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Bad Bunny's 'Un Verano Sin Ti' Debuts at No. 1 on Billboard 200 Albums Chart

BY KEITH CAULFIELD

Bad Bunny notches his second chart-topping album on the **Billboard 200** chart as his latest release, *Un Verano Sin Ti*, debuts at No. 1 (on the May 21-dated chart) with the year's biggest week for any album: 274,000 equivalent album units earned in the U.S. in the week ending May 12, according to Luminate. It's also Bad Bunny's best week ever in terms of units earned.

Un Verano Sin Ti marks the second all-Spanish-language album to reach No. 1 on the 66-year-old chart. The first was Bad Bunny's last album, 2020's *El Último Tour del Mundo*.

The new album's release date of May 6 was **announced** on May 2 via an Instagram post, after Bad Bunny had teased hints about the project for months.

Also in the Billboard 200's new top 10, **Jack Harlow** scores his highest-charting album yet as *Come Home the Kids Miss You* debuts at No. 3, **Arcade Fire** claims its fifth top 10 with *We* and **Eslabon Armado** reaches the top 10 for the first time with the No. 9 debut of *Nostalgia*.

With both *Un Verano Sin Ti* and *Nostalgia* all-Spanish-language albums, this marks the first time

that two all-Spanish albums have placed in the top 10 simultaneously. Further, *Nostalgia* is the first regional Mexican album to reach the top 10.

The Billboard 200 chart ranks the most popular albums of the week in the U.S. based on multi-metric consumption as measured in equivalent album units, compiled by Luminate. Units comprise album sales, track equivalent albums (TEA) and streaming equivalent albums (SEA). Each unit equals one album sale, or 10 individual tracks sold from an album, or 3,750 ad-supported or 1,250 paid/subscription on-demand official audio and video streams generated by songs from an album. The new May 21, 2022-dated chart will be posted in full on *Billboard's* website on May 17. For all chart news, follow @billboard and @billboard-charts on both Twitter and Instagram.

Of *Un Verano Sin Ti's* 274,000 equivalent album units earned, SEA units comprise 261,000 (equating to 356.55 million on-demand official streams of the set's 23 tracks), album sales comprise 12,000 and TEA units comprise 1,000.

(continued)

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► IN BRIEF

Un Verano Sin Ti logs the largest week, by equivalent album units, for any album since [Adele's 30](#) **earned 288,000 units** in the week ending Dec. 2, 2021 (the album's second week), and the biggest debut for an album since [30](#) **debuted** with 839,000 a week earlier.

Un Verano Sin Ti had a blockbuster streaming debut, as the album bows with 261,000 SEA units – totaling 356.66 million on-demand official streams for its songs in its first week. That's the largest streaming week ever for a [Latin](#) album, the biggest streaming week of 2022 for any album of any genre, and the biggest streaming week for any album since [Drake's Certified Lover Boy](#) debuted with 743.67 million on-demand official streams on the chart dated Sept. 18, 2021.

In total, *Un Verano Sin Ti* is Bad Bunny's seventh charting album on the Billboard 200 and fifth top 10.

At No. 2 on the Billboard 200 is [Future's I Never Liked You](#), which falls from No. 1 in its second week with 116,000 equivalent album units earned (down 47%).

Jack Harlow clocks his highest charting album yet on the Billboard 200, as his new studio set *Come Home the Kids Miss You* bows at No. 3. The album earned 113,000 equivalent album units, of which SEA units comprise 103,000 (equaling 137.05 million on-demand official streams for set's songs), album sales comprise 8,000 and TEA units

comprise 2,000. *Come Home* is Harlow's second top 10 album, following the No. 5-peaking *Thats What They All Say* in 2020.

Come Home was led by the hit single "First Class," which gave Harlow his second No. 1 on the [Billboard Hot 100](#) chart, and his first unaccompanied by another act. (His first leader was "Industry Baby," a co-billed collaboration with Lil Nas X, in 2021.)

[Morgan Wallen's](#) former No. 1 *Dangerous: The Double Album* falls 3-4 with 53,000 equivalent album units earned (up 6%) and [Olivia Rodrigo's](#) chart-topping *Sour* is a non-mover at No. 5 with 32,000 units (down 6%).

Rock band Arcade Fire collects its fifth top 10 album on the Billboard 200 as *We* debuts at No. 6. The set starts with nearly 32,000 equivalent album units earned. Of that sum, album sales comprise 26,500 (making it the top-selling album of the week), SEA units comprise 5,000 (equaling 6.43 million on-demand official streams of the set's songs) and TEA units comprise 500.

[Lil Durk's](#) former leader 7220 falls 6-7 with 31,000 equivalent album units earned (down 5%), and the chart-topping *Encanto* soundtrack dips 7-8 with 30,000 units (down 8%).


Eslabon Armado lands its first top 10 album on the Billboard 200 as *Nostalgia* debuts at No. 9 with 29,500 equivalent album units earned. The all-Spanish-language album is also the first top 10-charting regional

Mexican album ever on the Billboard 200. (Regional Mexican albums are defined as those that have hit *Billboard's* [Regional Mexican Albums](#) chart.)

Nearly all of the set's starting sum was driven by SEA units – 29,000, equaling 42.82 million on-demand official streams of the album's 14 songs.

The band has been making waves on the Billboard charts for the past few years, scoring four consecutive No. 1s on *Billboard's* Regional Mexican Albums chart (the entirety of the act's charting efforts). All four of those also reached the top 10 on the all-Latin genre [Top Latin Albums](#) chart, with 2020's *Vibras de Noche* hitting No. 1. The latter album was the only top 40-charting effort for the band on the all-genre Billboard 200 until this week.

Rounding out the Billboard 200's top 10, Drake's former leader *Certified Lover Boy* dips 9-10 with 28,000 equivalent album units (down 5%).

Luminate, the independent data provider to the Billboard charts, completes an exhaustive and thorough review of all data submissions used in compiling the weekly chart rankings. *Luminate* reviews and authenticates data, removing any suspicious or unverifiable activity using established criteria before final chart calculations are made and published. In partnership with Billboard, data deemed suspicious and unverifiable is disqualified prior to the final calculation. 

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► IN BRIEF

Jack Harlow's 'First Class' Returns to No. 1 on Billboard Hot 100, Bad Bunny, Lizzo Surge Into Top 10

BY GARY TRUST

Jack Harlow's "First Class" reclaims the No. 1 spot on the [Billboard Hot 100](#) songs chart, rebounding from No. 3, for a second total week on top. Four weeks earlier, it [piloted to No. 1](#) in its debut frame. The song introduced the rapper's LP *Come Home the Kids Miss You*, which [opens at No. 3](#) on the [Billboard 200](#) albums chart.

The track oversees a top 10 that includes five songs new to the region, as [Bad Bunny](#) debuts four songs in the tier — all from his new album, *Un Verano Sin Ti*, which [launches at No. 1](#) on the [Billboard 200](#) — led by "Moscow Mule" at No. 4, while [Lizzo](#)'s "About Damn Time" leaps 19-9.

Notably, Bad Bunny's four new Hot 100 top 10s are historic, as four all-Spanish-language songs rank in the region simultaneously for the first time in the chart's 63-year history.

Plus, [Harry Styles](#)' "As It Was," which holds at No. 2 on the Hot 100 after three weeks at the summit, becomes the most-heard hit on U.S. radio and Styles' first No. 1 on the [Radio Songs](#) chart.

The Hot 100 blends all-genre U.S. streaming (official audio and official video), radio airplay and sales data. All charts (dated May 21, 2022) will update on [Billboard.com](#) tomorrow (May 17). For all chart news, you can follow [@billboard](#) and [@billboardcharts](#) on both Twitter and Instagram.

"First Class," released on Generation Now/Atlantic Records, drew 47.9 million radio airplay audience impressions — up 31%, as it wins the Hot 100's top Airplay Gainer award for a fourth consecutive week — and 31.1 million streams (up 21%) and sold 8,000 downloads (up 14%) in the May 6-12 tracking week, according to Luminate.

The track rises 3-2 on [Streaming Songs](#), after three weeks at No. 1, and 10-8 for a new high on Radio Songs. It dips 6-7 on [Digital Song Sales](#), after a week on top, despite its sales gain.

"First Class," [performed by Harlow](#) at the 2022 Billboard Music Awards on Sunday night (May 15), concurrently returns for a fourth week each atop the [Hot R&B/Hip-Hop Songs](#) and [Hot Rap Songs](#) charts, which use the same multi-metric methodology as the Hot 100.

