with 44 songs on Top Radio Airplay (from 18.76% and 50 songs) and 15.27% with 39 songs on Hot 100 Songs (from 16.14% and 47 songs).

Warner Chappell improved on Top Radio Airplay with a 15.15% share and 48 songs (from 13.19% and 46 songs) led by **The Weeknd's** "Blinding Lights" at No. 3. On Hot 100 Songs, it earned a 14.82% share with 40 songs (from 13.30% and 42 songs), thanks to "Laugh Now Cry Later." For the 16th consecutive quarter, Warner Chappell led the Country Airplay chart, with 23.38%.

BMG's market share slipped on both rankings, scoring 8.22% on Top Radio Airplay with 30 songs (from 9.17% and 32 songs) and 7.61% on Hot 100 Songs with 27 songs (from 8.45% and 34 songs), with **Justin Bieber's** "HOLY" (featuring **Chance the Rapper**) reaching Nos. 5 and 7, respectively.

On Top Radio Airplay, the rest of the top 10 repeated from the previous quarter as well: Round Hill Music ranked sixth (2.70%), Pulse Music Group seventh (1.81%), Reservoir eighth (1.62%), Big Machine ninth (1.61%) and peermusic 10th (1.5%).

On Hot 100 Songs, St. Nicholas Music ranked sixth (3.52%), Concord Music seventh (1.69%), Pulse Music eighth (1.68%), Round Hill Music ninth (1.38%) and Dean Kay's Demi Music 10th (1.31%) on the strength of **Andy Williams'** "It's the Most Wonderful Time of the Year" (at No. 35) and "Happy Holiday/The Holiday Season" (No. 84).

This article originally appeared in the Feb. 20, 2021 issue of Billboard. 

Can You Tour in a Land Down Under? Strict Rules Are Making Australasia a Reality

BY LARS BRANDLE AND DAVE BROOKS

BRISBANE, Australia — After years of playing Melbourne clubs with capacities of under 1,000, the hardcore rap-metal band **Dregg** finally had its moment at the 2019 Brisbane Bigsound festival. Within months, **the act signed** with U.S. managers Adam LaRue and Jon Halperin, then booking agency Paradigm and label Epitaph Records. Everything was going great, until "all the touring and shows were canceled," says lead singer Christopher Mackertich, who quit his day job as a high-end hairstylist to go on tour in March 2020. That didn't happen, of course.

Because the group is based in Australia, though, Dregg will be able to start playing concerts far sooner than most. In North America and Europe, touring isn't expected to resume until fall, with a full-scale comeback not expected until 2022. But Australia and New Zealand, which fought off the coronavirus with strict quarantine rules and rigorous safety protocols, are already hosting both indoor concerts and festivals, with little or no social distancing. For international artists willing to travel there and quarantine, Australasia's relatively developed touring market offers an opportunity to hit the road.

"Australia is probably further along than most other countries" in terms of a touring rebound, says AEG Asia CEO Adam Wilkes. Other parts of Asia Pacific with large domestic markets — namely China and Japan — are also finding their way back by doing local-artist events, increasingly on a larger

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2021

PRIMARY WAVE 15TH ANNIVERSARY

On April 24, *Billboard* will salute Primary Wave Music on its 15th anniversary.

Founded in 2006, Primary Wave Music is home to some of the most iconic songwriters and artists across the history of recorded music including Bob Marley, Stevie Nicks, Frankie Valli & the Four Seasons, Smokey Robinson, Whitney Houston, Burt Bacharach, Olivia Newton-John, and many more.

With offices in New York, Los Angeles, Austin, Nashville and London, Primary Wave Music has embraced an entrepreneurial spirit, offering and executing proactive one-of-a-kind ideas, unique services and marketing campaigns for our artists. Primary Wave has earned a stellar reputation for being forward thinking and re-introducing classic artists and their music into the modern marketplace as well as nurturing young talent to become legends themselves. This success is based upon their team of seasoned and creative executives collaboratively working together closely with our artists as partners. As a company, Primary Wave strives for excellence in the pursuit of iconic artists and catalogs that not only reflect great artistry, but moments of culture.

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scale, Wilkes says.

So far, most tours in Australia are led by domestic acts like [Midnight Oil](#), which is [playing shows](#) to support its chart-topping mini-album *The Makarrata Project*. But promoters are also establishing protocols to bring in global acts, including [Guns N' Roses](#), which will tour stadiums in November (during the Australian summer). Much of the traffic is handled by Michael Gudinski's Frontier Touring and Roundhouse Touring, which booked *Midnight Oil*'s four February/March outdoor winery shows in Australia and New Zealand. "Touring is decimated," says Gudinski, "but it's a great time for Australian acts to shine."

Queensland state, home to Brisbane and the Gold Coast, is back at 100% venue capacity, and "we are working across all the states to increase audience capacity beyond 60% to 75% capacity and removal of caps so we can get to full capacity as soon as possible," says Evelyn Richardson, CEO of trade association Live Performance Australia.

The Australasia market has never been a hard sell for touring artists: With a combined English-speaking population of nearly 30 million, top acts can sell over 300,000 tickets, or earn up to \$40 million in gross revenue, on a tour. The 2020-2024 Australian Entertainment and Media Outlook predicted that the live sector would bring in \$1.4 billion in 2020, although revenue estimates fell by 90% due to the pandemic.

Distance and cost have always been the challenge. And Australia's coronavirus quarantine regulations, which captured global attention in January during the Australian Open tennis tournament, have also been an issue. Anyone entering or reentering the country, including Australian nationals, must quarantine for 14 to 24 days at a hotel chosen by the government. Travelers must cover hotel costs and submit to multiple COVID-19 tests. With irregular room service and police and security guards maintaining order, "acts are very wary of traveling and about putting up with a two-week quarantine," Gudinski says. "I'm a realist."

Some have already taken the plunge though. American singer-songwriter [Ben Folds](#) is among the foreigners who have moved to Sydney to perform at the Sun-

set Piazza, a 350-capacity pop-up concert series. Other artists on the bill include [Kate Miller-Heidke](#), [Josh Pyke](#), Eddie Perfect and [G Flip](#).

"The next test, particularly for Australia, will be finding the balance as we reopen and return to living a reasonably normal life, something New Zealand has excelled at so far," says Roger Field, president of Live Nation Asia Pacific. In May, New Zealand became one of the first countries to experiment with COVID-19-safe shows. In October, the annual Rhythm and Vines festival, with an all-local lineup, drew nearly 20,000 attendees, according to Live Nation. (An unexplained outbreak of three cases in Auckland led local officials to order a three-day lockdown starting Feb. 14.)

Once artists pass through quarantine, Australasia offers a potential touring map of at least 10 cities and 20 venues across both countries. Australia has five major cities, three of which — Melbourne, Sydney and Brisbane — are on its east coast. More dates can be added in smaller cities: [Elton John's 40-show schedule](#) in 2019 and 2020 included dates in Bathurst, Coffs Harbour and Geelong.

[Ed Sheeran's 2018 Divide stadium tour](#) smashed all-time box office records, shifting 1.1 million tickets across both territories, says Gudinski, whose Frontier Touring produced the trek. [P!nk](#) set the benchmark for arena shows with her [2009 Funhouse tour](#), which criss-crossed the country and sold more than 650,000 tickets across 58 dates in Australia.

Guns N' Roses plans to stage this year's most ambitious tour — eight stadium shows starting in November produced by TEG Dainty, a division of TEG Group. The venues can operate at full capacity, but they will employ COVID-19 cleaning protocols. (Guns N' Roses last toured Australia in 2017, selling 350,000 tickets over eight shows to gross \$38 million, according to Billboard Box-score.)


In late 2020, TEG explored the market with two reduced-capacity shows (6,000) at Sydney's Qudos Bank Arena featuring all-local lineups. "It's not about making money," says TEG CEO Geoff Jones. "It's about breaking even. We need to give confidence

to the industry. We need to find our way back."

Australia's vaccine rollout is set to start by the end of February, though a trans-Tasman Sea "bubble" has yet to materialize. Promoters had been hoping to create a COVID-19-safe regional touring map in Asia Pacific, but a planned travel bubble of Singapore and Hong Kong fell apart in November after a spike in cases in Hong Kong. If a direct path that doesn't require quarantining twice opens between Australia and New Zealand, it would make the combination of both countries "a very attractive global market for live events," says Richardson.

No one is predicting a return to normal this year, although Australia and New Zealand are positioned to become the places to restart international tours — with some patience and planning. "We are the lucky country here," says Gudinski. "Let's not make us unlucky."

Additional reporting by Alexei Barrionuevo.

This article originally appeared in the Feb. 20, 2021 issue of Billboard. 

Taylor Swift's New 'Love Story': Here's the Story (So Far) on Airplay, Sales & Streaming

BY GARY TRUST AND KEITH CAULFIELD

According to initial reports to MRC Data, [Taylor Swift's](#) re-recording of "Love Story" — dubbed "Love Story (Taylor's Version)" — has garnered more than 10 million on-demand audio streams in the U.S. through Feb. 16, while also selling over 24,000 downloads through Feb. 17. In terms of airplay, while it is not being actively promoted to radio stations, it has been played

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over 350 times through Feb. 17.

On Feb. 11, Swift **announced** she had re-recorded her 2008 album *Fearless*, as *Fearless (Taylor's Version)*, and that its updated lead single, "Love Story (Taylor's Version)," would be released on Feb. 12. *Fearless* became Swift's first No. 1 album on the **Billboard 200**, while "Love Story" was her second **Billboard Hot 100** top 10 hit. Since then, Swift has tallied seven more No. 1 albums, and 27 more top 10 Hot 100 hits.

Re-recordings of older songs or albums are treated separately from their originals, with independent chart histories for each version. Thus, *Fearless (Taylor's Version)* and "Love Story (Taylor's Version)" will chart separately from Swift's original 2008 recordings of the album and song, respectively. "Love Story (Taylor's Version)" is expected to debut on various weekly *Billboard* charts dated Feb. 27, with highlights to post Feb. 22 and all charts updating on *Billboard.com* Feb. 23.

Airplay Update: As for radio airplay in its first six days, "Love Story (Taylor's Version)" drew over 350 plays on stations that report to *Billboard's* all-genre, audience-based **Radio Songs** chart, a sum that translates to nearly 1.7 million audience impressions. Leading among those plays, over 240 were on reporters to the Pop Airplay chart, led by 45 on SiriusXM's Hits 1 channel. **Adult Pop Airplay** reporters followed, having given the song over 80 spins in that span.

How does that play compare to the 2008 version? The original drew slightly more plays on Radio Songs reporters in that six-day period: nearly 400. **Adult Contemporary** chart panelists led with over 180 plays, followed by reporters to **Country Airplay** (70) and **Adult Pop Airplay** (50).

Generally speaking, daily plays of the original have been steady the whole month. The song garnered between 46 and 81 daily plays on Feb. 1-11, compared to between 44 and 92 plays on Feb. 12-17.

Here's a look at the daily U.S. airplay (on Radio Songs chart reporters) for the two versions, side-by-side, according to MRC Data:

Date - Re-Record - Original

Feb. 12 - 144 plays, 777,000 audience - 67 plays, 227,000 audience

Feb. 13 - 59 plays, 246,000 audience - 92 plays, 344,000 audience

Feb. 14 - 47 plays, 177,000 audience - 66 plays, 160,000 audience

Feb. 15 - 43 plays, 190,000 audience - 62 plays, 372,000 audience

Feb. 16 - 28 plays, 153,000 audience - 66 plays, 297,000 audience

Feb. 17 - 38 plays, 135,000 audience - 44 plays, 219,000 audience

Totals, Feb. 12-17: 359 plays, 1,678,000 audience - 397 plays, 1,619,000 audience

As the above daily breakdown reflects, the new version of "Love Story" boasts the biggest one-day total between the two, unsurprisingly in its first day of release. Meanwhile, the 2008 original has maintained fairly steady daily plays, having long been an established hit that's now in regular rotation among the biggest songs from its era.

Notably, the new version of the song is not being actively promoted to radio. Instead, three tracks continue to be promoted **to various formats** from Swift's latest LP, *Evermore*. The set's "Willow" rose 9-8 on the most recently published Adult Contemporary and Adult Pop Airplay charts (dated Feb. 20) and 20-17 on **Pop Airplay**. Meanwhile, the album's "Coney Island," featuring The National, climbed 26-21 on **Adult Alternative Airplay**; a week earlier, "No Body, No Crime," featuring Haim, kept at its No. 60 best on Country Airplay.

The original "Love Story" hit No. 2 on Radio Songs (and No. 4 on the all-genre, multi-metric *Billboard* Hot 100). It topped Country Airplay and Pop Airplay and remains the only song to have led both lists. It also crowned AC and rose to No. 3 on Adult Pop Airplay.

Sales Update: "Love Story (Taylor's Version)" sold 24,300 downloads in the U.S. through Feb. 17, according to initial reports to MRC Data. Of that sum, 18,900 came on its first day of release, Friday, Feb. 12. It was earlier reported (on Saturday, Feb. 13) that the song had sold 10,000 on Feb. 12, based on initial reports. Since that story was published, further sales were reported for Friday, lifting the tune's total for that day to 18,900.

As for the original "Love Story," it has sold 700 downloads between Feb. 12-17.

Here's a look at the daily U.S. sales for the two songs, side-by-side, according to initial reports to MRC Data:

Date - Re-Record - Original

Feb. 12 - 18,900 - 200

Feb. 13 - 2,100 - 100

Feb. 14 - 1,600 - 100

Feb. 15 - 800 - less than 100

Feb. 16 - 500 - less than 100

Feb. 17 - 300 - less than 100

Streaming Update: Between Feb. 12 and Feb. 16, "Love Story (Taylor's Version)" collected 10.21 million on-demand audio streams in the U.S., according to initial reports to MRC Data. 4.70 million of that figure came on the track's release day, Feb. 12.

The original "Love Story" captured 667,000 on-demand audio streams on Feb. 12 - more than two times the number of streams the song garnered daily between Feb. 5-10. On Feb. 11, in the wake of Swift's news announcing the re-recording, the original song's streams grew to 504,000 (up from 290,000 on Feb. 10).

Here's a look at the daily U.S. on-demand audio streams for the two songs, side-by-side, according to initial reports to MRC Data:

Date - Re-Record - Original

Feb. 12 - 4,701,000 - 667,000

Feb. 13 - 2,144,000 - 493,000

Feb. 14 - 1,388,000 - 518,000

Feb. 15 - 1,076,000 - 355,000

Feb. 16 - 898,000 - 327,000

SBA Provides New Info For Preparing to Submit SVO Grant Applications

BY TAYLOR MIMS

Applications for the Shuttered Venue Operator Grants (formally referred to as Save Our Stages Act or SOS grants) are not open

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yet and the Small Business Administration has yet to announce a date for when they will be open.