Harry Styles' "As It Was" holds at No. 2 on the Hot 100, after three weeks at No. 1, with

65.9 million in airplay audience (up 12%), 23.2 million streams (down 9%) and 7,500 sold (down 54%; a week earlier, it surged by 78% in sales, aided by the May 4 release of a download option with alternate artwork).

A week after the single hit No. 1 on Digital Song Sales, becoming Styles' third leader, after "Sign of the Times" and "Watermelon Sugar," in 2017 and 2020, respectively, "As It Was" jumps 3-1 on Radio Songs, where it's likewise Styles' first chart-topper, after "Adore You" and "Watermelon" each reached No. 2 in 2020.

"As It Was," the lead single from Styles' third LP, *Harry's House*, due Friday (May 20), further takes over atop the [Pop Airplay](#) chart, marking his third No. 1, after "Adore" and "Watermelon" reigned for one week and seven weeks, respectively, in 2020.

Future's "Wait for U," featuring Drake and Tems, slips to No. 3 on the Hot 100, a week after it [launched at No. 1](#). Still, it spends a second week atop Streaming Songs (31.5 million, down 21%).

Bad Bunny debuts four songs on the Hot 100 in the top 10, all from his new [Billboard 200](#) leader *Un Verano Sin Ti*, paced by "Moscow Mule" at No. 4 (driven by 30.4 million streams). It's followed in the bracket by "Tití Me Preguntó" at No. 5 (25.1 million), "Después De La Playa" at No. 6 (24.9 million) and "Me Porto Bonito," with Chencho Corleone, at No. 10 (23.7 million).

The star Puerto Rico native doubles his

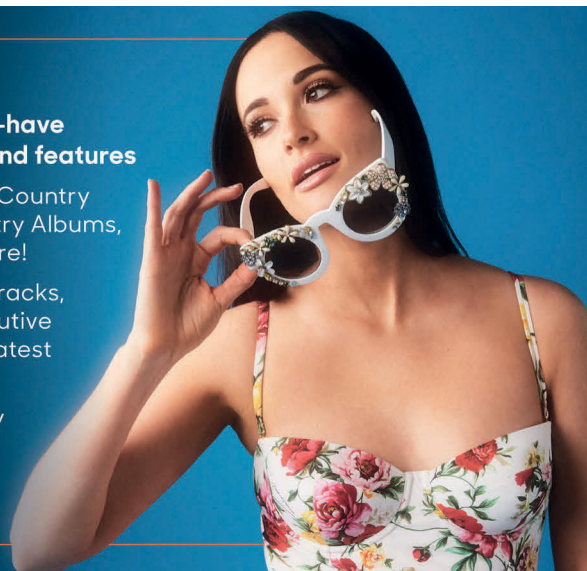
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2022

PRIDE ISSUE

On June 4th, *Billboard* will publish its 4th annual Pride issue honoring culturally moving and influential people who have contributed to the community's history and its current landscape. Year-round *Billboard* and *Rolling Stone* celebrate the LGBTQIA+ community through the lens of music, amplifying the culture of the proud LGBTQIA+ community across our editorial channels, including *Billboard* Pride.

Building on this platform, *Billboard* and *Rolling Stone* will be joining together for the entire month of June to celebrate love, acceptance, diversity and what it means to be queer in music. All month long, *Billboard* and *Rolling Stone* will be the go-to destination for music and entertainment Pride content. Leveraging our iconic voices within music and culture, *Billboard* and *Rolling Stone* will curate a mix of engaging video and social content featuring thought-provoking panels, heartfelt performances, and glam tutorials – all fostering a community of consumers and influencers in celebration of LGBTQIA+.

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ISSUE DATE 6/4 | AD CLOSE 5/25 | MATERIALS DUE 5/26

► IN BRIEF

top 10 Hot 100 total to eight – all of which have debuted in the region – after he previously hit the top 10 with “I Like It,” with Cardi B and J Balvin (one week at No. 1, July 2018); “MIA,” featuring Drake (No. 5, October 2018); “Dákiti,” with Jhay Cortez (No. 5, December 2020); and “Yonaguni” (No. 10, June 2021). Corleone collects his first Hot 100 top 10.

Meanwhile, Bad Bunny logs the seventh week in which an act has posted four or more concurrent top 10 Hot 100 debuts, a week after [Future arrived](#) with four. Before that, Drake blasted in with a record nine top 10 chart entrances (Sept. 18, 2021), after J. Cole (May 29, 2021), Juice WRLD (July 25, 2020), Lil Wayne (Oct. 13, 2018) and Drake (July 14, 2018) each debuted four songs in the top 10 simultaneously.

Bad Bunny also single-handedly makes history in the Hot 100’s top 10, as four all-Spanish-language songs place in the region simultaneously for the first time in the chart’s 63-year archives.

Plus, “Moscow Mule” debuts atop the multi-metric [Hot Latin Songs](#) chart, becoming Bad Bunny’s 10th No. 1, and his fifth to premiere on top.

Glass Animals’ “Heat Waves” dips 5-7 on the Hot 100, after five weeks at No. 1, as it rules the multi-metric [Hot Rock & Alternative Songs](#) and [Hot Alternative Songs](#) charts for a 34th week each, and Latto’s “Big Energy” backtracks 6-8 on the Hot 100, after hitting No. 3.

Elsewhere in the Hot 100’s top 10, Lizzo’s “About Damn Time” vaults 19-9. After it debuted at No. 50 on the April 30-dated chart, it fell to No. 60, before surging the last two weeks as its profile swelled on TikTok, with users dancing to the song (although some not quite up to Lizzo’s standards, she [teased](#). “I’ve never had a viral dance song before ... y’all got my eyes sweatin,” she added in a caption accompanying a compilation of dances on the platform after the song soared 60-19 on the Hot 100. “S/O to everyone doing the dance to ‘About Damn Time’ ... y’all helped it shoot up 41 spots on @billboard!”)

The track gained by 50% to 16.9 million streams and 72% to 17,500 sold in the tracking week, as it climbs 21-15 on Streaming

Songs and holds at its No. 3 high on Digital Song Sales and earns top Streaming and Sales Gainer honors on the Hot 100. It also flies 44-28 on Radio Songs (21 million, up 32%).

Lizzo lands her fourth Hot 100 top 10, following “Truth Hurts” (seven weeks at No. 1 beginning in September 2019), “Good as Hell” (No. 3, November 2019) and “Rumors,” featuring Cardi B (No. 4, August 2021).

“Time,” from Lizzo’s album *Special*, due July 15, also pushes 2-1 on the multi-metric [Hot R&B Songs](#) chart, becoming her second leader on the list, after “Good as Hell” (10 weeks, 2019).

Again, for all chart news, you can follow @billboard and @billboardcharts on both Twitter and Instagram and all charts (dated May 21), including the Hot 100 in its entirety, will refresh on Billboard.com tomorrow (May 17).

Luminate, the independent data provider to the Billboard charts, completes an exhaustive and thorough review of all data submissions used in compiling weekly chart rankings. Luminate reviews and authenticates data, removing any suspicious or unverifiable activity using established criteria before final chart calculations are made and published. In partnership with Billboard, data deemed suspicious and unverifiable is disqualified prior to final calculations. ■

Drake, Olivia Rodrigo, BTS & All the Record-Setters at the 2022 Billboard Music Awards

BY PAUL GREIN

Just 16 months after [Olivia Rodrigo](#) shot to stardom with the smash single “drivers license,” the teen phenom was the top winner at the 2022 Billboard Music Awards, which were held Sunday (May 15) at MGM Grand Garden

Arena in Las Vegas.

Rodrigo won seven awards, one of the strongest showings by a new artist in BBMA history. The R&B group Next won eight awards in 1998, as did R&B star Ashanti in 2002. Rodrigo’s haul included top Billboard 200 album for her debut, *Sour*. This marks the third consecutive year that a debut album has received this top award. Billie Eilish’s *When We All Fall Asleep, Where Do We Go?* won two years ago. Pop Smoke’s *Shoot for the Stars, Aim for the Moon* won last year.

[Ye](#) (formerly Kanye West) won six awards, more than any other male artist this year. He swept the gospel and Christian categories, taking top artist, top album and top song in both genres. This brings Ye’s career BBMA total to 17, which puts him in a tie with Eminem for seventh place on the all-time BBMA leaderboard. Ye won top gospel artist for a record third year. He also took top gospel song for a record third time and top gospel album for a record second time. (The gospel awards originated in 2016.)

The three artists with the most career BBMA honors each won multiple awards on the night, which allows them to retain their win, place and show rankings. [Drake](#) won five awards, upping his total to 34. [Taylor Swift](#) won four, advancing her total to 29. [Justin Bieber](#) won five, hiking his total to 26.

Drake won top artist for a record third time. He also won top male artist for a record third time; top rap artist for a record fourth time; and top rap album for a record third time (for *Certified Lover Boy*).

Swift won top Billboard 200 artist for a record-extending fifth time. She also won that award last year. This marks the first time she has won in this important category two years running. Swift also won top country artist, an award she previously won in 2011 and 2013. This enables her to tie Garth Brooks as the only three-time winners in the category’s history. *Red* (Taylor’s *Version*) won top country album, an award the original *Red* won in 2013. Swift is a four-time winner in that category, again equaling Brooks’ record. The biggest surprise: Swift won top country female artist for the first time. The surprise? That this longtime awards magnet can still be winning *anything* for the first time at this stage of her career.



2022

INDIE

LABEL

POWER PLAYERS

On June 4th, *Billboard* will publish its annual Indie Label Power Players List. This special feature in advance of Indie Week (6/13–6/16) and the 11th Annual Libera Awards will profile leading executives at top independent record labels, publishing companies and distribution companies. Positioning themselves as the driving force behind the success of independent music, these executives contribute to the independent music sector and to the world of music at large.

Take this opportunity to advertise and congratulate this year's 2022 Indie Label Power Players.

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► IN BRIEF

Bieber became the first artist in BBMA history to win top Hot 100 song more than once. He won this year for “Stay,” his chart-busting collab with [The Kid LAROI](#). He won four years ago for Luis Fonsi and Daddy Yankee’s genre-blending “Despacito,” on which he was featured.

[BTS](#) won three awards, more than any other group or duo this year. The K-pop septet won top duo/group for the third time, putting them in a tie with another youthquake-starting band, One Direction, for most wins in the category.

[Lady Gaga](#) won top dance/electronic artist for the third consecutive year, which is remarkable because she also found time in this period to star in a buzzy film, *House of Gucci*, and record a Grammy-winning traditional pop album with Tony Bennett. Gaga also won in this category in 2011-12, giving her five wins, and allowing her to pull ahead of The Chainsmokers as the top winners in the category’s history.

[Bad Bunny](#) won top Latin artist for a record third time, but female artists scored in the other two Latin categories. [Karol G](#)’s *KGO516* won top Latin album, making it the first winner by a female artist since Jenni Rivera’s *La Misma Gran Señora* in 2013. [Kali Uchis](#)’ “telepatía” won top Latin song, making it the first winner by a female artist since Shakira won for a collab with Freshlyground in 2011.

[Dan + Shay](#) won top country duo/group for the third time. This allows them to pull ahead of Florida Georgia Line as the top winners in the history of the category, which originated in 2018.

[Lil Nas X](#) and [Jack Harlow](#) took top rap song for “Industry Baby,” two years after Lil Nas X won in the category for “Old Town Road (Remix),” featuring Billy Ray Cyrus. LNX is just the second two-time winner in the category. The first was Macklemore & Ryan Lewis, who won back-to-back awards in 2013-14 with “Thrift Shop” (featuring Wanz) and “Can’t Hold Us” (featuring Ray Dalton).

[Silk Sonic](#)’s “Leave the Door Open,” the Grammy-winning valentine to old-school R&B, won top R&B song. Bruno Mars, who partners with Anderson .Paak in Silk Sonic, won in this category four years ago with


“That’s What I Like.” Mars is the third artist to win twice in this category, following Pharrell Williams and The Weeknd.

[Twenty one pilots](#) won top rock album for *Scaled and Icy*, six years after winning in the category for *Blurryface*. The duo is the fourth act to win twice in the category, following Coldplay, Imagine Dragons and Mumford & Sons.

[Doja Cat](#) won four awards, including top R&B artist. She’s the fourth female artist to win in this category in the past decade, following Rihanna, Beyoncé and Ella Mai.

[The Weeknd](#) won one award, which ups his total to 20 awards. This gives him sole ownership of fourth place on the all-time winners list. He had been tied for that slot with Brooks, who has won 19 awards. (Adele and Usher are tied for sixth place with 18 awards each, though neither added to their totals this year. Adele has a very good chance of adding to her tally next year.)

Two rock titans whose careers date back more than a half-century won 2022 BBMAs. [Elton John](#) won top dance/electronic song for his hit collab with [Dua Lipa](#), “Cold Heart (PNAU Remix).” [The Rolling Stones](#) took top tour and top rock tour for their No Filter Tour. They are the first act that dates back to the 1960s to win top tour. U2, which has won three times in this category, are comparative newbies. The band formed in Dublin in 1976, 14 years after The Stones came together in London.

The [Billboard Music Awards](#) are produced by *MRC Live & Alternative*, a division of MRC. MRC and Penske Media are co-parent companies of *Billboard*. 

Here Are the 2022 Billboard Music Awards Winners: Full List

BY KATIE ATKINSON

The 2022 Billboard Music [Awards](#) are a wrap!

The Weeknd and Doja Cat entered Sunday’s ceremony as the top two finalists — with The Weeknd boasting nods in 17 categories and Doja the top female finalist with 14 nods. But who went home the top winner?

From our early TikTok winner reveal through the last prize of the night at the Diddy-hosted ceremony, find all the night’s big winners below.

ARTIST AWARDS

Top Artist

Doja Cat

WINNER: Drake

Olivia Rodrigo

Taylor Swift

The Weeknd

Top New Artist

Givëon

Masked Wolf

WINNER: Olivia Rodrigo

Pooh Shiesty

The Kid LAROI

Top Male Artist

WINNER: Drake

Ed Sheeran

Justin Bieber

Lil Nas X

The Weeknd

Top Female Artist

Adele

Doja Cat

Dua Lipa

WINNER: Olivia Rodrigo

Taylor Swift

Top Duo/Group

WINNER: BTS

Glass Animals

Imagine Dragons

Migos



2 0 2 2

COUNTRY POWER PLAYERS

Billboard's ninth annual Country Power Players issue will profile the people who have driven another solid year for the country music industry in sales, streaming and publishing. This special feature will highlight the top executives, artists and change-makers who kept the music playing during challenging times, as well as coverage of the changing face of country music.

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

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► IN BRIEF

Silk Sonic (Bruno Mars, Anderson .Paak)

Top Billboard 200 Artist

Adele
Drake
Juice WRLD
Morgan Wallen

WINNER: Taylor Swift

Top Hot 100 Artist

Doja Cat
Drake
Justin Bieber

WINNER: Olivia Rodrigo

The Weeknd

Top Streaming Songs Artist

Doja Cat
Drake

Lil Nas X

WINNER: Olivia Rodrigo

The Weeknd

Top Song Sales Artist

Adele

WINNER: BTS

Dua Lipa
Ed Sheeran
Walker Hayes

Top Radio Songs Artist

Doja Cat
Ed Sheeran
Justin Bieber

WINNER: Olivia Rodrigo

The Weeknd

Top Billboard Global 200 Artist (NEW)

Doja Cat
Ed Sheeran
Justin Bieber

WINNER: Olivia Rodrigo

The Weeknd

Top Billboard Global (Excl. U.S.) Artist (NEW)

BTS
Dua Lipa

WINNER: Ed Sheeran

Olivia Rodrigo
The Weeknd

Top Tour

Eagles (Hotel California Tour)
Genesis (The Last Domino? Tour)
Green Day, Fall Out Boy & Weezer (The Hella Mega Tour)
Harry Styles (Love on Tour)

WINNER: The Rolling Stones (No Filter Tour)

Top R&B Artist

WINNER: Doja Cat

Givëon
Silk Sonic (Bruno Mars, Anderson .Paak)
Summer Walker
The Weeknd

Top R&B Male Artist

Givëon
Khalid

WINNER: The Weeknd

Top R&B Female Artist

WINNER: Doja Cat

Summer Walker
SZA

Top R&B Tour

WINNER: Bruno Mars (Bruno Mars at Park MGM)

Omarion & Bow Wow (The Millennium Tour 2021)
Usher (The Vegas Residency)