It's a frustrating fact for a lot of independent venues and promoters who spent the better part of 2020 lobbying for the legislation that would end up providing \$15 billion in federal support to those forced to close due to the pandemic.

Since the [passage of the bill](#) in late December, the SBA has provided some details and today the SBA released an additional [training video](#) to help independent venues prepare to apply for the SVO grants. In the video filled with information slides, the SBA states that those wanting to apply for the SVO grants are required to register in the federal government's System for Award Management (SAM).

For those entities already registered through [SAM.gov](#), the SBA notes that registrations only remain active for 12 months. Registering or renewing registration is free for everyone. The registration will collect information such as taxpayer identification numbers, certifications, banking information and more.

In order to register for SAM, entities will need to go here to get a D-U-N-S number, which is a unique nine-digit identification number for each physical location of a business. D-U-N-S number assignments are free and required for contracts or grants with the Federal government. New D-U-N-S numbers can be created in a day and requires documentation such as Secretary of State articles of incorporation, taxpayer identification confirmation letter, lease agreement or others.

A [login.gov](#) account will also need to be established in order to set up SAM registration. Those hoping to apply to the SVO grant program will need to select the answer to the "Why are you registering?" question by selecting the option for seeking federal opportunities for grants, loans, and other financial assistance programs.

Following SAM registration, entities are required to submit a notarized letter to the Federal Service Desk within 60 days. Venues seeking SVO grant money should prep their SAM accounts ahead of time since registration can take up to 7-10

days for the government to validate.

Additional detailed instructions of how to prepare for applying for the SVO grant can be found in the video below. [▶](#)

Beach Boys Partner With Irving Azoff's Iconic Artists Group in Intellectual Property Deal

BY DAN RYS

The Beach Boys have entered into an intellectual property partnership with **Irving Azoff's** Iconic Artists Group that will cover the legendary Southern California group's recordings, brand, memorabilia and select compositions, the company announced Thursday (Feb. 18). As part of the deal, Iconic will acquire a controlling interest in the IP, with the group and members' heirs retaining an interest moving forward.

In announcing the deal, three of the original members — **Brian Wilson, Mike Love** and **Al Jardine** — as well as the estate of **Carl Wilson** released a joint statement. "The Beach Boys and our songs have been one of the great joys of our lives," the statement says. "For more than half a century, we've witnessed generations of fans from all corners of the world come together to celebrate our music, dancing and singing along to the songs that we have loved and performed for decades. As we look towards the upcoming 60th anniversary of The Beach Boys, we wanted a partner to help expand opportunities for our brand, while continuing to preserve our tradition as a band whose music transcends the test of time. We are confident that Irving and Iconic are the ideal partners and are confident that The Beach Boys' ongoing legacy is in the best

possible hands. We are very proud of what we have achieved as The Beach Boys and how our songs continue to resonate with our fans."

The deal between Iconic and The Beach Boys has been a year in the making, and was the first one Iconic started working on when the company formed, Iconic's founder/CEO **Olivier Chastan** tells *Billboard*. Chastan says that the idea of the collaboration as a partnership, rather than a sale of assets — as has been happening more and more in the publishing space in particular of late — is what helped to bring the group aboard. He floats branding and licensing concepts as possibilities that could come from the partnerships, as well as a biopic, "a proper documentary," and leveraging technology for virtual exhibits, though he notes that ideas with a legacy like this can be "as big as your dreams."

"The overall goal is twofold," Chastan tells *Billboard*. "One, obviously, preserve and protect the legacy. And two, to grow it. But not grow it just in terms of financials, but really acting as a bridge to new generations. So, how do you perpetuate the legacy? So think of it as protection and perpetuating for new generations."

"The Beach Boys are an American treasure," Azoff said in a statement. "I am honored that the Beach Boys have entrusted Iconic to preserve and grow their legacy. And I'm thrilled that the Beach Boys want to stay invested in the growth of the incredible cultural brand they created." [▶](#)

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As Texas Freezes, Radio Scrambles to Stay On Air & Pivot From Music to Emergency Programming

BY STEVE KNOPPER

After this week's unprecedented Texas freeze slammed Houston Sunday night, country radio morning-show host **George Lindsey** lost power at his home and moved into the offices of his station, 100.3 The Bull. At first, he and his wife, Deanna, were the only people in the studio, so while he talked on the air, she pitched in to research critical news about power outages, line up interviews with public officials and take phone calls from listeners. "We had calls everywhere — north, south, east, west — 'Can you tell me about this?' 'My mom and dad live 25 miles away, can you tell me if they have power?'" Lindsey recalls. "It was heart-breaking. It was gut-wrenching. You kind of let people talk."

As Texas suffered through five days of cold and snow that burst frozen pipes, took out the electrical supply and left millions in dangerously frigid temperatures, radio staffers struggled to remain on the air while having to provide listeners with emergency content. Lindsey and 10 other employees at the Entercom-owned station moved couches and tables and lived together at the station offices from Monday morning to Thursday night. **Gavin Spittle**, brand manager for 105.3 The Fan in Dallas, had to frantically relocate studio equipment in order to hook into power generators on different floors of the station building. And Entercom's four stations in Austin, including Majic 95.5 and Mix 94.7, endured power outages leading to five or six 30-second bursts of dead air due to transmitters losing power and switching to backup generators.

"It was a scramble. We did not expect it to last as long as it did," says **Johnny Chiang**, operations director for Cox Media Group's four stations in Houston, including country 93Q and classic-rock stations 106.9 and 107.5 The Eagle. "We had almost the entire staff at the hotel across the street."

The three-person morning show for Austin pop station Mix 94.7 mostly maintained power but struggled on other fronts: One of the hosts, **Sara Osburn**, was stranded in Florida after traveling for an event and had to rent a car; another, **Alex Franco**, lost power at his home and had to intermittently keep his family warm in a car in their driveway. Because co-host Brad Booker was able to travel to the station, the show could broadcast without interruption — shifting focus from its typical entertainment news to how listeners could access local emergency services.

"Our show is very entertainment-based, very relationship-driven. We reined back quite a few segments and focused more on what was happening," Booker says. "Radio is still the No. 1 way of getting content."

Adds **Sean Pendergast**, a morning-show co-host for Entercom's Sports Radio 610 in Houston: "We're a sports station, so we want to be escapism for people, but when stuff is so dire, you want to remind people of things they should be doing or can be doing."

While Sports Radio 610 did not lose power in Houston, most employees were marooned at home and unable to report to work. Pendergast was one of the exceptions, digging out an old ski coat from his time in Colorado to walk the 2.5 mile-commute from his high-rise apartment. "My producer, who normally would be looking at me through the window, was at his house controlling the board through the internet," he says. "I'm doing this without being able to see my producer and I'm only seeing my co-host on Zoom."

At 100.3 The Bull in Houston, engineers were mostly prepared. They had 1,000 gallons of diesel fuel on hand to keep the generators going. Crammed together in the studio, **George Lindsey** and the other 10 on-site employees were able to maintain COVID-19 safety protocols by checking in via a company temperature-and-vital-signs

app. For his show, Lindsey interviewed local emergency experts, like reps from Culture-Map Houston, which provides information about free meals and other emergency services.

"For a while, the cell towers down here were malfunctioning due to the freezing rain," Lindsey says. "We got people saying, 'I'm sitting in my car to get information.' It was sobering to think people were sitting in their car just to get caught up on what's going on." ▣

Warner Music's Social Justice Fund Announces First Grant Recipients

BY CHRIS EGGERTSEN

Last June, Warner Music Group and the Blavatnik Family Foundation announced the formation of a joint **\$100 million Social Justice Fund** to support charitable causes related to the music industry, social justice and education, along with campaigns against violence and racism. Now, the Fund has announced its first six grant recipients: Black Cultural Archives, Black Futures Lab, Florida Rights Restoration Coalition (FRRRC), Howard University, REFORM Alliance and Rhythm & Blues Foundation.

"We have been intentional in structuring the Fund as a separate legal entity to support organizations that are on the front lines of advancing equity and justice for all people," said **Camille Hackney**, president of the Fund and chief partnerships officer at Atlantic Records/head of global grand partnerships council at Warner Music Group. "Our Fund intends to not only work to effect structural change through our contributions, but also support Black-owned and led businesses as a core way of operating."

The Fund also announced that it has chosen OneUnited Bank — the largest Black-

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owned bank in the U.S. — as its banking partner, and Moore Impact — a division of the Black woman-owned start-up Moore Philanthropy, led by **Yvonne L. Moore** — as its fiscal sponsor. As part of the deal, Moore will play a “key role” in distributing the funds.

“Over the past eight months, we’ve crafted a grantmaking strategy focused on three key pillars — education, criminal justice, and cultural and performing arts — that promote narrative change about the Black experience,” said **Tanya Coke**, an Advisory Board member of the Fund and director of gender, racial and ethnic justice at the Ford Foundation. “This first tranche of grants — to organizations providing a range of needed services and advocacy to effectuate meaningful change — reflects these guiding principles, as well as the values of Warner Music Group and the Blavatnik Family Foundation.”

Howard University — one of the country’s most esteemed Historically Black Colleges & Universities (HBCUs) — is slated to receive a multimillion-dollar grant from the Fund over a five-year period, with the money going toward the launch of a new music business center at Howard University School of Business. The center, the first of its kind at any HBCU, will house a new recording studio and create curriculum development, internship opportunities and executive-in-residence and certification programs.

The Florida Rights Restoration Coalition — a membership organization dedicated to ending the disenfranchisement and discrimination against people with criminal convictions in the U.S. — has already used the grant funds to help over 40,000 formerly convicted individuals become eligible to vote by paying their remaining legal and financial fees.

The Rhythm & Blues Foundation will use the grant money to provide financial and medical assistance to legacy R&B artists who have suffered economic hardship due to COVID-19. The foundation is committed to the historical and cultural preservation of R&B music and offers financial support, medical assistance and educational outreach to R&B artists who recorded music between the 1940s and the 1990s.

REFORM Alliance aims to dramatically reduce the number of people who are “unjustly under the control of the criminal justice system,” starting with probation and parole. The organization was co-founded by Fanatics executive chairman **Michael Rubin**; artists and criminal justice reform advocates **Meek Mill** and Shawn “**JAY-Z**” Carter; Kraft Group CEO and New England Patriots owner **Robert Kraft**; Brooklyn Nets co-owner and philanthropic investor **Clara Wu Tsai**; Galaxy Digital CEO and founder **Michael E. Novogratz**; Vista Equity Partners founder, chairman and CEO **Robert F. Smith**; Arnold Ventures co-founder **Laura Arnold**; and CNN host, author and activist **Van Jones**. It recently helped [win passage of California’s AB 1950 law](#), which limits adult probation sentence maximums to one year for misdemeanors and two years for felonies.

Black Cultural Archives (BCA) was founded in 1981 to “collect, preserve and celebrate the histories of people of African and Caribbean descent in the UK and to inspire and give strength to individuals, communities and society.” It runs gallery exhibitions, educational programs and public engagement events out of its London headquarters and offers free access to its archives, museum objects and reference library.

Finally, Black Futures Lab “works to build Black political power and change the way it operates — locally, statewide, and nationally” by engaging Black voters and encouraging them to wield their political muscle year-round.

“Providing opportunities for underserved communities in education in the arts paves the way for equal opportunity and representation in the music industry and beyond,” said **Len Blavatnik**, chairman of the Blavatnik Family Foundation. “The Fund’s commitment to a sustained effort to achieve change and results will have a lasting, positive impact.”

The grant recipients announced today are only the first round; over the next decade, the Fund plans to invest in organizations that “build more equitable communities and create real change in the lives of historically underserved and marginalized populations — with heightened attention to Black

communities.” Recipients will be announced twice a year by the Fund’s Advisory Board, with the next tranche to be revealed this fall. Each grantee will meet with **Dr. Maurice Stinnett** — WMG’s head of global equity, diversity and inclusion and an Advisory Board member of the Fund — and other key WMG executives to explore further partnership opportunities.

In addition to Stinnett and Coke, the Fund’s advisory board includes Live Nation Urban president/Maverick partner **Shawn Gee**; San Francisco Department of Police Accountability executive director and former chief prosecutor **Paul Henderson**; 1063 West Broad social impact agency founder and chief impact officer **Alencia Johnson**; and The Vistria Group LLC private equity firm senior advisor **Mona Sutphen**, who served as the White House Deputy Chief of Staff for Policy under former president **Barack Obama**.

Aside from the Social Justice Fund, WMG’s diversity, equity and inclusion endeavors include the creation of a Global Diversity, Equity, and Inclusion Council, employee resource groups and more.

You can find more information about the fund [here](#). 📌

New Canadian Venture Is Banking on Bringing Copyrights Back North

BY KAREN BLISS

Industry veteran **Michael McCarty** has launched a new venture, Kilometre Music Group, with a goal to “reclaim music rights of Canadian artists.”

A long-time champion and developer of Canadian songwriters, McCarty signed **Sum 41**, **Three Days Grace**, **Billy Talent**, **Len** and more when he helmed EMI Music Publishing Canada for 17 years. Then

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he served as chief membership and business development officer for performing rights organization SOCAN for seven years before leaving in November.

McCarty sees the value not just in Canadian songwriters that are chart-toppers like [Justin Bieber](#), [Drake](#), [Shawn Mendes](#), [The Weeknd](#) and [Alessia Cara](#), but the behind-the-scenes collaborators found in the small print of publishing credits.

Alongside producer-songwriter [Gavin Brown](#) and McCarty's former SOCAN colleague [Rodney Murphy](#), who are also based in Toronto, the intellectual property and rights management company has partnered with Toronto investment firm Barometer Capital Management Inc. to form the Barometer Global Music Royalty Fund, a limited partnership with a targeted size of \$200 million, "that will invest primarily in the iconic catalogs and music rights of Canadian creators," according to the press announcement.

McCarty, a 2019 Canadian Music & Broadcast Industry Hall of Fame inductee, spoke with *Billboard* about his new venture, and why Kilometre Music Group is going after Canadian copyrights.

The press release announcing Kilometre calls it "groundbreaking." How so?

It's the mission to essentially repatriate, reclaim, reassemble the rights of the great Canadian songs. Nobody else is doing that.

That's the difference, that you're keeping it Canadian?

"Keeping it Canadian" sounds pretty limiting. There are two main differences between us and everybody else. We are focused on a particular group of songwriters and songs and when we assemble them all, it will be an utterly world-class portfolio that anybody in our business in the world would want to have, but it just happens to be that it's mostly, if not entirely, created by Canadians.

Other companies are going after Canadian songs. Neil Young just sold 50% of his publishing to Hipgnosis. But you're not going after the international ones?

We wouldn't not do a deal for a song that's not Canadian. If catalogs come along that make sense as an investment, or are

related to our strategy, where the primary piece is from one of our target Canadians or a catalog that was inspirational to our target group, we would absolutely look. We'd look at anything that's a good investment, but this is our focus. The other thing that's different for us than most of the other new entries into this space is that we're going to be investing in known writers and new songs by unknown writers.

What is the advantage for a writer to go with Kilometre versus Hipgnosis versus a global publishing company like Universal?

We've got a great track record at being great publishers, great developers of talent, great developers of valued songs. As a team, we have a world-class track record that way. We're a small boutique and given the tight focus that we're going to have, we were going to build a community of people that will be helpful to all the new writers and songs.

Who's on your wish list?

Just look at any of the international successful Canadian music the last five decades.

That's a long list.

It's an incredibly long list. Canada has been punching above its weight on the world music scene. There's been a quiet Canadian invasion of the music world for the last five decades and it's reached a fever pitch in the last five years, to the point where it's kind of absurd that the whole world's not talking about it. But one of the reasons for that is people don't look beyond the artists. One of the things that I've always known but was really struck with when I was at SOCAN was the huge number of people having international success with their music that aren't the artists — the co-writers, the beat-makers, the producers. As big as the artist story is, with Justin Bieber and Drake, Shawn Mendes, Alessia Cara, Jessie Reyes, it's a way bigger story about their collaborators. Those people also collaborate with non-Canadian artists. So anytime you see a notable number of Canadian artists at the top of the world charts, I guarantee you there's a significant portion of the rest of the top of the chart that's powered by Canadian writers, producers, and beat-makers. We think the Canadians are generating \$600 million (USD \$472 million)

a year in royalties.

You arrive at that figure based on your knowledge from working at SOCAN?

That comes to my industry knowledge and our deep understanding of music royalties and the economics behind that. It's a guesstimate, but I think it's a conservative guesstimate. I think that Canadians in the last four, five decades or so, have generated over \$6 billion in worldwide royalties.

Did your time at ole (now Anthem), a Canadian independent which launched with financial backing from the Ontario Teachers' Pension Plan, show you it was possible?

I've been impressed with Canadian talent and getting recognition for it and opportunities for Canadians and helping Canadians reach the world stage and cheering on Canadians who reach the world stage my entire career, if not my entire life.

But you've always had a boss.

For almost 20 years I was part of the problem — when I ran EMI [we were] investing in Canadian artists on behalf of a foreign company. So an awful lot of copyrights from that era, they don't belong to or aren't owned in Canada because of the deals that I did. I'm out to get them back. [laughs]

So during your time at SOCAN you had this idea of buying back Canadian copyrights. Did you meet with various investors?

No. The catalyst for it all coming together with Gavin Brown. He is a producer/writer that I signed to EMI like 20 years ago. We had a tremendous amount of success together developing Three Days Grace and Billy Talent, and Gavin's had a lot of success beyond that. He's very entrepreneurial and he's always known about my interest in doing this type of thing. He happened to be golfing with Greg Guichon, who is the chairman and founder of Barometer Capital. I've known Greg for 25 years and we've had these kinds of conversations for a while, but never seemed to click on a mutual understanding of what the vision and opportunity could be. On the golf course, Gavin started speaking to him and they realized, "Hey, you're in the music business," or "Hey, you're in the financial world." And then Greg said, "I've got a music royalty fund

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and we're thinking of doing another one, only way bigger." And then he said to Gavin he tried to get Mike McCarty involved, but can't seem to come to a common ground with him. And Gavin said, "I'll call him." Gavin called me up and I said the same thing. And then an hour later he called me back and said, "He's in."

And then you lured Rodney?

No, I didn't lure Rodney. Gavin lured Rodney. We started to talk about the strategy of whose music we wanted to acquire. A lot of it was the most successful music of the last 10 years. I kept talking about how instrumental Rodney was in our success at SOCAN and Gavin said, "Okay, I'm going to go get Rodney then." Barometer's role is to raise the money and our role is to acquire the acquisitions and manage it all.

Are you autonomous? You can make the offer and can approve the purchase?

The Kilometer principles are the decision makers on the investments. We also have **Kyle Mullen** from Barometer's first fund [Music Royalty Fund]. He was the [royalty] analyst for the value of the catalogs and was very involved in negotiating the deals. Their first fund has done very well. It's a small fund, a 10th the size of what this one's going to be. They bought very small catalogs, not particularly well-known, looking for under-the-radar type deals. They found some good ones. They had a really good return. But the focus of [Kilometre] is iconic songs. In my entire time I've been in the music publishing and copyright business, one of the things I learned was that quality matters and great songs that hook themselves to the culture last forever. Lightning strikes them over and over again, like the TikTok video at the end of last year that used "Dreams" by Fleetwood Mac. Those things happen all the time to great songs. There's more protection when the economy is bad. It's like owning Boardwalk and Park Place in Monopoly.

What would your pitch be to a legacy artist?

Let me equate that to one of the things that I already knew when I came to SOCAN. My job was to repatriate writers and their rights and their revenue and keep the upcoming generation, and that's what we did. We got back almost everything that had

ever left, and we kept all the new people that emerged when I was there. The pitch was very simple: "If we're competitive on the business side, wouldn't you like to work with people you know and trust, and wouldn't you like to contribute to the mission of supporting the Canadian institutions, Canadian economy, and the future of other Canadian writers?" And almost every single time they all said "Yes." We [Kilometre] are set up to be competitive on the business side and we already know from our early conversations with people that we'd like to deal with, that it matters to them, supporting where they come from and having the feeling of completing their circle. ■

2021 Premio Lo Nuestro Winners: Complete List

BY GRISELDA FLORES

J Balvin, Maluma and Camilo lead the Premio Lo Nuestro 2021 nominations — but who will be Thursday night's (Feb. 18) big winner?

Balvin leads the pack at 14 noms. Maluma follows with 12, Camilo with 10, and Ozuna with eight. Anuel AA, Bad Bunny, Karol G, Natti Natasha, Sebastian Yatra, and Sech continue with seven nominations each.

The annual awards show is airing live from Miami's AmericanAirlines Arena. See the full winners list below:

Regional Mexican - Song of the Year

1. AMOR TUMBADO - NATANAEL CANO
2. CABALLERO - ALEJANDRO FERNÁNDEZ
3. DORMIDA - EDWIN LUNA Y LA TRAKALOSA DE MONTERREY
4. EN ESO NO QUEDAMOS - BANDA LOS SEBASTIANES
5. ESCONDIDOS - LA ADICTIVA BANDA SAN JOSÉ DE MESILLAS
6. OTRA BORRACHERA - GERARDO ORTIZ
7. SE ME OLVIDÓ - CHRISTIAN NODAL
8. SI QUIERES - NETO BERNAL & CARO-

LINA ROSS

9. SÓLO TÚ - CALIBRE 50

10. "YO YA NO VUELVO CONTIGO (EN VIVO)" - LENIN RAMÍREZ FT. GRUPO FIRME — WINNER

Pop- Song Of The Year

1. "ADMV" - MALUMA — WINNER

2. BONITA - JUANES & SEBASTIÁN YATRA
3. BUENA SUERTE - PEDRO CAPÓ
4. FAVORITO - CAMILO
5. NO HA PARADO DE LLOVER - MANÁ & SEBASTIÁN YATRA
6. PERDIENDO LA CABEZA - CARLOS RIVERA, BECKY G & PEDRO CAPÓ
7. SI ME DICES QUE SÍ - REIK, FARRUKO & CAMILO
8. TABÚ - PABLO ALBORÁN & AVA MAX
9. TANTO - JESSE & JOY & LUIS FONSI
10. TIBURONES - RICKY MARTIN

Premio Lo Nuestro Artist Of The Year

1. ALEJANDRO FERNÁNDEZ

2. BAD BUNNY — WINNER

3. CAMILO
4. CHRISTIAN NODAL
5. J BALVIN
6. KAROL G
7. MALUMA
8. NATTI NATASHA
9. OZUNA
10. SEBASTIÁN YATRA

Album Of The Year

1. ALTER EGO - PRINCE ROYCE
2. AYAYAY! - CHRISTIAN NODAL
3. COLORES - J BALVIN
4. DE BUENOS AIRES PARA EL MUNDO - LOS ÁNGELES AZULES
5. GUÁRDAME ESTA NOCHE - EL FANTASMA
6. HECHO EN MÉXICO - ALEJANDRO FERNÁNDEZ
7. MÁS CARO, QUE AYER - GERARDO ORTIZ
8. MÁS FUTURO QUE PASADO - JUANES
9. PAPI JUANCHO - MALUMA
- 10. YHLQMDLG - BAD BUNNY — WINNER**

Song Of The Year

1. ADMV - MALUMA
2. BONITA - JUANES & SEBASTIÁN YATRA
3. CARITA DE INOCENTE - PRINCE ROYCE

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4. FANTASÍA - OZUNA
5. FAVORITO - CAMILO
6. KEII - ANUEL
7. LA MEJOR VERSIÓN DE MI (REMIX) - NATTI NATASHA & ROMEO SANTOS
8. MORADO - J BALVIN
9. SÓLO TÚ - CALIBRE 50

10. TUSA - KAROL G & NICKI MINAJ— **WINNER****New Artist Female**

1. CHESCA
2. EMILIA
3. NATHY PELUSO
4. **NICKI NICOLE — WINNER**
5. YENNIS

New Artist Male**1. CAMILO — WINNER**

2. JAY WHEELER
3. NATANAEL CANO
4. NETO BERNAL
5. RAUW ALEJANDRO

Remix Of The Year

1. CARAMELO (Remix) - OZUNA, KAROL G & MYKE TOWERS
2. DJ NO PARE (Remix) - JUSTIN QUILES, NATTI NATASHA, FARRUKO FT. ZION, DALEX & LENNY TAVÁREZ
3. HAWÁI (Remix) - MALUMA & THE WEEKND
4. LA CAMA (Remix) - LUNAY, MYKE TOWERS, OZUNA, CHENCHO CORLEONE & RAUW ALEJANDRO
5. **LA JEEPETA (Remix) - NIO GARCIA, ANUEL, MYKE TOWERS, BRRAY & JUANKA — WINNER**
6. LA MEJOR VERSIÓN DE MI (Remix) - NATTI NATASHA & ROMEO SANTOS
7. PORFA (Remix) - FEID, JUSTIN QUILES, J BALVIN FT. MALUMA, NICKY JAM & SECH
8. RELACIÓN (Remix) - SECH, DADDY YANKEE, J BALVIN FT. ROSALÍA & FARRUKO
9. TATTOO (Remix) - RAUW ALEJANDRO & CAMILO
10. YO NO SÉ (Remix) - MATI GÓMEZ, NICKY JAM & REIK

“Crossover” Collaboration of the Year

1. HAWÁI (Remix) - MALUMA & THE WEEKND
2. MAMACITA - BLACK EYED PEAS, OZUNA & J. REY SOUL
3. ME GUSTA - ANITTA, CARDI B &

- MYKE TOWERS
4. ME QUEDARÉ CONTIGO - PITBULL & NE-YO FT. LENIER & EL MICHA
5. QUÉ MALDICIÓN - BANDA MS DE SERGIO LIZÁRRAGA & SNOOP DOGG
6. RITMO (BAD BOYS FOR LIFE) - BLACK EYED PEAS & J BALVIN
7. SUBELO (FURTHER UP) - STATIC & BEN EL, PITBULL & CHESCA
8. TKN - ROSALÍA & TRAVIS SCOTT
9. TUSA - KAROL G & NICKI MINAJ
10. **UN DÍA (ONE DAY) - J BALVIN, DUA LIPA, BAD BUNNY FT. TAINY — WINNER**

Video of the Year

1. BOOGALOO SUPREME - VÍCTOR MANUELLE & WISIN
2. CUANDO ESTÉS AQUÍ - PABLO ALBORÁN
3. DESPUÉS DE TODO - YORDANO
4. EN CANTOS - ILE & NATALIA LAFOURCADE
5. FOR SALE - CARLOS VIVES & ALEJANDRO SANZ
6. GIRASOLES - LUIS FONSI
7. MALA VIDA - NICKI NICOLE
8. PECADOR - RESIDENTE
9. QUÉ LÁSTIMA - CHOCQUIBTOWN & SECH
10. **TKN - ROSALÍA & TRAVIS SCOTT — WINNER**

Pop - Artist of the Year

1. **CAMILLO — WINNER**
2. CARLOS RIVERA
3. ENRIQUE IGLESIAS
4. JENNIFER LOPEZ
5. JUANES
6. KANY GARCÍA
7. PEDRO CAPÓ
8. RICKY MARTIN
9. SEBASTIÁN YATRA
10. SHAKIRA

Pop - Collaboration of the Year

1. BONITA - JUANES & SEBASTIÁN YATRA
2. COMO ASÍ - LALI FT. CNCO
3. EL CIEGO - MELENDI & CALI Y EL DANDEE
4. FOR SALE - CARLOS VIVES & ALEJANDRO SANZ
5. MUCHACHA - GENTE DE ZONA & BECKY G
6. PERDIENDO LA CABEZA - CARLOS

- RIVERA, BECKY G & PEDRO CAPÓ
7. **SI ME DICES QUE SÍ - REIK, FARRUKO & CAMILO — WINNER**
8. TABÚ - PABLO ALBORÁN & AVA MAX
9. TANTO - JESSE & JOY & LUIS FONSI
10. UNA MENTIRA MÁS - YURI & NATALIA JIMÉNEZ

Pop - Group or Duo of the Year

1. CALI Y EL DANDEE
2. **CNCO — WINNER**
3. JESSE & JOY
4. MAU Y RICKY
5. REIK

Pop - Album of the Year

1. AIRE - JESSE & JOY
2. BLANCO - RICARDO ARJONA
3. COLEGIO - CALI Y EL DANDEE
4. MÁS FUTURO QUE PASADO - JUANES
5. MESA PARA DOS - KANY GARCÍA
6. MUNAY - PEDRO CAPÓ
7. PAUSA - RICKY MARTIN
8. **POR PRIMERA VEZ - CAMILO — WINNER**
9. QUE QUIÉNES SOMOS - CNCO
10. 20—21 - REIK

Pop/Ballad - Song of the Year

1. **ADMV - MALUMA — WINNER**
2. HONGOS - RICARDO ARJONA
3. LO QUE EN TI VEO - KANY GARCÍA & NAHUEL PENNISI
4. TE ADORARÉ - RICARDO MONTANER
5. UNA MENTIRA MÁS - YURI & NATALIA JIMÉNEZ

Urban - Female Artist of the Year

1. ANITTA
2. BECKY G
3. CAZZU
4. IVY QUEEN
5. **KAROL G — WINNER**
6. NATTI NATASHA
7. PALOMA MAMI
8. ROSALÍA

Urban - Male Artist of the Year

1. ANUEL
2. **BAD BUNNY — WINNER**
3. DADDY YANKEE
4. FARRUKO
5. J BALVIN
6. MALUMA
7. OZUNA
8. SECH
- Urban - Song of the Year
1. FANTASÍA - OZUNA