Top Rap Artist

WINNER: Drake

Juice WRLD
Lil Baby
Moneybagg Yo
Polo G

Top Rap Male Artist

WINNER: Drake

Juice WRLD
Polo G

Top Rap Female Artist

Cardi B
Latto

WINNER: Megan Thee Stallion

Top Rap Tour

J. Cole (The Off-Season Tour)
Lil Baby (The Back Outside Tour)
WINNER: Omarion & Bow Wow (The Millennium Tour 2021)

Top Country Artist

Chris Stapleton
Luke Combs
Morgan Wallen

WINNER: Taylor Swift

Walker Hayes

Top Country Male Artist

Chris Stapleton
Luke Combs

WINNER: Morgan Wallen

Top Country Female Artist

Carrie Underwood
Miranda Lambert

WINNER: Taylor Swift

Top Country Duo/Group

WINNER: Dan + Shay

Florida Georgia Line
Zac Brown Band

Top Country Tour

Luke Bryan (Proud to Be Right Here Tour)

WINNER: Eric Church (Gather Again Tour)

Chris Stapleton (All-American Road Show Tour)

Top Rock Artist

WINNER: Glass Animals

Imagine Dragons
Machine Gun Kelly
Måneskin

twenty one pilots

Top Rock Tour

Genesis (The Last Domino? Tour)
Green Day, Fall Out Boy & Weezer (The Hella Mega Tour)

WINNER: The Rolling Stones (No Filter Tour)

Top Latin Artist

WINNER: Bad Bunny

Farruko
Kali Uchis
Karol G

Rauw Alejandro

Top Latin Male Artist

WINNER: Bad Bunny

Farruko
Rauw Alejandro

Top Latin Female Artist

WINNER: Kali Uchis

Karol G
Rosalía

Top Latin Duo/Group

Calibre 50

WINNER: Eslabon Armado

Grupo Firme

Top Latin Tour

Bad Bunny (El Último Tour Del Mundo)
Enrique Iglesias & Ricky Martin (Live in Concert)

WINNER: Los Bukis (Una Historia Cantada Tour)

Top Dance/Electronic Artist

Calvin Harris
David Guetta

WINNER: Lady Gaga

Marshmello
Tiësto

Top Christian Artist

Carrie Underwood



2022

ASHANTI 20TH ANNIVERSARY

Ashanti is a Grammy Award-winning singer/songwriter, actor and author. Ashanti burst onto the music scene with her smash hit, self-titled debut album Ashanti. It landed the #1 spot on both the Billboard Top 200 and R&B album charts, selling a whopping 504,593 units in its first week and set a SoundScan record as the most albums sold by any debut female artist in the chart's history, granting her a spot in the Guinness Book of World Records, which she still holds today. Ashanti has released six studio albums and received eight Billboard Awards, a Grammy, two American Music Awards, two Soul Train Awards, six ASCAP Awards, and many more awards and illustrious honors. Ashanti has continued to reign at the top as one of Billboard's "Top Females of the Decade from 2000-2010" and continues to break Billboard records as having a Hot 100 entry in the 2000's, 2010's and 2020's. To celebrate her contributions to music and recording, Ashanti will receive a star on the Hollywood Walk of Fame in April 2022.

Please join us in celebrating 20 years of the Princess of R&B, the Queen of Written Entertainment and "Baby" the woman that is never "Foolish" and writes the melodies that stay in our minds and hearts forever.....ASHANTI.

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► IN BRIEF

Elevation Worship
for King & Country
Lauren Daigle

WINNER: Ye

Top Gospel Artist

CeCe Winans
Elevation Worship
Kirk Franklin
Maverick City Music

WINNER: Ye

ALBUM AWARDS

Top Billboard 200 Album

Adele, *30*
Doja Cat, *Planet Her*
Drake, *Certified Lover Boy*
Morgan Wallen, *Dangerous: The Double Album*

WINNER: Olivia Rodrigo, *SOUR*

Top Soundtrack

Arcane League of Legends

WINNER: Encanto

In The Heights

Sing 2

tick, tick...BOOM!

Top R&B Album

WINNER: Doja Cat, *Planet Her*

Givëon, *When It's All Said and Done...Take Time*

Silk Sonic (Bruno Mars, Anderson .Paak), *An Evening With Silk Sonic*

Summer Walker, *Still Over It*

The Weeknd, *Dawn FM*

Top Rap Album

WINNER: Drake, *Certified Lover Boy*

Moneybagg Yo, *A Gangsta's Pain*

Rod Wave, *SoulFly*

The Kid LAROI, *F*ck Love*

Ye, *Donda*

Top Country Album

Florida Georgia Line, *Life Rolls On*

Lee Brice, *Hey World*

Taylor Swift, *Fearless (Taylor's Version)*

WINNER: Taylor Swift, *Red (Taylor's Version)*

Walker Hayes, *Country Stuff: The Album*

Top Rock Album

AJR, *OK Orchestra*

Coldplay, *Music of the Spheres*

Imagine Dragons, *Mercury – Act 1*

John Mayer, *Sob Rock*

WINNER: twenty one pilots, *Scaled and*

Icy

Top Latin Album

Eslabon Armado, *Corta Venas*

J Balvin, *Jose*

Kali Uchis, *Sin Miedo (del Amor y Otros Demonios)* ∞

WINNER: Karol G, *KG0516*

Rauw Alejandro, *Vice Versa*

Top Dance/Electronic Album

C418, *Minecraft – Volume Alpha*

FKA twigs, *Caprisongs*

WINNER: Illenium, *Fallen Embers*

Porter Robinson, *Nurture*

Rüfüs Du Sol, *Surrender*

Top Christian Album

Carrie Underwood, *My Savior*

CeCe Winans, *Believe for It*

Elevation Worship & Maverick City Music, *Old Church Basement*

Phil Wickham, *Hymn of Heaven*

WINNER: Ye, *Donda*

Top Gospel Album

CeCe Winans, *Believe for It*

Elevation Worship & Maverick City Music, *Old Church Basement*

Maverick City Music, *Jubilee: Juneteenth Edition*

Maverick City Music & Upperroom, *move your heart.*

WINNER: Ye, *Donda*

SONG AWARDS

Top Hot 100 Song

Doja Cat ft. SZA, "Kiss Me More"

Dua Lipa, "Levitating"

Olivia Rodrigo, "good 4 u"

WINNER: The Kid LAROI & Justin Bieber, "Stay"

The Weeknd & Ariana Grande, "Save Your Tears"

Top Streaming Song

Dua Lipa, "Levitating"

Glass Animals, "Heat Waves"

Olivia Rodrigo, "good 4 u"

WINNER: The Kid LAROI & Justin Bieber, "Stay"

The Weeknd & Ariana Grande, "Save Your Tears"

Top Selling Song

WINNER: BTS, "Butter"

BTS, "Permission to Dance"

Dua Lipa, "Levitating"

Ed Sheeran, "Bad Habits"

Walker Hayes, "Fancy Like"

Top Radio Song

WINNER: Dua Lipa, "Levitating"

Ed Sheeran, "Bad Habits"

Olivia Rodrigo, "good 4 u"

The Kid LAROI & Justin Bieber, "Stay"

The Weeknd & Ariana Grande, "Save Your Tears"

Top Collaboration

Doja Cat ft. SZA, "Kiss Me More"

Justin Bieber ft. Daniel Caesar & GIVËON, "Peaches"

Lil Nas X ft. Jack Harlow, "Industry Baby"

WINNER: The Kid LAROI & Justin Bieber, "Stay"

The Weeknd & Ariana Grande, "Save Your Tears"

Top Billboard Global 200 Song (NEW)

Dua Lipa, "Levitating"

Ed Sheeran, "Bad Habits"

Olivia Rodrigo, "good 4 u"

WINNER: The Kid LAROI & Justin Bieber, "Stay"

The Weeknd & Ariana Grande, "Save Your Tears"

Top Billboard Global (Excl. U.S.) Song

(NEW)

BTS, "Butter"

Ed Sheeran, "Bad Habits"

Lil Nas X, "Montero (Call Me by Your Name)"

WINNER: The Kid LAROI & Justin Bieber, "Stay"

The Weeknd & Ariana Grande, "Save Your Tears"

Top Viral Song (NEW)

WINNER: Doja Cat ft. SZA, "Kiss Me More"

Gayle, "abcdefu"

Glass Animals, "Heat Waves"

Masked Wolf, "Astronaut In The Ocean"

Walker Hayes, "Fancy Like"

Top R&B Song

Doja Cat & The Weeknd, "You Right"

Givëon, "Heartbreak Anniversary"

Justin Bieber ft. Daniel Caesar & Givëon, "Peaches"