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2. HAWÁI - MALUMA
3. KEII - ANUEL
- 4. LA DIFÍCIL - BAD BUNNY --- WINNER**
5. MORADO - J BALVIN
6. MUÉVELO - NICKY JAM & DADDY YANKEE
7. QUE TIRE PA LANTE - DADDY YANKEE
8. RITMO (BAD BOYS FOR LIFE) - BLACK EYED PEAS & J BALVIN
9. SIGUES CON ÉL - ARCÁNGEL & SECH
10. TUSA - KAROL G & NICKI MINAJ

Urban - Collaboration of the Year

1. MUÉVELO - NICKY JAM & DADDY YANKEE
2. QUÉ PENA - MALUMA & J BALVIN
3. RITMO (BAD BOYS FOR LIFE) - BLACK EYED PEAS & J BALVIN
4. SIGUES CON ÉL - ARCÁNGEL & SECH
- 5. TUSA - KAROL G & NICKI MINAJ --- WINNER**

Urban - Album of the Year

1. 1 OF 1 - SECH
2. COLORES - J BALVIN
3. NIBIRU - OZUNA
4. PAPI JUANCHO - MALUMA
- 5. YHLQMDLG - BAD BUNNY --- WINNER**

Urban/Pop - Song of the Year

1. HONEY BOO - CNCO & NATTI NATASHA
2. ME GUSTA - SHAKIRA & ANUEL
3. ME QUEDARÉ CONTIGO - PITBULL & NE-YO FT. LENIER & EL MICHA
- 4. SI ME DICES QUE SÍ - REIK, FARUKO & CAMILO --- WINNER**
5. TBT - SEBASTIÁN YATRA, RAUW ALEJANDRO & MANUEL TURIZO

Urban/Trap - Song of the Year

1. BOUNCE - CAZZU
2. GAN-GA - BRYANT MYERS
3. MEDUSA - JHAY CORTEZ, ANUEL & J BALVIN
4. NO ME AME - RVSSIAN, ANUEL & JUICE WRLD
- 5. VETE - BAD BUNNY --- WINNER**

Tropical - Artist of the Year

1. CARLOS VIVES
2. GENTE DE ZONA
3. GILBERTO SANTA ROSA
4. JUAN LUIS GUERRA
5. MARC ANTHONY

6. PRINCE ROYCE
- 7. ROMEO SANTOS --- WINNER**
8. SILVESTRE DANGOND
9. VÍCTOR MANUELLE
10. WILLIE COLÓN

Tropical - Song of the Year

1. BOOGALOO SUPREME - VÍCTOR MANUELLE & WISIN
2. CARITA DE INOCENTE - PRINCE ROYCE
3. EL CARNAVAL DE CELIA: A TRIBUTE - KYEN?ES?
- 4. LA MEJOR VERSIÓN DE MI - NATTI NATASHA & ROMEO SANTOS --- WINNER**
5. LÁMPARA PA' MIS PIES - JUAN LUIS GUERRA
6. LO QUE TE DI - MARC ANTHONY
7. NO TE VAYAS - CARLOS VIVES
8. PA'LANTE Y PA'TRAS - N'KLABE, LA TRIBU DE ABRANTE & FARINA
9. PERRIANDO (LA MURGA REMIX) - REYKON FT. WILLIE COLÓN
10. VALLENATO APRETAO - SILVESTRE DANGOND

Tropical - Collaboration of the Year

1. BOOGALOO SUPREME - VÍCTOR MANUELLE & WISIN
2. CANCIÓN PARA RUBÉN - CARLOS VIVES & RUBÉN BLADES
3. CARTAGENA - FONSECA & SILVESTRE DANGOND
4. IMAGINARME SIN TI - ELVIS CRESPO & MANNY CRUZ
5. LA FAMILIA - GILBERTO SANTA ROSA & TITO NIEVES
6. MI CORAZÓN ES TUYO - OLGA TAÑÓN & MANNY MANUEL

7. NUESTRO AMOR - ALEX BUENO & ROMEO SANTOS --- WINNER

8. PA'LANTE Y PA'TRAS - N'KLABE, LA TRIBU DE ABRANTE & FARINA
9. PERRIANDO (LA MURGA REMIX) - REYKON FT. WILLIE COLÓN
10. VALLENATO APRETAO - SILVESTRE DANGOND FT. ZION Y LENNOX

Regional Mexican - Artist of the Year

1. ALEJANDRO FERNÁNDEZ
2. CARIN LEÓN
3. CHIQUIS
- 4. CHRISTIAN NODAL --- WINNER**
5. EL FANTASMA
6. GERARDO ORTIZ

7. JOSS FAVELA
8. LENIN RAMÍREZ
9. NATANAEL CANO
10. NETO BERNAL

Regional Mexican - Collaboration of the Year

1. NO ES QUE ME GUSTES - LUIS CORONEL & LA SÉPTIMA BANDA
2. QUÉ MALDICIÓN - BANDA MS DE SERGIO LIZÁRRAGA & SNOOP DOGG
3. SI QUIERES - NETO BERNAL & CAROLINA ROSS
4. Y LA HICE LLORAR - LOS ÁNGELES AZULES FT. ABEL PINTOS
- 5. YO YA NO VUELVO CONTIGO (EN VIVO) - LENIN RAMÍREZ FT. GRUPO FIRME --- WINNER**

Regional Mexican - Group or Duo of the Year

1. BANDA MS DE SERGIO LIZÁRRAGA
2. CALIBRE 50
3. EDWIN LUNA Y LA TRAKALOSA DE MONTERREY
- 4. GRUPO FIRME --- WINNER**
5. LOS ÁNGELES AZULES

Regional Mexican - Sierreña Song of the Year

1. CON TUS BESOS - ESLABON ARMADO
- 2. EL GÜERO - MARCA MP --- WINNER**
3. EL MUCHACHO ALEGRE - FUERZA REGIDA
4. EN BOCA DE TODOS - T3R ELEMENTO
5. TÚ - CARIN LEÓN

Regional Mexican - Banda Song of the Year

1. DORMIDA - EDWIN LUNA Y LA TRAKALOSA DE MONTERREY
2. EN ESO NO QUEDAMOS - BANDA LOS SEBASTIANES
3. ESCONDIDOS - LA ADICTIVA BANDA SAN JOSÉ DE MESILLAS
4. ESTA VEZ SOY YO - BANDA CARNAVAL
- 5. YO YA NO VUELVO CONTIGO (EN VIVO) - LENIN RAMÍREZ FT. GRUPO FIRME --- WINNER**

Regional Mexican - Norteño Song of the Year

- 1. EL ENVIDIOSO - LOS DOS CARNALES --- WINNER**
2. EN HONOR A TI - LA MAQUINARIA NORTEÑA FT. GRUPO FIRME
3. MÁS TE RECUERDO - JULIÓN ÁLVAREZ

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4. OTRA BORRACHERA - GERARDO ORTIZ

5. SÓLO TÚ - CALIBRE 50

Regional Mexican - Mariachi/Ranchera Song of the Year

1. CABALLERO - ALEJANDRO FERNÁNDEZ

2. CLARO Y OBVIO - JOSS FAVELA

3. DILE - JARY FRANCO

4. SE ME OLVIDÓ - CHRISTIAN NODAL -- WINNER

5. SI QUIERES - NETO BERNAL & CAROLINA ROSS

Regional Mexican - Cumbia Song of the Year

1. ACARÍÑAME - LOS ÁNGELES AZULES, JULIETA VENEGAS & JUAN INGARAMO

2. TE EXTRAÑO, TE OLVIDO, TE AMO - LOS SOCIOS DEL RITMO & CHIQUIS

3. TE METISTE - LOS ÁNGELES DE CHARLY

4. TÚ Y YO - RAYMIX & PAULINA RUBIO -- WINNER

5. Y LA HICE LLORAR - LOS ÁNGELES AZULES FT. ABEL PINTOS

Regional Mexican - Album of the Year

1. AYAYAY! - CHRISTIAN NODAL

2. DE BUENOS AIRES PARA EL MUNDO - LOS ÁNGELES AZULES

3. EL TRABAJO ES LA SUERTE - BANDA MS DE SERGIO LIZÁRRAGA

4. EN VIVO DESDE ANAHEIM, CA - GRUPO FIRME -- WINNER

5. GUÁRDAME ESTA NOCHE - EL FANTASMA

6. HECHO EN MÉXICO - ALEJANDRO FERNÁNDEZ

7. LABIOS MENTIROsos - LA ARROLADORA BANDA EL LIMÓN DE RENE CAMACHO

8. MÁS CARO, QUE AYER - GERARDO ORTIZ

9. PORQUE ASÍ TENÍA QUE SER - BANDA CARNAVAL

10. SIMPLEMENTE GRACIAS - CALIBRE 50 

Marilyn Manson Allegations Being Investigated by LA Sheriff's Department

BY KATIE ATKINSON

Allegations made against Marilyn Manson are currently being investigated by Los Angeles County Sheriff's Department, *Billboard* has confirmed.

According to a statement issued to *Billboard*, the department's Special Victims Bureau is looking into accusations of domestic violence against Manson (real name: Brian Warner).


"The Los Angeles County Sheriff's Department, Special Victims Bureau is investigating allegation(s) of domestic violence involving Mr. Brian Warner also known as 'Marilyn Manson,' who works in the music industry," the statement reads. "The incidents occurred between 2009 and 2011 when Mr. Warner lived in the city of West Hollywood."

TMZ first reported the investigation. Because there have been multiple public [abuse claims](#) made against Manson recently, starting with an [Instagram](#) post from his ex-fiancee Evan Rachel Wood on Feb. 1, it's unclear what domestic violence allegations the LA Sheriff's Department is looking into.

Wood's post came after she had previously said she had been raped twice, including by a significant other that she wouldn't name. "The name of my abuser is Brian Warner, also known to the world as Marilyn Manson," Wood wrote on Instagram. "He started grooming me when I was a teenager and horrifically abused me for years. I was brainwashed and manipulated into submission. I am done living in fear of retaliation, slander or blackmail. I am here to expose this dangerous man and call out the many industries that have enabled him, before he

ruins any more lives. I stand with the many victims who will no longer be silent."

After Wood's allegations — along with accusations from at least four other women and, most recently, *Game of Thrones* actress [Esme Bianco](#) coming forward — Manson has been dropped by his Loma Vista Records label, CAA and longtime manager Tony Ciulla. He was also edited out of an episode of the Starz series *American Gods*, on which he has had a recurring role, while AMC's Shudder service will not be airing a segment of a forthcoming episode of its *Creepshow* TV series in which Manson appears.

Manson has denied the claims, writing in a Feb. 1 [Instagram response](#): "Obviously, my art and my life have long been magnets for controversy, but these recent claims about me are horrible distortions of reality. My intimate relationships have always been entirely consensual with like-minded partners. Regardless of how - and why - others are now choosing to misrepresent the past, that is the truth." 

Event Designer Bobby Garza in Austin, in a Pandemic: A Cold Reality in Texas

BY STEVE KNOPPER

When the concert business shut down last March, Bobby Garza abruptly shifted from putting on live events to tearing them down — his company, Austin-based Forefront Networks, had to cancel the California food-and-music festival Yountville Live later that month. In early April, his life changed even more dramatically: Forefront furloughed 30 percent of its staff, including him.

As part of *Billboard*'s efforts to best cover the coronavirus pandemic and its impacts on the music industry, we will be speaking

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with Garza, a 43-year-old former Forefront creative team leader who used to be general manager of festival producer Transmission Events, every other week to chronicle his experience throughout the crisis. As of early January, he is now vice president of programs and community outreach at the Long Center, a performing-arts facility in Austin, which, among other things is working on dispersing emergency SAVES grants worth tens of thousands of dollars to struggling local concert venues. (Read the latest installment [here](#) and see the full series [here](#).)

Any update on the Long Center dispersing the city grants to struggling venues?

It's kind of the same. We had actually scheduled today to be the first part of our rollout for Phase 2, which is an enhanced grant that gives people a lot more money over the course of several months. We're in the midst of Snowpocalypse over here. Most people don't have power or are just getting power back after not having it for 36 hours in some cases.

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How much will the weather delay the work you're doing to get venues their

money?

A little bit. I'm loathe to say 48 hours is going to make a difference, but I'm also cognizant that every day matters. It's frustrating, but at the same time, we certainly don't want to have a webinar that gives people all the information they're going to need to be able to apply and have nobody be able to tune into it. Some stuff's going to slide a day or two, or into next week, and that just means we have to hurry on the back end and get people ready to roll.

So next week, venues can start getting money?

No, next week is when people can start applying. There's a whole series of things we have to do. The way the program is designed at the city, people have to answer a series of questions and it becomes part of a scoring matrix. But we can't use the fund until the universe of applicants has applied. We're not trying to present any barriers to venues that are already struggling and are just exhausted. We want to think about "what documentation is going to be right? What's the quickest way we can score and make that determination?" It's a large process.

Where do the other Long Center pandemic initiatives stand, like the socially distant live concerts we've discussed?

Long Live Music — we've been talking about trying to get the second series done this year. Obviously, that's dependent on the public-health environment. We hope to have an announcement for that stuff in a couple of weeks. The ironic thing about this terrible weather is nobody's been able to go out and do anything for a while. There's less chance of having bad interactions or going backwards in terms of public health. I guess if you want anybody in Texas to stay put, just send them a blizzard.

Were you able to retrieve all the band gear you had to pick up when the local music-storage space shut down a few weeks ago?

I did! We went and got it last weekend, right before it was crazy-ridiculous.

Are your kids excited about it?

They're actually about to walk in right now from their mom's house. They were with their mom and without power and without a way to get over here for 24, 36 hours.

Now they'll have a new project.

Yeah, man, acoustic guitars and keyboards and a whole drumkit and a PA. We've got some stuff to keep us busy in the garage if we bundle up and want to get industrious about it.

You were just saying something, but you cut out. I heard "if," then "suck."

[Laughs.] That's one of the bad parts about today. All of our services seem to suck a little bit worse. ☒

The Fat Boys' Prince Markie Dee Dies at 52

BY RANIA ANIFTOS

Prince Markie Dee, radio personality and the [Fat Boys](#) rapper, has died. He was 52 years old.

Dee's longtime friend Louis Gregory confirmed the news via Twitter on Thursday (Feb. 18), though did not reveal a cause of death. "Forever in my Heart," he wrote. "Prince Markie Dee was more than a rapper; he was one of my very best and closest friends. My heart breaks today because I lost a brother. I'll always love you Mark and I'll cherish everything you taught me. Tomorrow is your birthday, swing my way big bro."

SiriusXM's Rock the Bells, where Dee had a daily show, also tweeted a message of mourning. "The Rock The Bells family is heartbroken to learn of the passing of Mark 'Prince Markie Dee' Morales earlier today," the tweet read. "That voice and his presence can never be replaced. Our thoughts and prayers go out to his loved ones."

Dee teamed up with fellow Brooklyn natives Darren Robinson and Damon Wimbley to form the Fat Boys in the early 1980s, and the group went on to release seven studio albums. While all their albums earned a placement on the Billboard 200 chart, 1987's *Crushin'*, which featured hit single "Wipeout," gave them an all-time high, peaking at No. 8 on Sept. 12, 1987. The project also snagged the No. 4 spot on the

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Top R&B/Hip-Hop Albums chart on Sept. 5, 1987.

“Wipeout,” which featured the [Beach Boys](#), peaked at No. 12 on the Billboard Hot 100 and No. 10 on the Hot R&B/Hip-Hop Songs chart on Sept. 19, 1987.

Following the news of Dee’s death, a number of stars took to social media to honor the legend’s impact on hip-hop. See below. ▣

Kim Kardashian Files for Divorce From Kanye West: Report

BY HERAN MAMO

Kim Kardashian has filed for divorce from [Kanye West](#) after six-plus years of marriage, [TMZ](#) reports.

Rumors about a possible divorce have been swirling around the couple since the summer, following West’s July 4 announcement that he would run for president. According to [TMZ](#), Kardashian has filed for joint custody of their four children together: 7-year-old daughter North, 5-year-old son Saint, 3-year-old daughter Chicago, and 1-year-old son Psalm.

West alluded to divorcing the *Keeping Up With the Kardashians* star on July 21 in a since-deleted tweet. “I’ve been trying to get divorced since Kim met with Meek at the Warldolf for ‘prison reform,’” he wrote, regarding the time she met up with fellow rapper Meek Mill at the Criminal Justice Reform Summit on Nov. 14, 2018. In another tweet, he posted the following message: “Meek is my man and was respectful. That’s my dog Kim was out of line I’m worth 5 billion dollars and more than that through Christ But ya’ll ain’t listen to MJ and now ya’ll believe them???”

Kardashian responded by penning an open letter about West’s struggles with bipolar disorder, asking the media and public for compassion for her husband and their family. “I’ve never spoken publicly about

how this has affected us at home because I am very protective of our children and Kanye’s right to privacy when it comes to his health,” she wrote on her Instagram story on July 22, adding, “He is a brilliant but complicated person who on top of the pressures of being an artist and a black man, who experienced the painful loss of his mother, has to deal with the pressure and isolation that is heightened by his bi-polar disorder. Those who are close with Kanye know his heart and understand his words some times do not align with his intentions.... I kindly ask that the media and public give us the compassion and empathy that is needed so that we can get through this.”

West and Kardashian were married in May 24, 2014, during a private reception at the Forte di Belvedere in Florence, Italy. The wedding took place 11 months after Kardashian gave birth to their firstborn, North, in June 2013.

This would be Kardashian’s third divorce. She was previously married to songwriter Damon Thomas and NBA player Kris Humphries. ▣

Executive Turntable: WMG Beefs Up Catalog Team, Industry Vet Boards Looped

BY CHRIS EGGERTSEN

Warner Music Group (WMG) has announced several hires and promotions within the company’s global catalog team. Except where noted, all join the company as senior vps of catalog development & marketing, with each heading up an area of the business and representing the catalog division’s global leadership under [Kevin Gore](#), WMG’s president, global catalog, recorded music & arts music.

Blake Foster re-joins WMG from [Skrillex](#)’s label OWSLA, where he served as general manager. Prior to that, he was vp of marketing at Atlantic Records and concurrently served as head of marketing for Big Beat Records, where he worked with [David Guetta](#), [Clean Bandit](#), [DRAM](#), [Jess Glynne](#) and more.

Ingrid Erickson joins the parent company from Warner Records, where she was vp of marketing and oversaw campaigns for artists including [Tom Petty](#), [The Head and the Heart](#), [Foals](#) and [The Flaming Lips](#).

Alicia Yaffe joins WMG from from Jam-pol Artist Management and The Spellbound Group, where she delivered campaigns for artists including [The Doors](#), [Jefferson Airplane](#) and [Janis Joplin](#).

Nigel Reeve is a 36-year Parlophone and WMG veteran, most recently serving as vp of catalogue A&R for Warner Music UK, where he oversaw the development of the catalogs of artists including [David Bowie](#), [New Order](#), [Joy Division](#) and [The Smiths](#).

Mike Engstrom most recently oversaw marketing & content development for WMG’s global catalog and is also a more than two-decade veteran at Rhino, where he worked with artists including [Led Zeppelin](#), [Eagles](#), [Fleetwood Mac](#), [Eric Clapton](#) and [Chicago](#).

Andrea Craig has been promoted to senior vp of content development & curation. In the role, she will lead WMG Arts Music’s efforts in kids & family, musical theater, jazz and crossover. In her previous role at the company, she worked closely with WMG partners including *Sesame Street*, Super Simple Songs and Mattel.

Faisal Durrani has joined livestream platform [Looped](#) as co-CEO.

In his new role, Durrani will oversee [Looped](#)’s strategic initiatives, new business opportunities, marketing strategies and talent relationships.

“We are currently in a movement where creators are looking for new opportunities that steer away from the traditional ad-based distribution model and allow them to maintain their independence while directly monetizing their content,” said Durrani in a release. “Looped’s technology solutions are

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at the forefront of this movement and our platform makes this process and experience seamless for creators and fans alike. I couldn't be more excited about leading Looped to innovate in the live digital programming space."

Durrani comes to Looped with over 25 years of experience in the creative industry, having held leadership positions including executive vp of international marketing at Island Def Jam and president of marketing & senior vp of global touring at Live Nation.

At Def Jam, Durrani managed the label's fiscal business plans and restructured the business' marketing, commerce and content creation departments to find efficiencies and increase output. He has been noted for helping break artists [Logic](#) and [Alessia Cara](#) globally and overseeing [Beyonce's](#) career while serving as president of Parkwood Entertainment.

Since its founding in 2019, Looped has hosted over 300,000 fans and 1,000 creators including [Billie Eilish](#), [Shawn Mendes](#), [BTS](#), [Dua Lipa](#) and [Bad Bunny](#).

Mona Sutphen will join the **Spotify** board of directors in April 2021, subject to shareholder approval.

Sutphen is a private equity advisor and co-founder/advisor to several technology start-ups. She was previously White House Deputy Chief of Staff for Policy for President **Barack Obama** from 2009 to 2011; she also served on the President's Intelligence Advisory Board from 2013 to 2016.

"Mona has built a career in both the private and public sectors advising leaders on international and U.S. domestic policy, technology, macroeconomics and trade, and human rights...and that's just the tip of the iceberg," said Spotify founder, CEO and chairman of the board **Daniel Ek**. "Mona will bring a new and highly valuable perspective to the Board as we focus on driving our strategy forward during this time of exceptional change around the world."

Sutphen is currently a senior advisor at Chicago-based private equity firm The Vistria Group. She was previously a partner at Macro Advisory Partners (MAP), where she led the firm's U.S practice advising global corporates on emerging risks and opportunities across sectors, including technology

platform regulation, market entry strategies and political dynamics and regulatory risks in the U.S., China and Europe. She also served as a managing director at UBS AG, where she developed new tools for political risk evaluation impacting capital markets.

Sutphen is also an independent director for Pattern Energy and a trustee of Putnam Mutual Funds. Additionally, she is a member of the Council on Foreign Relations, serves on the boards of the International Rescue Committee and Human Rights First and is a trustee of Mount Holyoke College.

The Recording Academy has hired **Ray Starck** as vp of digital strategy.

In his new role, Starck will lead the editorial, digital media production and product teams and be responsible for content strategy and website management. Among other duties, he will be tasked with developing digital content strategies across the organization to drive engagement, retention and channel optimization, while also leveraging data to advise his teams and supporting stakeholder initiatives.

Starck comes to the Academy with more than 20 years of digital experience. His previous roles include vp of e-commerce, digital media & retail technology at Trina Turk; vp of product management at Fox Networks Group; and senior product director at Yahoo Media Group. He most recently led e-commerce & digital technology at Fiore Management, advising c-suite executives and consulting on product management, e-commerce and retail trends.

In addition to his executive roles, Starck also serves as an advisory board member at Palomar College, where he helps define course curriculum, technologies, platforms and direction of digital technologies via his role on the school's digital communication & design board.

PRS for Music has appointed **Dan Gopal** as chief commercial officer, a role he will assume on Mar. 1, 2021.

Reporting to PRS for Music CEO **Andrea Czapary Martin**, Gopal will lead commercial and strategic partnerships at the company, driving digital transformation while leveraging and improving customer relationships and joint ventures. He will be responsible for steering PRS for Music's

licensing negotiations with public performance, TV and radio broadcasters, digital services and recorded media providers.

Gopal most recently served as executive vp & head of sales EMEA at Entertainment One (eOne), where he led the company's distribution team in the region and implemented local and multi-territory deals for film and TV. At the Walt Disney Company, where he spent ten years, he managed the company's relationships with international collection societies and oversaw commercial and strategic relationships with global clients including Apple, Sony, Microsoft and Google for the EMEA region.

Earlier in his career, Gopal worked at ITV Studios Global Entertainment, where he was responsible for content distribution and strategy across all platforms and negotiated the company's first global deals with partners including Netflix, Apple, YouTube and Amazon. He was additionally a board member of Cirkus, the subscription video-on-demand joint venture between ITV and Content Associates.

Why&How Management founder **Bruce Kalmick** has launched **Hazel Street Records**, a joint label venture with The Orchard. Kalmick, whose management clients include alt-rockers [Kaleo](#), country-trap artist Breland, Southern rock band [Whiskey Myers](#) and singer-songwriter [ZZ Ward](#), will serve as the label's CEO.

Hazel Street's day-to-day operations will be led by **Laura Bender**, most recently of Hard 8 Management/Folsom Records, who will run operations out of Nashville and oversee the company's managers along with digital marketing and touring personnel. The label's first signings are alternative rock band Goldpark and alt-pop duo Nox Holloway.

While at Hard 8, Bender worked with [Dashboard Confessional](#), Twin Forks and Dan Layus. Before that, she served as national director, promotion at Alternative Distribution Alliance (ADA), following more than a decade in promotion at RRP/Warner Music Group.

Other hires at the new label include **Lesley James** and **MJ Marty**, who will serve as directors, radio and streaming. James comes from East City Management, where

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he worked as head of U.S. radio and streaming promotion for two years. Before that, he was on-air talent and program director at WWCD in Columbus, OH. Marty has served in roles at Epic Records, Island Def Jam and Columbia Records and most recently established Realid Records at Warner Music Group. He has been a key player in promotion efforts for artists including Beyoncé, [John Legend](#) and [Fall Out Boy](#).

Lastly, **Andrew de Torres** has boarded the label as director, digital and artist marketing. He joins Hazel Street from Thirty Tigers, where, as digital sales manager, he helped execute streaming strategy across the label's roster. Prior to that, he toured for years as an artist signed to Photo Finish Records/Atlantic Records.

CD Baby is expanding its international artist services team to Africa, where it has hired music business manager and independent music advocate **Sakhele Mzalazala** to grow the company in South Africa and other markets across Southern Africa, including Lesotho, Zimbabwe, Botswana, Swaziland and Namibia. Mzalazala, who will report to CD Baby vp of international development **Heli Del Moral**, is CD Baby's first hire on the African continent.

In the role, Mzalazala will lead strategic partnerships both locally and internationally while building relationships with young and established artists. He will also develop and execute programs to increase the visibility and adoption of CD Baby services in the region and establish strategic industry relationships there.

Over more than 20 years, Mzalazala has worked at companies including Yourself Management, Xhentsa and Koloni; worked directly with artists Mahlatse Vokal and Lisa Good; and overseen the publishing team at South African label Mathaland/Ghetto Ruff. Working as an artist before transitioning to the business side, he has been active in supporting the work of independent artists including Ina Ethe, Sfiso Ncwane, Sizwe Zako, Tshepo Tshola and Lawrence Matshiza.

"Independent artists' biggest challenges in our region are the lack of information or knowledge, lack of income from their works, and the long-term agreements they sign," said Mzalazala in a statement. "But artists

are becoming independent by owning their masters and getting access to most digital platforms. There is a lot of reason for optimism now."

Mzalazala joins CD Baby's growing 22-person international team, which is active in markets across Europe, North America, South America, East Asia and South Asia.

Charlie Adler has been hired as head of booking at **Anthony Makes'** concert promotions company **Brooklyn Made**.

Based in New York, Adler started his career at Bowery Presents in 2012 before taking a role at Live Nation's West Coast operations beginning in 2018.

"I'm thrilled to be joining Brooklyn Made and returning to my home market of NYC," said Adler in a statement. "I've worked with Anthony throughout my career and look forward to partnering once again to build a new independent voice for live entertainment as we come out of a stressful time for our business."

Anthemix Agency — the home of FLOOD Media, FLOOD Magazine and Louder Than Bombs Productions — has named San Francisco Bay Area radio veteran **Aaron Axelsen** as head of programming for its newly launched audio division.

Axelsen will oversee the programming and development of FLOOD FM, a 24/7 digital indie, alternative and electronic radio station, as well as branded podcasting. He joins FLOOD Magazine co-publisher **Randy Bookasta** as part of the company's music and culture team.

Prior to joining Anthemix, Axelsen served as music director and an on-air personality for the Bay Area alt-rock radio station Alt 105.3/Live 105 (CBS radio/Entercom). During this time there, he anchored the long-running music specialty shows *Soundcheck* and *Subsonic*.

Axelsen also co-founded and manages Popszene, the San Francisco-based indie music club night that is now planning to expand its events to Los Angeles and elsewhere beginning next year.

"I've known and worked with Aaron for over 25 years and have always had a great deal of admiration for the work he did with Alt 105.3/Live 105 and Popszene," said An-

themix Agency and FLOOD Media founder and CEO **Alan Sartirana**. "FLOOD Media's mission is to tell the stories often overlooked by other traditional publishers and media outlets. We've seen tremendous growth over the past five years and the audio division was the next logical step. I know Aaron will be on the forefront of the audio medium and continue to champion the best artists for discerning music fans all around the world."

Various Artists Management has promoted **Rebecca Dixon** to head of marketing and promotions, effective immediately. She will report directly to CEO **David Bianchi**.

Dixon has worked at Various Artists for five years, during which she has helped oversee the careers of artists including [Charli XCX](#) and [The Libertines](#). In her new role, she will oversee the company's global marketing and promotions activities, splitting her time between its London and Los Angeles offices once travel restrictions around COVID-19 are lifted.

Various Artists' current roster includes [Ashnikko](#), Tom Grennan, [Supergass](#), [Loyle Carner](#) and [La Roux](#).

Christian/gospel music giant **Gaither Music Group** has announced a slew of staff promotions and new hires.