WINNER: Silk Sonic (Bruno Mars, Anderson .Paak), "Leave the Door Open"

WizKid ft. Justin Bieber & Tems, "Essence"

Top Rap Song

Drake ft. 21 Savage, Project Pat, "Knife Talk"

Drake ft. Future & Young Thug, "Way 2

Sexy"

WINNER: Lil Nas X ft. Jack Harlow, "Industry Baby"

► IN BRIEF

Masked Wolf, "Astronaut In The Ocean"
Polo G, "Rapstar"

Top Country Song

Chris Stapleton, "You Should Probably Leave"

Jason Aldean & Carrie Underwood, "If I Didn't Love You"

Jordan Davis ft. Luke Bryan, "Buy Dirt"

Luke Combs, "Forever After All"

WINNER: Walker Hayes, "Fancy Like"

Top Rock Song

Coldplay X BTS, "My Universe"

Elle King & Miranda Lambert, "Drunk (And I Don't Wanna Go Home)"

Imagine Dragons, "Follow You"

WINNER: Måneskin, "Beggin'"

The Anxiety: Willow & Tyler Cole, "Meet Me at Our Spot"

Top Latin Song

Aventura x Bad Bunny, "Volvi"

Bad Bunny, "Yonaguni"

Farruko, "Pepas"

WINNER: Kali Uchis, "telepatía"

Rauw Alejandro, "Todo De Ti"

Top Dance/Electronic Song

WINNER: Elton John & Dua Lipa, "Cold Heart – PNAU Remix"

Farruko, "Pepas"

Regard x Troye Sivan x Tate McRae, "You"

Tiësto, "The Business"

Travis Scott & HVME, "Goosebumps"

Top Christian Song

Anne Wilson, "My Jesus"

WINNER: Ye, "Hurricane"

Ye, "Moon"

Ye, "Off The Grid"

Ye, "Praise God"

Top Gospel Song

Elevation Worship & Maverick City Music ft. Chandler Moore & Naomi Raine, "Jireh"

WINNER: Ye, "Hurricane"

Ye, "Moon"

Ye, "Off the Grid"

Ye, "Praise God" **B**

The RIAA Celebrates 70 Years — And Its Success Setting the Foundation for Streaming

BY CATHY APPLEFELD OLSON

The RIAA has gone platinum. The recorded-music business trade organization — which awards gold and platinum certifications, among other functions — celebrates its 70th anniversary this year, and the traditional gift to mark that milestone just happens to be platinum.

Like the industry itself, the RIAA has changed a lot over the years. Founded in 1952, it started as a New York-based organization that developed and promoted the "RIAA Equalization Curve," an industry standard for the recording and playing of records that let them hold more music and improved sound quality. Although the RIAA has become associated with lobbying for legislation to protect the interests of its member labels, the organization didn't even move to Washington, D.C., until 1986. By then, it had already played a role in the debate over the Copyright Act of 1976, which shaped the media business for decades to follow.

By the 1990s, the RIAA had become a force in national politics, litigating and lobbying to protect the interests of labels as the recording business grew. The organization played a major role in pushing the Digital Millennium Copyright Act, especially the provision that makes it illegal to circumvent, or distribute a method to circumvent, copyright protection. It was also better prepared for the digital revolution than it gets credit for: By the early '90s, the RIAA was already lobbying for the bill that became the Digital Performance Right in Sound Recordings Act of 1995, which created a strong legal

foundation for labels to license recordings to streaming services, even though terrestrial radio stations use them for free. More recently, it joined the rest of the industry to push the Music Modernization Act — which got labels expanded copyright protection for older recordings and favorably changed the way satellite radio royalty rates are set.

"We're constantly asking ourselves, 'Do we have the rights in place?'" says RIAA chairman/CEO Mitch Glazier, who spoke about the organization's history, as well as what its future holds. "You have to get the rights in place, and then you have to get enforcement of those rights in place, and finally, you have to allow some time to pass for these businesses to mature."

Congratulations on your platinum anniversary. What do you think is the RIAA's biggest accomplishment?

The biggest milestone — and it took years to get there — is the law that's boringly called the Digital Performance Right in Sound Recordings Act of 1995. The RIAA got together and said, "What if someday there's a — they called it a 'celestial jukebox' — and anyone, instead of buying a record, could just push a button and listen to any song. Do we have the rights necessary for that?" "Imagine thinking in 1989, when [the efforts to pass the law] started, about what would come to pass in the year 2010. And there was no giant lobbying force on the other side to prevent it from happening.

There hardly was another side at that time.

We realized that we didn't have a performance right in the digital world — or even in the terrestrial world [which is why traditional radio stations don't pay for their use of recordings]. So we got the right of digital performance on which the entire streaming economy is based today. If we didn't have that, there would be no streaming industry — and that's 85% of our income [in the recording business]. So the RIAA is basically responsible for establishing the right on which the entire industry is now based.

Fast-forward a few years, and the industry was spiraling down with the rise of peer-to-peer file sharing. The RIAA sued Napster and Grokster, but it also threatened to sue peer-to-peer service

► IN BRIEF

users, which sparked a backlash. How do you look back on that now?

Like we were doing emergency room medicine. Almost every day we were on Capitol Hill showing policymakers how easy it was for anyone to get music for free and how these companies were making hundreds of millions of dollars by, in our view, using consumers as stooges while they reaped the benefits. The RIAA's role was, "How do you get people to understand it's illegal?" On one hand, you had to hold these giant corporations liable, and on the other hand, you had to go after people who are engaging in piracy so there's an understanding that if they get caught, they will suffer consequences. We had to get into the public consciousness or we would lose the entire industry.

You think people didn't understand that?

The internet was still fairly new, and especially for folks in the 18- to 24-year-old range, sitting in your dorm room and taking music from someone else's computer didn't feel like walking into a store and shoplifting. That's why taking it to the Supreme Court and getting that 9-0 opinion [in 2005 in *MGM Studios v. Grokster*] was incredibly important. Our first choice was never to sue individuals, but there was a court case [against Verizon] where the [internet service providers] prevented us from getting the name of the infringer, so we had to sue [an ISP address] as a "John Doe" and we couldn't send a settlement letter. Before that point, we had been sending letters [to users]. We wanted there to be consequences — enough to sting, but not enough to bankrupt anybody. Then, by the time we found out who it was, they were already a defendant in a lawsuit. Those lawsuits were difficult, and we will never repeat them. But we had to get over that so we could stop the bleeding and start rebuilding.

And one could argue that these policies you pushed for helped establish an environment in which streaming could succeed.

What preceded the [1998] Digital Millennium Copyright Act that people never really focus on was something called the NET [No Electronic Theft] Act. At the time,

there were bulletin boards on the internet and people were posting music on them. The NET Act established that as a criminal activity.

The ISPs came to Congress and said, "We need protection from being held liable for things that are passing over our network that we have no knowledge or control over." Congress agreed but said they have a responsibility to help. And the DMCA created the notice-and-takedown system. Unfortunately, in the 20 years that followed, the courts interpreted the DMCA in such a narrow way that creators really didn't get an effective way of taking their stuff off the internet.

The bipartisan SMART [Strengthening Measures To Advance Rights Technologies] Copyright Act was recently introduced in the Senate to address this.

The SMART Copyright Act basically recognizes that the cooperation Congress wanted — platforms and creators getting together to develop ways to protect copyright online — didn't happen. So now Congress is trying to create incentives to fix the interpretation failures of the DMCA. What is realistic is Congress figuring out how to enforce voluntary cooperation because there are incentives on both sides that didn't exist 20 years ago. Freezing a solution into law is going to be less flexible than private solutions that can evolve. But if we don't get our act together — and I think our companies are already there — Congress is going to do what they did with the felony streaming law [the Protecting Lawful Streaming Act, which makes it a felony to make available streams of copyrighted material without a license]. They're going to say, "Sorry, you didn't do it so we're going to have to."

Not long ago, it felt like the RIAA was the bad guy and technology companies could do no wrong. That has changed. How does that feel?

It's gratifying to feel like we were ahead of the curve. One thing we got right from the very beginning is that music is part of American culture — it's not just a business. When we talk to policymakers, we ask them, "What song played at your wedding? How about your prom or when your child was born?" And we say *that* is why it's impor-

tant to protect this industry. If you don't balance the interests of creators with those of platforms, not only are you going to lose American culture, but there's going to be nothing to drive the very platforms that are trying to squelch creators' rights.