Melissa Chambers has been upped to senior director of operations and production. In her new role, she will oversee the ingestion of masters and metadata from all new acquisitions and partnerships into the digital marketplace. She will also continue leading Gaither's production itinerary.

Celeste Winstead has been promoted to senior director of content and marketing. While continuing as a leader in the company's artist promotions, marketing campaigns, consumer branding, media and industry communications and digital efforts, she will advance her role to encompass brand partnerships, catalog strategy and digital promotions and content initiatives for the Gaither marketing division.

Hannah Franklin is now digital marketing manager. During her year-and-a-half at Gaither, Franklin has expanded the company's social media audience, diversified content on its platforms and introduced new editorial and statistical strategies.

Ben Binner, who has led Gaither's

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streaming and playlisting initiatives since 2019, has been elevated to digital streaming manager.

Meghann Wright has been hired as director of marketing. In the role, Wright will oversee strategic marketing initiatives and further develop Gaither labels including Green Hill, Rural Rhythms and Club 44, in addition to future label acquisitions. Her previous leadership roles include business and operations manager at Premier Studios New York, artist and label development and marketing and project management at Symphonic Distribution and founder of GrindEthos Records.

Adrienne Kelley has joined the company as social media specialist. She comes from APEX Entertainment Management, where she served as day-to-day manager for artists including [Dailey & Vincent](#) and [The Singing Contractors](#).

Finally, **Skye Overstreet** has been hired as digital streaming specialist. Overstreet previously worked at WME in both the fairs & festivals and publishing divisions and was also office coordinator and day-to-day manager for several artists on the roster at AMFM Management. 📧

Justin Bieber Broke Hearts & Records With His Valentine's Day TikTok Livestream

BY KATIE ATKINSON

Justin Bieber serenaded a record number of fans during his Valentine's Day TikTok livestream, drawing more than 4 million unique viewers over two broadcasts on Sunday and Monday, according to Def Jam. That makes his "Journals Live" performance the most-watched single-artist livestream ever for TikTok.

The livestream marked a few other milestones too: It was the first full-length single-artist live performance on TikTok and it was

the first time Bieber had performed his 2013 project *Journals*.

The super-personal, R&B vibe of the fan-favorite album was a perfect fit for Valentine's Day, as evidenced by the TikTok viewership and the boost in streams after. On-demand streams of *Journals'* songs increased 37% in the U.S. on Feb. 14-16, according to initial reports to MRC Data. The album's collected tracks garnered 1.32 million streams on Feb. 14-16, versus 963,000 on Feb. 11-13.

Bieber also saw a spike in TikTok followers, increasing by 700,000 to 20.3 million after the announcement of the *Journals* livestream.

"*Journals* is one of my favorite projects and I've never performed it live," Bieber said ahead of Sunday's broadcast. "I'm grateful to TikTok for helping me to bring this show to everyone on Valentine's Day."

Get a taste of the performance below: 📺

Spain Arrests 80 In Riots Over Rapper Pablo Hasel's Jailing

BY ASSOCIATED PRESS

Protests over the imprisonment of a rapper convicted of insulting the Spanish monarchy and praising terrorist violence were marred by rioting for the third night in a row Thursday.

The plight of Pablo Hasel, who began this week to serve a 9-month sentence in a northeastern prison, has triggered a heated debate over the limits of free speech in Spain and a political storm over the use of violence by both the rapper's supporters and the police.

The ruling coalition's junior partner, the far-left United We Can (Unidas Podemos) party, on Thursday filed a petition for a "total pardon" for Hasel and another rapper, Valtònyc, who fled to Belgium in 2018 to avoid trial on charges of "glorifying" terror-

ism.

But potentially deepening the tension, court authorities in the northeastern Catalonia region announced that Hasel lost a recent appeal and is looking at an additional prison sentence of 2 1/2 years for obstructing justice and assault in 2017. The sentence can be appealed again before the country's Supreme Court.

Like the two previous nights, the protests began Thursday with large gatherings in several cities that were, at first, mostly peaceful.

In Catalonia's regional capital, Barcelona, hundreds sang songs, rapped and shouted "Pablo Hasel, freedom!" and "Spanish media, manipulators!" at a central square before dozens broke off the main group to set alight a barricade of trash containers and a construction skip that blocked a main city artery, hurling stones, bottles and other objects at riot police.

There were moments of tension as flames threatened to extend to nearby buildings before firefighters arrived.

In the eastern coastal city of Valencia, police used batons to disperse protesters and arrested at least eight people, according to the Spanish government's regional delegation.

Nearly 80 people have been arrested and more than 100 injured since Hasel was taken away from a university where he had sought refuge after refusing to show up at prison voluntarily.

The facades of several political parties' headquarters have been graffitied, a police station in the town of Vic was battered and protesters significantly damaged shop fronts and bank offices in several cities, including the capital, Madrid.

The Catalan regional police has also launched an internal investigation to establish whether one of their foam bullets hit a youth who lost an eye in the protests.

The rapper and his supporters say Hasel's nine-month sentence for writing a critical song about former King Juan Carlos I, and for dozens of tweets that judges said glorified some of Spain's defunct terrorist groups, violates free speech rights.

Besides that case, the rapper has previously faced other charges or has pending

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trials for assault, praising armed extremist groups, breaking into private premises and insulting the monarchy.

His legal situation has drawn considerable public attention because it comes after a string of other artists and social media personalities have been put on trial for violating Spain's 2015 Public Security Law, which was enacted by a previous conservative-led government and criticized by human rights organizations.

One of them was Valtònyc, who has so far avoided extradition from Belgium.

United We Can parliamentary spokesman Jaume Asens said Thursday the party had triggered the first step to demand an "urgent" and "total" pardon of both rappers. Pardons are a bureaucratic process and need the final approval from the Spanish government, which is currently in the hands of a left-wing coalition led by Prime Minister Pedro Sánchez and Asens' party.

And although both parties have agreed to amend the criminal code to eliminate prison terms for offenses involving freedom of speech, the protests have also opened the latest divide in the shaky partnership after the opposition lambasted United We Can for not publicly condemning the violent protests.

Deputy Prime Minister Carmen Calvo, a member of the center-left Socialist Party, also criticized a United We Can spokesman who expressed support for what he called "antifascist protesters fighting for freedom of expression." **B**

Pandemic Causes Carnegie Hall to Miss Season For First Time in 130-Year History

BY ASSOCIATED PRESS

Carnegie Hall will miss an entire season for the first time for the first time in its 130-year history. Carnegie said Thursday (Feb. 18) it was canceling performances from April 6 through July at its three venues, extending a closure that started last March 13 due to the novel coronavirus pandemic. Carnegie hopes to reopen in October for its 2021-22 season and intends a delayed season announcement in late spring.

The pandemic also caused the Metropolitan Opera to miss a season for the first time, and it hopes to start its season in September. Broadway theaters have been closed since March, and the arts shutdowns have contributed to a major contraction to New York City's economy.

Carnegie's Voices of Hope festival will shift to online performances from April 16-30 and focus on works created by artists in times of crisis and oppression. Carnegie plans to announce the festival programming in late March. Carnegie is maintaining plans for its annual summer youth ensemble residencies at SUNY Purchase this summer. **B**

Essence Fest Announces Hybrid Event for 2021

BY TAYLOR MIMS

Essence announced Thursday (Feb. 18) that the annual festival held in New Orleans will adopt a hybrid model for its 2021 event. Over the course of two weekends this summer, the festival will feature online content as well as live-to-tape activations throughout the city.

"This year, with the theme 'Live Loud,' ESSENCE is thrilled to curate an invaluable hybrid experience that offers the best of in-person and virtual worlds via a celebration of the resilience, power and achievement of our community and the omnipresence of our culture," festival organizers said in a release.

The festival's virtual programming will include interactive sessions, as well as evening concerts and connection opportunities. In addition, Essence will produce live-to-tape activations available only to local New Orleans and Louisiana residents, honoring essential workers and first responders.

Essence states that all in-person events will be in strict adherence to guidance from local health agencies and will be held in partnership with the City of New Orleans and the State of Louisiana.

The entire festival will be broadcast on [essencestudios.com](https://www.essencestudios.com) on both weekends of the event scheduled to take place June 25-27 and July 2-4.

The hybrid style festival follows Essence's virtual format in 2020 due to the global pandemic. The 100% Black-owned media company typically hosts an event welcoming more than half a million people over Fourth of July weekend, but reached a more global audience with its online content last year. According to Essence, the 2020 edition of the festival of culture has reached more than 45 million full-stream views to date.

Talent for this year's festival is expected

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soon. In the meantime, ongoing updates and additional information can be found [here](#). 📺

Adam Melchor Signs to Warner Records, Debuts ‘Begin Again’ Video: Exclusive

BY GAB GINSBERG

Singer-songwriter Adam Melchor has signed to Warner Records, in partnership with R&R Records, *Billboard* can exclusively announce today (Feb. 19).

The Los Angeles-based artist has also unveiled a breezy, self-love anthem titled “Begin Again,” along with an official video. “‘Cause I know I did it to myself/ I let it go to hell/ And I will go try but I can tell/ It’s just nobody else/ You said all good things must end/ Tell me they begin again,” he sings over upbeat acoustic guitar.

“The first line is about a broken tooth, and later in the song it comes up again and again every time I smile,” Melchor tells *Billboard* of the track. “It’s a reminder that the things that cause us pain are also the things that are a part of our identity, and those same parts can make you happy. I’ve spent my whole life laughing about my mistakes later, and this song is a look into that laughter.”

Aaron Bay-Schuck, co-chairman and CEO of Warner Records, calls Melchor “one of those rare artists who is as kind and generous as he is talented.”

“His understanding of the human experience and ability to translate that into song is extremely special,” Bay-Schuck says, “and we’re lucky to have him in the Warner Records family as he begins the next chapter of his already notable career.”

“We’ve been fans of Adam’s from his first support slot at the Troubadour to his sold-out headline show there,” adds Gabz Landman, vp of A&R at Warner Records. “Adam’s

unique storytelling ability, the devoted fan base he’s built, and his show-stopping live performance matched with an instantly recognizable voice made him a must-sign.”

“Working with them has been an absolute dream, because we run creative ideas by each other all day every day, but at the same time we’re all just friends, and for every text or call about music, there’s two about how we’re doing,” Melchor says of the Warner Records crew. “They don’t want me to be anyone but myself and I was never good at being anyone else anyway so to me, it’s a perfect fit.”

Next up is Melchor’s project *Melchor Lullaby Hotline, Vol. 1*, due March 19. The hazy “[Last Time](#),” which was released in January, as well as “Begin Again,” will both appear on the set.

Check out the video for “Begin Again” below. 📺

Inside Boney M’s ‘Rasputin’ Resurgence, From Dancefloors to TikTok to Billboard’s Global Charts

BY ERIC FRANKENBERG

Among a dozen debuts on the latest *Billboard* Global Excl. U.S. chart (dated Feb. 20), a golden oldie, and one that was never a chart hit upon its original release, arrives: **Boney M.**’s “Rasputin,” at No. 168.

Bolstered by the #Rasputindancechallenge on TikTok, the 1978 disco track logs its fourth consecutive week of rising streams and sales across the globe. Over five weeks, comparing the week ending Jan. 14 to the week ending Feb. 11, “Rasputin” has surged from 2.2 million streams outside the U.S. in that first frame to 7.5 million in the latest

week, and from under 300 downloads sold to 1,000, according to MRC Data.

The current interest in “Rasputin” signals a new era of charting for Boney M. The German-Caribbean ensemble first made impact with “Daddy Cool,” “Ma Baker,” and “Rivers of Babylon,” all of which hit the U.S.-based *Billboard* Hot 100 in 1976-78, peaking at Nos. 87, 96 and 87, respectively.

The group has also enjoyed enduring success with holiday fare, including “Mary’s Boy Child,” which preceded “Rasputin” on the Global Excl. U.S. chart, reaching No. 167 last month.

(Notably, Boney M. was founded by Frank Farian, who went on to form Milli Vanilli. [Less controversially](#), he subsequently founded No Mercy, whose “Where Do You Go” hit No. 5 on the Hot 100 in 1996.)

The global chart arrival of “Rasputin” marks the greatest chart heights yet for the 43-year-old song. Two weeks earlier, it entered the LyricFind U.S. and LyricFind Global rankings, propelled by its TikTok profile.

Only 11 non-holiday songs from during the 20th century have appeared on the Global Excl. U.S. chart since its September 2020 launch. Four were released in the 1970s, dating to **Queen**’s 1975 behemoth “Bohemian Rhapsody,” with that song and classic hits by **Fleetwood Mac**, **Michael Jackson**, **Nirvana** and others maintaining their popularity and finding new generations of fans.

“Rasputin” is an outlier in that respect, as it is the only of those 11 songs to have missed the Hot 100 entirely. That makes it the oldest Global Excl. U.S. chart hit without any Hot 100 history. After those 11, to find the next such Global Excl. U.S. entry chronologically, we have to scroll to 2013’s “Why’d You Only Call Me When You’re High?” by **Arctic Monkeys**, which has so far charted for a week, at No. 200. 📺

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Glass Animals on the Rise of 'Heat Waves': 'It's Bizarre But Amazing'

BY GAB GINSBERG

Glass Animals' biggest single to date — a hazy, captivating track called "Heat Waves" — was born in just one hour during a late night studio session in May 2018.

Frontman Dave Bayley had been tinkering in a basement studio for hours, with lightning yet to strike. "I'd been writing all day and not really getting anywhere. Then I was like, okay, one more," he tells *Billboard* by Zoom.

One more turned out to be "Heat Waves," the fourth single from Glass Animals' third album, *Dreamland*, released in August 2020. The melancholy song would eventually become the group's first [Billboard Hot 100](#) entry, reaching a No. 69 high on the Feb. 20-dated chart.

Meanwhile, the London-based group (comprised of Bayley, Drew MacFarlane, Edmund Irwin-Singer and Joe Seaward) hasn't been at all idle. Over the past year, aside from releasing *Dreamland* (and its deluxe version) in August, Glass Animals have rolled out lockdown-filmed music videos and a covers EP, put on virtual performances, held a remix competition, and much, much more.

Below, Bayley talks about the band's most recent success story in "Heat Waves" — which, like its name, continues to rise.

How did "Heat Waves" come together?

Normally, writing a song takes a good day to get into shape, but this happened in an hour late at night. The guitar came first. I was like, "I'm going to write this long chord pattern." I was fumbling. After 10 minutes of looking into space and plucking the guitar, I hit those eight chords, and I was like, "Ooh, that's it." As soon as I had [that], I started

singing. Literally the first thing that came out was the hook.

It's so bonkers. It never happens like that. [Laughs.] If you spend enough time in a studio f—king around, eventually all the notes will form some kind of catchy sequence.

What sort of headspace were you in when you wrote it?

It was late at night. I was in a weird place. There's a certain time of year where I always start to feel a bit s—t, because I lost someone really important to me, and 'round their birthday, I start to feel a bit weird. Their birthday is in June, by the way. It was coming up to that period and it was late at night. Hence the lyric. ["Late nights in the middle of June."] So I was sitting back and feeling nostalgic and reflective.

"Heat Waves" is Glass Animals' first Hot 100 entry. How does it feel?

It's quite strange! But it's always strange, releasing a piece of personal music. That's why I was really nervous around releasing ["Heat Waves"], just because it was personal. It's like your kid has gone off to college or something. It's going to do some stuff ... you don't know what it's gonna do, it's out of your control! You're not responsible for it anymore. It'll sink or swim. Knowing it was written in that little moment, it's like my little secret's out. Sometimes it freaks me out thinking about it. It's bizarre but amazing.

You put the winner of a "Heat Waves" remix competition on *Dreamland* (+ Bonus Levels). How did you get that idea?

When we lost touring, which was about exactly a year ago, I was initially totally like, "What are we gonna do? We're screwed!" Then after about a week of that, of facepalming, I realized we can do whatever. There's no rulebook now.

I thought of putting the sounds [we] use to make songs on an [open-source] website for people, and loads of stuff came back. I thought the guy who won was probably like some 45-year-old jazz wizard, turns out he's a 15-year-old kid from Hull in England. I was totally embarrassed. His version is far superior.

What else is in store for you this year?

I've been doing stuff aside from Glass Animals, writing songs for other artists,

theme song stuff for films. Lots of production for other people, which is really, really fun. I've been working on some tracks for a certain artist who I'm a huge fan of. I'm really excited.

A version of this article originally appeared in the Feb. 20, 2021, issue of [Billboard](#). □

One To Watch: How Celeste's Strong Synth Game Helped Her Reach U.S. Audiences

BY MIA NAZARENO

While writing her debut, *Not Your Muse*, Celeste was inspired by snapshots from her adolescence into young adulthood. As a result, the album that arrived last month doubles as a coming-of-age story that explores "the most romantic interactions I've had from being a teenager until being 23," says Celeste.

Now, the 26-year-old Brighton, England native is enjoying the success of being so open: *Not Your Muse* debuted at No. 1 on the Official UK Albums chart. Meanwhile, the soul singer born Celeste Epiphany Waite has gained momentum stateside, too, from remotely teaming up with Grammy-winning producer FINNEAS on "I Can See the Change" (he was moved by Celeste's 2020 BRITS Awards performance and the pair started texting soon after) to landing several high-profile synchs.

Most recently, Celeste performed a rendition of "Twinkle, Twinkle Little Star" for a commercial that aired during this year's Super Bowl. Brigitte Green, VP of film and TV creative licensing at Interscope who helped secure Celeste's placements in *Ted Lasso* and *Grey's Anatomy*, says her job is made easier because Celeste's voice is "timeless. She sings about broad themes of love

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that are incredibly relatable.”

From her musical upbringing to accolades and chart-topping acclaim, here's how Celeste became one to watch.

Celeste's musical education started when she was 3, sitting in the back seat of her grandfather's car listening to [Aretha Franklin](#), [Billie Holiday](#) and [Nina Simone](#). (She was particularly impressed by Simone's "I Put a Spell on You.") But growing up, Celeste resisted formal training. "As soon as there was a heavy hand from music teachers, I was put off by it," she says. "I fought against doing music, but it always came back." In college, she formed a band with school friends and landed her first gig at a local venue, with each of them earning "a tenner" (about \$14 U.S.). "It felt like a lot of money when we were 16."

While Celeste — whose manager Duncan Ellis secured her recording contracts with Polydor (United Kingdom) and Interscope (United States) in 2018 — won the 2020 BRIT Awards' Rising Star honor (past winners include [Adele](#), [Florence + The Machine](#) and [Sam Smith](#)), U.S. audiences are discovering the soul singer through high-profile synchs in TV and film. She has scored placements in *Grey's Anatomy*, Disney/Pixar's *Soul*, Netflix's *Bridgerton* and, most notably, Aaron Sorkin's *The Trial of the Chicago 7*, for which Celeste earned a Golden Globe nomination for best original song ("Hear My Voice"). "Her music is cinematic, so when cut to picture, it helps elevate the visuals," says Green.

On Jan. 29, Celeste released her first album, *Not Your Muse* — and later celebrated its No. 1 debut with her boyfriend and cake while in lockdown in their London flat. Now, she's already writing her next album with hopes of touring in 2022. "I've got the time and literally can't leave the country," she says, "so I may as well get on with it."

A version of this article originally appeared in the Feb. 20, 2021, issue of [Billboard](#). 📄

Guaynaa & Sebastian Yatra's 'Chica Ideal' Tops Latin Airplay Chart

BY PAMELA BUSTIOS

Guaynaa and Sebastian Yatra's "Chica Ideal" takes over atop the [Latin Airplay](#) chart as the duet rises 8-1 on the Feb. 20 survey. The pair ascends with a robust 40% in audience impressions, to 11 million, earned in the week ending Feb. 14, according to MRC Data.

The greatest audience gains in the tracking week for "Chica Ideal" were in New York and San Juan, P.R., with increases of 950,000 in audience on WSKQ and 300,000 on WPAT New York and 935,000 on WODA and 239,000 on WMEG San Juan.

As "Chica Ideal" hits No. 1 on the Latin-format [Latin Airplay](#) chart, Guaynaa secures his first leader on any *Billboard* chart; a feat that also echoes the [Latin Pop Airplay](#) chart (2-1) and the [Latin Rhythm Airplay](#) chart (6-1). The Latin Airplay coronation is his best showing on any *Billboard* chart following "Rompe Rodillas," a No. 17 peak on Latin Pop Airplay.

Yatra collects his eighth Latin Airplay No. 1 with his 16th entry. He logged his previous best also through a collaboration, "TBT," with Rauw Alejandro and Manuel Turizo (July 2020).

"Chica Ideal" becomes the eighth title to top Latin Airplay in 2020 thus far. Let's recap the lucky eight winners:

- Title, Artist, Date Reached No. 1
- "Hawai," Maluma & The Weeknd, Jan. 2 (5 weeks at No. 1)
- "Dakiti," Bad Bunny & Jhay Cortez, Jan. 9 (2 weeks at No. 1)
- "Mi Nina," Los Legendarios, Wisin & Myke Towers, Jan. 6
- "La Nota," Manuel Turizo, Myke Towers & Rauw Alejandro, Jan. 23

"Vida de Rico," Camilo, Jan. 30
 "Despeinada," Ozuna x Camilo, Feb. 6
 "Bichota," Karol G, Feb. 13
 "Chica Ideal," Guaynaa & Sebastian Yatra, Feb. 20

Over on [Hot Latin Songs](#), which blends airplay, digital sales and streaming data, "Chica" lifts 19-13 despite a 5% dip in streams. 📄

Black Music & Entertainment Walk of Fame Announced With First Three Inductees

BY PAUL GREIN

Quincy Jones, James Brown and Otis Redding were chosen as "foundational inductees" for the Black Music & Entertainment Walk of Fame, which will be installed in the historic downtown Atlanta area on the sidewalks of Martin Luther King Jr. and Northside drives. The Walk of Fame will be unveiled at a formal induction ceremony during Black Music Month in June.

Jones, 87, is the only foundational inductee who is still living. Redding died in 1967; Brown in 2006. In addition to these three inductees, who are such towering figures that they will bypass a voting process, 35 Black artists are competing in seven categories to join them.

The Walk of Fame is designed "to honor iconic individuals and organizations that have impacted Black culture and community alongside those who continue to lead us into the future," according to a statement.

There are separate male and female categories in both hip-hop and mainstream (the Walk of Fame's term to describe R&B that is not hip-hop). But there's just one combined male/female category for legacy artists, gospel and music & entertainment

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moguls. (The legacy artist award is designed for artists who began their careers prior to 1980. The other categories are for artists who have been active for at least 25 years.)

There is no jazz category, nor are there designated categories for groups or duos. As a result, three groups or duos — [OutKast](#), [Run-D.M.C.](#) and [Public Enemy](#) — are vying for the male hip-hop award.

Four of the five artists nominated for legacy artist — [Lionel Richie](#), [Diana Ross](#), [Michael Jackson](#) and [Stevie Wonder](#) — rose to fame on Motown Records. (The fifth artist nominated in that category is [Chaka Khan](#).)

All five of the nominees in the music & entertainment mogul category are mid-career hip-hop artists who have also been enterprising entrepreneurs. (None of them are also nominated for hip-hop awards.) [Queen Latifah](#) is the only woman in that category, squaring off against [Sean Combs](#), [Dr. Dre](#), [Will Smith](#) and [Jay-Z](#).

Jackson is the only deceased artist nominated in any category (not counting the two posthumous “foundational inductees”). It’s interesting that Jackson must compete for a spot on the Walk of Fame in the legacy artist category, rather than be “grandfathered” in with Jones, Brown and Redding. The other three titans broke through before Jackson did, but not by much in Redding’s case. Redding landed his first big crossover hit, “I’ve Been Loving You Too Long (To Stop Now),” in May 1965, just four and a half years before The Jackson 5 broke through with “I Want You Back.”

Here’s a complete list of the nominees:

Mainstream male: Charlie Wilson, Pharrell Williams, Usher, Maxwell, Babyface

Mainstream female: Beyoncé, Janet Jackson, Mariah Carey, Mary J. Blige, Anita Baker

Hip-hop male: Nas, OutKast, Run-D.M.C., LL Cool J, Public Enemy

Hip-hop female: Lauryn Hill, Missy Elliott, MC Lyte, Lil’ Kim, Da Brat

Legacy artists: Lionel Richie, Diana Ross, Michael Jackson, Stevie Wonder, Chaka Khan

Gospel: The Clark Sisters, Kirk Franklin, BeBe & CeCe Winans, Shirley Caesar, Donald Lawrence

Music & entertainment mogul: Sean Combs, Dr. Dre, Queen Latifah, Will Smith, Jay-Z

The Walk of Fame was created by Michael Mauldin and Demmette Guidry, founders of Black American Music Association, and Georgia State Representative Erica Thomas and Catherine Brewton, founders of the Georgia Entertainment Caucus. Mauldin is a former Columbia Records president of Black music.

The names were announced on Thursday (Feb. 18) at a private reception at The Gathering Spot Atlanta hosted by V-103’s Kenny Burns. Attendees included the four principals listed above plus [Ludacris](#), Dallas Austin, gospel artist [Isaac Carree](#), actor and TV personality Miss Lawrence and Chaka Zulu, Spotify’s head of artist & talent relations.

The evening included a performance by R&B artist Jac Ross and a surprise performance by [Cee Lo Green](#) of “Jesus Is Love.” Green also shared a new poem inspired by the event entitled “To Know the Difference Between Being Black and Dark.”

Also in attendance were artist D.L. Warfield, who together with sculptor and historian Ed Dwight created the “Crown Jewel” emblem that will be embedded on the Walk of Fame representing each inductee.

The Georgia Entertainment Caucus is an Atlanta-based organization that focuses on bridging the gap between the Georgia political sector and the entertainment industry. **B**

24kGoldn & Iann Dior’s ‘Mood’ Makes Crossover History on Radio Airplay Charts

BY GARY TRUST

With its opening guitar riffs, rapped and sung verses and hooky chorus, [24kGoldn](#)’s “Mood,” featuring [Iann Dior](#), scores a first in the history of *Bill-*

board’s radio airplay charts.

The song ascends to No. 1 on the [Adult Pop Airplay](#) survey (dated Feb. 20), after it topped [Pop Airplay](#) for eight weeks beginning in October and [Rhythmic Airplay](#) for three weeks starting in November.

“Mood,” released on RECORDS/Columbia, is one of just nine songs to have led all three lists in the 25 years that they’ve coexisted. (Pop Airplay and Rhythmic Airplay began in 1992 and Adult Pop Airplay first appeared in *Billboard*’s pages in 1996. The charts reflect weekly plays on mainstream top 40, rhythmic and adult top 40 stations, respectively, according to MRC Data.)

While “Mood” joins that exclusive club, it boasts unique further success, as it also rose to No. 8 on [Alternative Airplay](#) and No. 10 on [Rap Airplay](#), in November and December, respectively. It’s, thus, the first song to have topped Adult Pop Airplay, Pop Airplay and Rhythmic Airplay and reached the Alternative Airplay and Rap Airplay top 10; none of the other eight songs even made the Alternative Airplay or Rap Airplay charts at all.

Here’s a chronological look at the songs that have hit No. 1 on *Billboard*’s Adult Pop Airplay, Pop Airplay and Rhythmic Airplay charts:

“Livin’ La Vida Loca,” Ricky Martin, 1999
“Mirrors,” Justin Timberlake, 2013
“Blurred Lines,” Robin Thicke feat. T.I. + Pharrell, 2013

“Happy,” Pharrell Williams, 2014

“All of Me,” John Legend, 2014

“Am I Wrong,” Nico & Vinz, 2014

“Uptown Funk!,” Mark Ronson feat. Bruno Mars, 2015

“Havana,” Camila Cabello feat. Young Thug, 2017-18

“Mood,” 24kGoldn feat. Iann Dior, 2020-21

“Mood” crowned the airplay-, sales- and streaming-based [Billboard Hot 100](#) for eight (nonconsecutive) weeks in October-January. It leads the multi-metric [Hot Rock & Alternative Songs](#) and [Hot Alternative Songs](#) charts for a 24th week each this week, after it ruled Hot Rap Songs for 17 frames.

The 20-year-old artist, born Golden Landis Von Jones, [told *Billboard*](#) last year that his influences range from Miles Davis to

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Michael Jackson and that by middle school he was compiling eclectic playlists.

As for “Mood,” “I knew [it] was a hit, but I didn’t think it was going to be this big, to keep it 100,” he marveled. “I put my kid out into the world, and [he] got a college degree and a job at 14. He’s exceeding my expectations.” 📌

Cardi B Ties Taylor Swift for Most Streaming Songs No. 1s Among Women

BY KEVIN RUTHERFORD

For the fourth time, **Cardi B** is No. 1 on *Billboard*’s [Streaming Songs](#) chart.

“Up,” the rapper’s latest single, debuts atop the list dated Feb. 20 with 31.2 million U.S. streams in the tracking week ending Feb. 11, according to MRC Data.

Cardi B first ruled Streaming Songs with the two-week No. 1 “Bodak Yellow (Money Moves)” in 2017, followed by the [Bruno Mars](#) collaboration “Finesse” (one week, 2018) and 10-week ruler “Wap,” featuring [Megan Thee Stallion](#), last year.

With four leaders, she ties [Taylor Swift](#) for the most among women in the ranking’s eight-year history and also slots into a four-way tie alongside Swift, [Justin Bieber](#) and [Travis Scott](#) for the second-most No. 1s among all artists. [Drake](#) leads with nine.