Right now streaming seems to be driving a boom for labels, while some artists and songwriters say they're splitting pennies.

With the entire music ecosystem, if it doesn't work for everyone, it doesn't work for anyone. There are two pieces here. There's the market piece, which is now based on consumption rather than sales, and that's going to take time to level out — both for artists and songwriters and for record labels and publishers. On the market side, the record companies have done the right thing by licensing everybody. On the policy side, we are completely committed to making sure we advance policies that help the entire ecosystem. That doesn't mean we're all going to agree on everything, but we're 90% together.

One area where labels and artists are not aligned is the proposed change to the state of the California "seven-year statute," which currently allows labels to sue artists for damages if they leave after seven years but before delivering the number of albums for which they're under contract. The FAIR [Free Artists From Industry Restrictions] Act, which would change that, passed the California State Assembly's Labor and Employment Committee but then got pulled from the arts and entertainment committee.

This is one of those issues that has a lot of nuance. The record companies take incredibly seriously their role in helping new artists develop careers in the streaming age, which is difficult to do because there are 60,000 tracks uploaded every day. It's about where that revenue goes — to artists who already have a lot of leverage versus being able to be used for the next generation.

Some big-name artists and executives — including Don Henley and Irving Azoff — see this differently.

They have achieved a level of success where their focus may not be the same as ours. We are focused on making sure we

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can reinvest a giant percentage of what we earn back into discovering artists rather than shifting it from the 99% to the 1%. So far, this bill has been mostly supported by that 1%. It's not that we don't appreciate and respect them, but in this case, we think what they are asking for will be a reverse Robin Hood for the revenue of the industry.

Trade organizations usually steer clear of divisive issues, but the RIAA advocated for police reform. Why did it take a stand on this?

There's a new generation of people in the industry who have the expectation that the RIAA will support what they see as crucial. And we have the connections, the infrastructure and the ability to reach policymakers, so we were able to be that connective tissue. It wasn't just us — it was a coalition. But one of the coolest moments was when the governor of California was signing the police reform bill and the lead [legislative] sponsor thanked the RIAA at the ceremony. We will always be an organization that's committed to bipartisanship and making sure policymakers, no matter where they stand ideologically, will support music. But that doesn't mean we can't stand up for what our industry feels is right when it comes to a compelling issue.

The RIAA represents three major labels of very different sizes. Are their interests still aligned?

They are. I wondered when I first became CEO whether that would become more complicated, and I've been pleasantly surprised that consistently on policy, content protection, data collection, participating in revenue numbers for the whole industry, they really do come together pretty seamlessly. At the RIAA, the three majors are equal — it doesn't matter what your market share is. Nobody's voice gets drowned out.

What are your goals for the next year?

We're constantly asking ourselves, "Do we have the rights in place?" And then, "How quickly can we put together enforcement mechanisms for those rights?" Here's a recent example: Artist managers came to us when HitPiece started putting out [non-fungible tokens] for auction that included the name and likeness of their artists, and some of their music, and said, "You've got to

get this down." And in 24 hours, we pulled together a legal analysis and were able to nip in the bud these new services that could have violated the rights of artists for new revenue streams. It sends a signal right away that when a new platform comes out, it's either going to get licensed or we're going to come after them.

The RIAA's Greatest Hits

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The RIAA's Greatest Hits

Music Modernization Act, 2018

Think of this as the music industry's "posse cut" since several sectors of the business worked together to push it forward. It changed the way mechanical royalties are collected and distributed, adjusted some rate-setting standards and — most important for labels and artists — gave federal copyright protection to recordings made before 1972.

This story originally appeared in the May 14, 2022, issue of [Billboard](#). 

Here Are the Winners of Latin Categories at the 2022 Billboard Music Awards

BY GRISELDA FLORES

Kali Uchis and Bad Bunny were the big winners of the [Latin](#) categories at the 2022 [Billboard Music Awards](#) — held Sunday (May 15) — where each took home two awards.

The Puerto Rican hitmaker won top Latin artist and top Latin male artist. Most recently, Bunny notched his second chart-topping album on the [Billboard 200](#) as his latest release, *Un Verano Sin Ti*, debuted at No. 1 (on the May 21-dated chart). The set marks the second all-Spanish-language album to reach No. 1 on the chart. The first was Bad Bunny's 2020 album *El Último Tour del Mundo*.

Meanwhile, Uchis scored top Latin female artist and top Latin song for "Telepatía." The Colombian singer-songwriter's bilingual track has accumulated more than 1.8 billion global streams after hitting No. 1 on [Billboard's Latin Airplay](#), [Latin Pop Airplay](#) and [Latin Digital Song Sales](#) charts in 2021.

The top Latin duo/group award went to Mexican-Amerecian ensemble [Eslabon Armado](#). The regional Mexican group released four consecutive chart-topping albums over the past two years — all of which hit No. 1 on [Billboard's Regional Mexican Albums](#) chart. Their latest set, *Nostalgia*, reached the top 10 for the first time on the [Billboard 200](#) with the No. 9 debut.

Karol G won top Latin album thanks to her chart-topping set *KG0516*, with which she scored her first No. 1 on [Billboard's Top Latin Albums](#) chart. The set boasted the biggest week, by units, for a Latin album by a woman since Shakira's *El Dorado* started

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at No. 2 with 29,000 units in its first week (chart dated June 17, 2017).

Top Latin tour went to legendary group **Los Bukis** who's Una Historia Cantada Tour — which reunited the band after 25 years — scored the biggest Latin tour of the year, earning \$49.6 million, according to Billboard Boxscore.

Below, see all the Latin artists who won an award at the 2022 **Billboard Music Awards**.

Top Latin Artist

WINNER: Bad Bunny

Farruko
Kali Uchis
Karol G

Rauw Alejandro

Top Latin Male Artist

WINNER: Bad Bunny

Farruko
Rauw Alejandro

Top Latin Female Artist

WINNER: Kali Uchis

Karol G
Rosalía

Top Latin Duo/Group

Calibre 50

WINNER: Eslabon Armado

Grupo Firme

Top Latin Tour

Bad Bunny (El Último Tour Del Mundo)
Enrique Iglesias & Ricky Martin (Live in Concert)

WINNER: Los Bukis (Una Historia Cantada Tour)

Top Latin Album

Eslabon Armado, *Corta Venas*

J Balvin, *Jose*

Kali Uchis, *Sin Miedo (del Amor y Otros Demonios)*

WINNER: Karol G, *KG0516*

Rauw Alejandro, *Vice Versa*

Top Latin Song

Aventura x Bad Bunny, "Volvi"

Bad Bunny, "Yonaguni"

Farruko, "Pepas"

WINNER: Kali Uchis, "telepatía"

Rauw Alejandro, "Todo De Ti"

The Billboard Music Awards are produced by MRC Live & Alternative, a division of MRC. MRC and Penske Media are co-parent companies of Billboard. **B**

Women in Management Take Center Stage at Billboard MusicCon to Talk Their Non-Stop Job

BY DAN RYS

Music management can be an unforgiving business: always on, no days off and often tasked with making things happen in extremely challenging circumstances.

"It's a 24/7/365 job," Alex DePersia, who has worked on **Pharrell's** management team for a decade and also works with young singer/songwriter **Gracie Abrams**, said during a panel at *Billboard's* inaugural MusicCon in Las Vegas on Friday (May 13). "It requires a lot of attention but there's also a lot of love and care that goes into it."

DePersia was speaking on a panel titled Women on the Rise: Management 101, alongside We the Best general manager Nelly Ortiz (**DJ Khaled**) and SALXCO artist manager Dina Sahim (**Swedish House Mafia**, **French Montana**, **Bebe Rexha**, **Hope Tala**), moderated by *Billboard* writer Kristin Robinson. Each of the three managers spoke on the challenges of management but also on the rewards, and some of the specific realities of being a woman in a male-dominated field.

"It takes a lot of work," explained Ortiz, who says she joined Khaled's management team at Roc Nation "after the jet ski" situation, when Khaled became "the Snapchat King" after **posting a series of videos to the app** when he got lost on a jet ski near his home in Miami. "The best part of being a manager is understanding your limits and where you can help your clients big or small. That's not something you can learn in

school; you have to learn on the job."

Sahim recently oversaw a huge moment in the career of her client Swedish House Mafia, when the group put out its first album ever and headlined Coachella, alongside fellow SALXCO client **The Weeknd**. SHM had locked in the booking a year ago, and months of rehearsals led up to the performance — which, of course, continued changing at the last minute. **Sting** and The Weeknd were supposed to be surprise guests, but when The Weeknd was added to the performance as an official headliner, things changed again. "It's mind-blowing to look back and see what [we] put together and accomplished together," she said. "It's so much better when you win together."