The rise of “Up” ends the four-week reign of [Olivia Rodrigo](#)’s “Drivers License,” which debuted atop the Streaming Songs tally dated Jan. 23 and had remained there since.

Concurrently, “Up” starts at No. 2 on the multi-metric [Billboard Hot 100](#), Cardi B’s fifth top two. 📌

Beyoncé, Solange, Kacey Musgraves, Selena Gomez & More Helping Texans Impacted by Winter Storm Blackouts

BY GIL KAUFMAN

Houston natives [Beyoncé](#) and [Solange](#) Knowles are among the artists stepping up to help the millions of Texans who’ve been left in the dark following a massive blackout triggered by a devastating winter storm earlier this week. Bey has teamed with Adidas via her BeyGOOD charity to help Houstonians through via frequent non-profit partner [Bread of Life](#).

“Visit [@BreadoflifeH](#) for more information on assistance. We send our prayers to those impacted by the winter storm,” read a tweet from the singer’s BeyGOOD organization. “BeyGood and Adidas are working with Bread Of Life to bring urgent relief to those suffering as a result of the winter storms,” it continues, encouraging those in Texas or any other state impacted by the storms to apply for one-time assistance [here](#).

According to the *Texas Tribune*, the Texas power grid was “seconds and minutes” away from a catastrophic failure that could have plunged the state’s residents into the dark for months. The state — which has its own independent power grid — has been hit by massive blackouts over the course of this week after a massive winter storm tripped natural gas, coal and wind power plants offline due to spiking demand. As of Thursday, [more than seven million](#) Texans were under boil water advisories in the wake of the storms that caused pipes to freeze, homes to flood and so far are tied to more than [two dozen deaths](#) from carbon monoxide poisoning and exposure.

Solange also did her part to help out, offering up an unspecified, but “significant donation” to Mutual Aid Houston. “Sending so much love back home and im committed to doing more... my heart breaks man thank you for all the endless work u guys are doing on the ground,” the singer wrote in a tweet accompanying a note from [Mutual Aid Houston](#), which read, “We are so grateful to [@solangeknowles](#) for her significant donation to our post-freeze housing relief efforts. The Houston love is REAL. [#HoustonFreeze](#).”

Rapper Lil Jay stepped up as well, offering San Antonio residents 300 free meals on Thursday night. “SAN ANTONIO 300 FREE MEALS!!! ALL YOU HAVE TO DO IS SWING BY N SAY U WIT LIL JAY!!! WE WILL B HERE TILL WE SELL OUT MEDICAL AREA HURRY STAY SAFE,” he tweeted.

In her inimitable playful style, Golden, Texas, native [Kacey Musgraves](#) began selling a T-shirt on Thursday that benefits a number of charities, including the [American Red Cross of Central & South Texas](#), [Casa Marianella](#) and [Feed the People Dallas](#). The \$29.99 shirt, which reads “[Cruzin’ for a Bruzin’](#),” is a pointed reference to Texas Senator Ted Cruz, who received massive blowback this week after he was spotted [flying off to a family vacation](#) in Cancun, Mexico, while more than seven million of his constituents were freezing in the dark without power.

“All proceeds will directly support Texans affected by the storm and also to homeless immigrants seeking shelter and food,” wrote Musgraves in a tweet with an image of the white T-shirt with black letters lambasting the Senator who was a major backer of former president Trump’s border wall with Mexico. Musgraves said she has also donated to those impacted by the storm by offering help via Mutual Aid in North Texas, writing, “My heart is breaking for my home state. I love y’all. Stay strong.”

“I am devastated to see what is happening in my home state of Texas,” Selena Gomez also took to Instagram to write.

If you wish to donate to help those in need in the Lone Star state, [March For Our Lives Texas](#) has posted a [resource guide](#) with

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links to organizations providing aid on the ground. **B**

Toni Braxton Ties for Most No. 1s on Adult R&B Airplay Chart

BY TREVOR ANDERSON

Toni Braxton expands her recent winning streak on Billboard's [Adult R&B Airplay](#) chart and ties for the most No. 1s in the chart's history as her track, "Gotta Move On," featuring [H.E.R.](#), ascends from the runner-up spot on the chart dated Feb. 20. The single climbs with a 12% burst in plays in the week at the radio format ending Feb. 14, according to MRC Data, the largest gain among the chart's 30 songs.

With "Move," Braxton secures an 11th No. 1 and ties Alicia Keys for the most champs since the Adult R&B Airplay list began in 1993. Braxton's return to the winner's circle is a long time coming: She previously led or shared the rank among all artists for most No. 1s from 1996 until Keys surpassed her in 2008 and retained sole possession of the feat until now.

Here's a look at the current standings for most No. 1s on Adult R&B Airplay:

11, Toni Braxton
11, Alicia Keys
8, Charlie Wilson
7, Kem
7, Maxwell
7, R. Kelly

After Keys and Braxton, the next women in line are Mary J. Blige and the late Whitney Houston, each with six No. 1s.

Braxton herself was the chart's inaugural leader, as her "Another Sad Love Song" topped the first Adult R&B Airplay iteration on Sept. 18, 1993.

Here's a rundown of Braxton's No. 1 collection as she steps back into the winner's circle:

Title, Artist (if other than Toni Braxton),

Weeks at No. 1, Date Reached No. 1
"Another Sad Love Song," four, Sept. 18, 1993
"Breathe Again," two, Nov. 20, 1993
"Seven Whole Days," six, Feb. 5, 1994
"You Mean The World to Me," seven, May 7, 1994
"You're Makin' Me High / Let It Flow," 13, June 22, 1996
"Just Be a Man About It," two, Sept. 9, 2000
"Hurt You," with Babyface, four, Dec. 14, 2013
"Long As I Live," five, June 9, 2018
"Do It," three, Aug. 15, 2020
"Live out Your Love," *Kem featuring Toni Braxton*, two, Jan. 2, 2021
"Gotta Move On," *featuring H.E.R.*, one (to date), Feb. 20, 2021

With the combination of "Live out Your Love" and "Move," Braxton also logs two leaders in one year for the third time, after a pair of chart-toppers each in 1993 and 1994.

Braxton was highly complimentary of the young talent. "H.E.R. is an incredible talent who sings, writes, plays several instruments, produces and competes with no one but H.E.R.self," the R&B legend tells *Billboard* exclusively. "She represents her generation with the cool factor that only an indigenous superstar possesses. From one star to another... she just got shine!"

H.E.R., too, adds to a consistently expanding No. 1 count. "Move" yields a fifth No. 1 on Adult R&B Airplay. She previously led the list with her debut entry, "Focus," in October 2018 and claimed a second leader that same month through a featured turn on Daniel Caesar's "Best Part," which reigned for four weeks. Her third and fourth leaders also came through guest spots, on Skip Marley's "Slow Down" and Lonr's "Make the Most," respectively, last year. **B**

Questlove to Direct Documentary About Sly Stone

BY MIA GALUPPO

After making his feature directorial debut with Sundance-winning doc *Summer of Love*, Ahmir "Questlove" Thompson has set his follow-up feature on Sly Stone.

Questlove will direct the documentary about the influential artist, king of funk, and fashion icon, with his partners Zarah Zohلمان and Shawn Geehis producing under their Two One Five Entertainment banner.

According to the announcement, the doc will follow the musician "who was breaking all the rules at a time when doing so was extremely challenging, even dangerous. The pressure of explosive mainstream pop success and the responsibility of representing Black America forced him to walk the fine line of impossible expectations."

MRC Non-Fiction will finance the doc and produce along with Network Entertainment's Derik Murray and Brian Gersh. Common will executive produce via Star Child productions with Derek Dudley and Shelby Stone executive producing via ID8 Multimedia.

Said Questlove, "It goes beyond saying that Sly's creative legacy is in my DNA — it's a Black musician's blueprint. To be given the honor to explore his history and legacy is beyond a dream for me."

Questlove's *Summer of Soul* premiered at the 2021 Sundance Film Festival, where it earned both the audience award and the grand jury prize in the U.S. doc competition sections. In a festival record-breaking deal for a non-fiction title, the movie [sold to](#) Hulu and Fox Searchlight.

MRC's non-fiction arm most recently produced the Edgar Wright directed *That Sparks Brothers*, which also bowed at Sundance.

MRC is a co-owner of Billboard through a

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joint venture with Penske Media titled *P-MRC*.

This article originally appeared on [The Hollywood Reporter](#). 

‘SNL’ Gets a Reprieve as Emmys Separate Variety Talk & Sketch Categories Once Again

BY PAUL GREIN

The Emmys reversed themselves on Friday (Feb. 19) and *SNL* creator [Lorne Michaels](#) has reason to be happy about it.

On Dec. 4, The Television Academy announced its rule changes for the upcoming 73rd Emmy Awards competition. One was that separate awards for variety talk and variety sketch series were being recombined into one category: outstanding variety series.

Saturday Night Live has won the Emmy for outstanding variety sketch series the last four years running, but with the rule change, it would have had to compete with talk shows too, like five-time winner *Last Week Tonight With John Oliver*.

It no longer will. The Academy released a statement that says: “The Television Academy’s board of governors has reviewed its recent decision to merge the Variety Series program categories and has determined Variety Talk and Variety Sketch Series will remain separate categories for the 73rd Emmy Awards.

“While the Academy remains concerned about the number of series produced and the relatively small pool of entries in the Variety Sketch genre, it acknowledges that the differences between Variety Sketch and Talk programs merit separate consideration. As the Academy continues to engage with industry leaders and constituents, it will always endeavor to uphold the integrity of the

competition and be as fair as possible.”


It’s highly unusual for any awards show to reverse itself, but it happens. The Recording Academy underwent a major streamlining of its awards categories in 2011, dropping the number of awards from 109 to 78 in one fell swoop. One of the categories cut was best Latin jazz album. There was a significant outcry by such artists as [Paul Simon](#) and [Herbie Hancock](#), and even a class-action lawsuit filed by a group of Latin jazz musicians led by Bobby Sanabria, a four-time nominee in the Latin jazz category. The category was reinstated after a one-year absence.

The Emmys’ reversal suggests that they saw that would be comparing apples and oranges, but it is also a sign of Michaels’ power in television. Michaels has [personally received](#) 91 Emmy nominations and has won 19 times. He was inducted into the [Television Academy Hall of Fame](#) in 1999 in a class that also included Carl Reiner, Mr. (Fred) Rogers and MacNeil & Lehrer. (Michaels received a star on the Hollywood Walk of Fame that year too.)

The original cast of *SNL* was inducted into the Television Academy Hall of Fame in 2017.

As noted above, HBO’s *Last Week Tonight With John Oliver* has won for outstanding variety talk series the last five years running, but it’s not for lack of competition. This year, the other nominees in that category were *The Daily Show With Trevor Noah*, *Full Frontal With Samantha Bee*, *Jimmy Kimmel Live!* and *The Late Show With Stephen Colbert*. Against competition like that, *SNL* would have been lucky to be nominated.

The competition in its own category, outstanding variety sketch series, was much lighter. [Only two other shows were nominated](#) in the category this past year, HBO’s *A Black Lady Sketch Show* and Comedy Central’s *Drunk History*.


Saturday Night Live has won [87 Emmys since it launched](#) in 1975, more than any other show in Emmy history. It won six awards last year, including awards for guest actors [Eddie Murphy](#) and [Maya Rudolph](#). 

BTS’ J-Hope Celebrates 27th Birthday By Donating ₩150 Million to Charity

BY RANIA ANIFTOS

Happy birthday, [J-Hope!](#) The [BTS](#) superstar turned 27 on Thursday (Feb. 18), and decided to spend his big day giving back. According to *The Korean Herald*, J-Hope donated ₩150 million (about \$135,000) to ChildFund Korea, which helps children with vision and hearing disabilities.

The South Korean musician is a longtime supporter of ChildFund Korea. Just last year, he donated ₩100 million to the organization amid the COVID-19 pandemic. “I heard that the number of families in vulnerable situations is increasing significantly due to the prolonged COVID-19 crisis, and support for disabled children is urgently needed,” he said in a statement, according to *Koreaboo*. “I hope this donation will further expand social interest in supporting children with disabilities.”

In 2019, J-Hope donated ₩100 million to ChildFund Korea, and in 2018, he donated ₩150 million, according to [NME](#). As a result of his generosity, in 2019, he joined ChildFund Korea’s Green Noble Club, which honors those who make notable contributions to the charity. 

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Kanjani Eight Debuts at No. 1 on Japan Hot 100, Awesome City Club Scores First Top 10

BY BILLBOARD JAPAN

Kanjani Eight's "Kimitomitaisekai" debuts at No. 1 on this week's Billboard Japan Hot 100, selling 218,927 copies in its first week.

The track is the theme of the television series *Familiar Wife* (starring Kanjani member Tadayoshi Ohkura), which is a Japanese remake of a South Korean romantic fantasy drama.

On the tally dated Feb. 8 to 14, the now five-member group's 45th single was powered by the physical metrics of the chart's methodology, leading sales and look-ups this week. The track also came in at No. 5 for Twitter mentions, No. 33 for video views, and No. 87 for radio airplay.

While the sales figures for "Kimitomitaisekai" dropped by about 115,000 copies from the group's previous single "Re:live" (334,392 copies), Twitter mentions for the current track went up, reflecting the influence of segments on a number of TV programs documenting the members' individual and collective efforts that went into creating this track during an unprecedented year.

Yuuri performed on the popular live music program *Music Station* recently, breathing new life into his hit song "Dry-flower," which holds at No. 2 for the third straight week on the Japan Hot 100. The track increased figure-wise in all metrics the song is currently charting, including downloads (from 17,027 to 23,211 weekly units), streaming (from 12,726,444 to 13,714,586 weekly streams), and video (from 3,975,470 to 4,453,918 weekly views), keeping Ado's

"Usse-wa" at bay.

Meanwhile, J-pop group Awesome City Club scores its first-ever top 10 with "Wasurena," a song accompanying the movie *Hanataba mitaina Koi wo shita* ("Loved Like a Bouquet of Flowers"), a love story starring Kasumi Arimura and Masaki Suda. Since being released on Jan. 27, the track has steadily climbed 54-20-10 on the Japan Hot 100, with points for streaming and radio fueling the ascension.

The trio released its third studio album *Grower* on Feb. 10, which also helped lift the album's first track into the top 10. The pop group breaks into the mainstream with this bittersweet ballad that takes full advantage of the dramatic quality of their characteristic male-female twin vocals.

The Billboard Japan Hot 100 combines physical and digital sales, audio streams, radio airplay, Twitter mentions, YouTube and GYAO! video views, Gracenote look-ups and karaoke data.

See the full Billboard Japan Hot 100 chart, dated Feb. 8 to 14, [here](#). **B**