Each of the three also offered advice for aspiring managers, who often come from various areas of the business: Ortiz's background is in marketing at record labels, while DePersia got her start at ICM and Sahim at WME. "Whenever an opportunity presents itself, even if it doesn't make sense now, never burn a bridge. That's very important. And have fun with it," Ortiz said. Added Sahim, "The art is lost of keeping your head down and working. We worked really hard, we worked late nights, no job was too small or too big to get the respect that we deserved."

And DePersia touched on a topic that each of them agreed with. "Find allies," she said, which each of them mentioned could be in many forms: both fellow women who can lift you up and the men who insist that you belong. "You find your people, you find your group and you find mentors and people who can show you a path. And those people don't forget you. If you keep your head down and do your job, it follows you."

In recent years, the music industry has started to make changes and adjustments in efforts towards more inclusion. But it's still slow going. "I think there's been change and there hasn't been enough," DePersia said. "Some things are still just stuck in time and they should be progressing faster." Added Sahim, "It's up to us to change it. Every person sitting in this room is an agent of change. You can lead the pack. And it's on us, honestly." **B**

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The Ledger: How the Industry Went From Discussing Fairness to Accuracy – And Why it Matters

BY GLENN PEOPLES

The Ledger is a weekly newsletter about the economics of the music business sent to Billboard Pro subscribers. An abbreviated version of the newsletter is published online.

What a difference a decade makes. Ten years ago, most music industry conferences played like long, geeky arguments between technology companies that said they represented the future of the business and labels and publishers that wanted that future to involve getting paid. At one memorable SXSW panel, independent artists and small label owners seethed over their inability to get YouTube to permanently remove their music from user-generated videos. At MIDEM in 2010, a year before Spotify launched in the U.S., Americans heard horror stories from European executives about the platform's minuscule royalty rates for ad-supported streams. All of these conversations were essentially about fairness – getting companies that streamed or distributed music to pay creators and rightsholders in a negotiation that felt at least vaguely equitable.

The word “fair” now has another meaning, to judge by this year's [Music Biz conference](#), held in Nashville from May 9 to 12. Now that more money is flowing into the music business in general, it often involves making sure creators and rightsholders are paid everything they are due at a pay scale that's already been determined and isn't easy to change. It's less about making sure pennies flow and more about making sure that they flow in the right direction – which is less about passionate big-picture debates

and more about analytical discussions about metadata and accounting. In that spirit, Music Biz was heavy on metadata, with plenty of talk from blockchain-based streaming services and new royalty accounting platforms about how they could make the business fairer.

These conversations aren't really about fairness anymore, though – they're about accuracy. Fairness is about equity, accuracy is about accounting. Fairness is emotional, accuracy is analytical. How much somebody is paid is different than how somebody is paid. A blockchain-based smart contract is part of a decentralized system for calculating what people are paid, not what they deserve. When a performance rights collective obsesses over matching streaming data with rights data, it is concerned with paying parties correctly, not paying them well (although societies do also lobby on behalf of their members for better pay). A distributor with a system for capturing royalty splits ensures each artist is paid the correct share of royalties without weighing in on what those splits should be.

The music industry does not have the same problems it had a decade ago. YouTube's ContentID has progressed since its initial launch in 2007. An automated system that identifies a recording or composition, ContentID gives the copyright owner the choice of blocking the content or monetizing the video. A label or publisher has greater control over how their recording or composition is used in videos, and the royalties they receive have improved over time. Royalties from ad-supported streaming services have improved over the last decade. Overall, streaming revenues have skyrocketed and now dominate recorded music revenues and represent a significant share of publishing revenues, too.

Have people stopped concerning themselves with fairness? Not hardly. In April, an independent songwriter, George Johnson, upended a proposed rate settlement that would have kept the mechanical royalty (for downloads, CDs and vinyl LPs) unchanged in order to focus on more lucrative streaming royalties. Instead, major stakeholders (NMPA and the major record labels) agreed to [raise the mechanical royalty](#) from

9.1 cents to 12 cents. Members of the U.S. Congress have written letters to Spotify concerned about a program that allows artists to trade an uplift in a track's streams for a lower royalty rate. The U.K. Parliament [held hearings](#) in 2021 out of concerns creators are not being paid fairly for the use of their music on streaming platforms. Although the Copyright (Rights and Remuneration of Musicians) Bill [stalled in December](#), the British government hasn't ruled out legislative change if the industry can't arrive at solutions.

Fairness is harder to achieve than accuracy, however. A standard Spotify subscription priced at \$9.99 in 2011 when it launched in the U.S. is worth \$12.78 in April 2022 dollars. Creators have long complained they are subsidizing the growth of subscription services yet only recently have companies started to pass along small price increases on select products in some countries. There has been a years-long movement to replace the pro-rata royalty scheme, which pays tracks' royalties from a pool of subscribers' fees based on all subscribers' listening, with user-centric royalty payments, which pays the artists a subscriber actually listens to. So far, only one streaming platform, SoundCloud, has adopted user-centric royalties, and only for independent artists not affiliated with record labels and distributors. When licensing deals are negotiated every three years, the wheels of change move slowly.

Improvements in accuracy seem more attainable because they are technical feats, not matters of corporate negotiation (which bring change slowly) or government intervention (even slower yet). That means fairness is about embracing opportunities, not fixing financial inequities. This year's Music Biz sponsors reflect the current obsession over accuracy: royalty accounting (Music Reports, RyteBox, Royalty Solutions, Exactuals), rights management (OpenPlay, AdRev), payment solutions (Mosaic, Tipalti, Payoneer), royalty collection (SoundExchange, The Mechanical Licensing Collective) and metadata (DDEX, Verifi Media). It's not just in the U.S.: on Thursday at The Great Escape conference in the U.K., the Music Managers Forum presented what it

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called the [Song Royalties Manifesto](#) “to address failing music industry systems and practices that are resulting in songwriters and composers losing out on hundreds of millions of pounds in streaming revenues.” In other words, data issues are preventing creators from being paid fairly.

To see where the notion of fairness exists is headed, look to two of the year’s hot topics. Web3 and NFTs are seen by many people as a way to right the wrong of streaming royalty payments. NFTs allow artists to set their own prices and raise money directly from fans without being subject to royalty rates determined by licensing agreements they did not take part in. Exactly how NFTs will shake out is anyone’s guess, but it’s clear many people who believe digital music should deliver more value to creators are already looking beyond streaming for solutions.

STOCKS

Through May 13, the % change over the last week, and the year-to-date change.

Spotify (NYSE: SPOT): \$106.09, +1.3%, -54.7% YTD

Universal Music Group (AS: UMG): 20.41 euros, -1.8%, -17.6% YTD

Warner Music Group (Nasdaq: WMG): \$29.08, -0.2%, -32.7% YTD

HYBE (KS 352820): 215,000 KRW, -10.8%, -38.4% YTD

Live Nation (NYSE: LYV): \$91.25, -1.4%, -23.8% YTD

iHeartMedia (Nasdaq: IHRT): \$12.80, -8.6%, -39.2% YTD

Cumulus Media (Nasdaq: CMLS): \$12.82, -17.0%, +14.0% YTD

NYSE Composite: 11,805.00, -2.8%, -24.5% YTD

Nasdaq: 15,257.36, -2.0%, -11.1% YTD

Ukrainian Artist Max Barskih Talks Pulling Music in Russia & Debuts New Song at Billboard MusicCon

BY KRISTIN ROBINSON

Decorated Ukrainian singer-songwriter **Max Barskih** joined *Billboard* deputy editor Andrew Unterberger for “Don’t F*ck With [Ukraine](#),” a live interview at *Billboard’s MusicCon* in Las Vegas on Friday (May 13), to talk about the war in his home country, his decision to join the military, and how his relationship with his Russian fans has changed since the Russian invasion.

The singer — born in Kherson, Ukraine, and most recently based in the capital city of Kyiv — got his start as a hopeful on Ukraine’s local version of *American Idol* in 2008 and as a contestant in 2012’s Eurovision competition. Six albums later, Barskih is known as one of the country’s most notable pop artists.

Barskih made headlines earlier this year as a symbol of resilience and patriotism when he opted to enlist in the Armed Forces of Ukraine in resistance of the Russian invasion of his home country and when he dropped his [protest](#) anthem “Don’t F*ck With Ukraine.”

As he walked up to the stage, a number of crowd members began waving Ukrainian flags in support. “Thank you for speaking out,” he told them.

The singer explained that music-making, once his full-time career, now comes secondary to supporting and defending his country against Russian forces. “It’s not just a war between Russia and Ukraine, it’s a war between good and evil,” he says, warning audience members that Russian propaganda

indicates other countries are not safe from Putin’s regime either, especially Poland.

In his advocacy for his homeland, Barskih told *Billboard* that he’s lost most of his Russian fans due to government propaganda. Once one of his most supportive markets, Barskih says after calling for Russian fans to stand up against totalitarianism on social media, he started receiving “threat messages, hateful comments, and... [some] wishing death” on him.

The reaction he received was an important turning point for the singer, who often wrote and sang in Russian. He decided to pull his music from Russian streaming services and radio stations, severely impacting his income as an artist. After the war is over, he explains that he has “to start over. Hopefully there’s a space for me in the European and American markets.”

To cap off his conversation with *Billboard*, Barskih previewed a new protest song, written in Ukrainian, for viewers. Though the song is unfinished, he told the crowd, “When the war is over, I will finish that song.”

Dominique Casimir Promoted to Chief Content Officer at BMG, Adding UK and Mexico to Repertoire

BY MARC SCHNEIDER

BMG stalwart **Dominique Casimir** has been promoted to chief content officer, adding the UK and (soon) Mexico to her already stacked agenda at the Berlin-based music company. As part of the move, Casimir will also join the BMG board overseeing the firm’s repertoire interests.


Casimir, who joined the company in 2008 and is based in Berlin, was most recently

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evp of repertoire and marketing for Europe, Latin America and the Asia-Pacific region. Adding the UK and Mexico repertoires boosts her docket to 17 overall territories, accounting for half of the company's revenues. Casimir and A&R teams in the United States will continue to report directly to BMG CEO **Hartwig Masuch**.

"Dominique is an exceptional music executive", said Masuch. "She exemplifies so many of the key attributes of BMG itself, with a rare talent to communicate with artists and songwriters on their own terms and an utter commitment to help them to achieve their objectives. In her new role she will provide a strong Berlin-based repertoire voice at the highest level of the company."

A regular entry on Billboard's International Power Players list — including [this year](#) and [last](#) — Casimir is running point on next month's expansion into Mexico City and calls it "the new hub" for the company's Latin American operations. Under her leadership, other recent successes include boosting its Europe business by a third and the company's expansion into both live music and musicals in Germany, the world's [fourth-biggest music market](#) after the U.S., Japan and the U.K.

"To be an artist or songwriter is one of the toughest jobs around," said Casimir. "It's our job to make it easier and whether it's publishing or records, synch, or neighboring rights, we do so by delivering reliably the best service we can. I am excited to continue to contribute to BMG's mission in whichever way I can, and I look forward to working with Alistair Norbury and our UK team to build on BMG's success in our largest repertoire operation outside North America." 

'Mickey' Singer Toni Basil Wins Long Legal Battle Over Master Recording

BY BILL DONAHUE

The singer behind the chart-topping 1980s hit "Mickey" has won a long-running legal fight over the recording rights to the song, beating a company that claimed to own a 50 percent cut of the master.

In a decision issued Wednesday (May 11), the U.S. Court of Appeals for the Ninth Circuit ruled that [Toni Basil](#) (real name Antonia Basilotta) was the sole author of the recording copyright to the famed new wave track, which reached No. 1 on the Hot 100 in 1982 and spawned an iconic music video.

The court rejected arguments from UK company Stillwater Ltd. that claimed to have inherited a half-cut from record producer Greg Mathieson. Stillwater claimed Mathieson played a big enough role to merit half the copyright, but the court was unswayed.

"Basilotta appears to have primarily wielded creative control, selecting songs and instrumental musicians, devising the creative concepts for recordings, and even helping Mathieson mix the master tapes," the court wrote in its ruling.

The court said there was little evidence that Mathieson was a "creative mastermind behind the recordings," and that he instead appears to have been someone who was "mixing the tapes largely at Basilotta's direction consistent with her creative vision."

The lawsuit over "Mickey" is one of many over the termination right, which allows creators to take back control of their old music decades after they sell it to a label or publisher. [Brian Wilson](#), [Cher](#), [2 Live Crew](#), [Dwight Yoakam](#) and a slew of others have recently fought termination battles, and two [major class actions](#) are seeking to enforce the right en masse against Universal Music

Group and Sony Music Entertainment.

In Basil's case, the sound recording copyright to "Mickey" was retained by her record label, which eventually passed it along to Stillwater. Basil filed a notice of termination in 2013 that would have reverted control of the entire copyright to her by 2016, but Stillwater fought back by filing a lawsuit to challenge the move.

After a federal court rejected the lawsuit in 2019, Stillwater appealed to the Ninth Circuit. It argued that Mathieson and the label had played a major role in "Mickey," including picking Basil and funding the recording. It also claimed that the "audience appeal" of the song stemmed from both of them, not just Basil — a key consideration when weighing whether contributors are "joint authors."

But in last week's decision, the Ninth Circuit said it was Basil's performance — and not the contributions of a producer — that pulled in millions of listeners.

"Stillwater's own evidence suggests that the 'audience appeal' of the recordings was predicated more on Basilotta's performance than on anyone else's," the court wrote.

Neither side immediately returned requests for comment on Monday.

Read the entire opinion here: 

Celia Carrillo Named EVP Marketing for Universal Latin America & Iberian Peninsula

BY LEILA COBO

Celia Carrillo has been appointed executive vice president of marketing for Universal Music Latin America and Iberian Peninsula, *Billboard* has learned.

In her new role, effective immediately, Carrillo will oversee all marketing efforts

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for Universal across Latin America, Spain and Portugal and U.S. Latin. She will focus on the development of a cohesive regional strategy to further develop artists and innovative business models region-wide. Carrillo will report directly to **Jesús López**, Chairman/CEO of Universal Music Latin America & Iberian Peninsula.

Carrillo, who hails from Spain and has vast experience in the live market arena, was most recently managing director of LIVENow in Madrid, where she launched a premium streaming platform in Spanish, building content prospects between managers, venues, promoters and labels to secure events. Previously, she was chief marketing officer at Ticketmaster Spain and marketing director of Live Nation Spain.

“[Celia’s] vast expertise in marketing and live across different areas of the music and entertainment business will be a valuable resource in continuing to advance our artists careers at a regional and international level,” said López in a statement.

“I take on this challenge tremendously motivated to be part of the best team of music professionals led by Jesús Lopez,” added Carrillo, who has degrees in marketing and law and is a co-founder and board member of the Women In Music Industry Association in Spain. “Putting all my experience in marketing and my passion for music at the service of the most talented artists in the world is a dream come true.”

Carrillo will now oversee marketing for a vast roster that includes Karol G, J Balvin, Alejandro Sanz and Sebastian Yatra.

Overall marketing oversight of the region previously fell under **Angel Kaminsky**, who was named president of Universal Music Latino last year.

In the interim, **Max Cacciotti** oversaw the regional department. He has now been appointed vice president of marketing for Universal Music Latino. **B**

Lil Keed, YSL Records Rapper, Dies at 24

BY MITCHELL PETERS

Lil Keed, an up-and-coming Atlanta rapper signed to **Young Thug’s** Young Stoner Life Records, has died. He was 24.

Keed’s brother, **Lil Gotit**, first shared the news of the rapper’s passing in an **Instagram** post early Saturday morning (May 14).

“Can’t believe I seened u die today bro I did all my cries I know what u want me to do and that’s go hard for Mama Daddy Our Brothers Naychur and Whiteboy,” Gotit wrote alongside a photo of the siblings.

The cause of Keed’s (real name: Raqhid Render) death was not known at press time. *Billboard* has reached out to the artist’s representatives for further information.

Gotit shared another post on his **Instagram Story** on Saturday, writing, “@lilkeed Whyyy bra whyyy u leave me bra.” He later added, “All gas no more brakes no more playin. I got you keed!”

Keed signed to YSL, an imprint of 300 Entertainment, in 2018. During his career, the rapper released two ambitious projects on the label that blended his hyperlocal trap tales with all-star assists from Ty Dolla \$ign, Lil Uzi Vert, 42 Dugg, Quavo, and others.

Keed’s critically-acclaimed 2019 debut album, *Long Live Mexico*, peaked at No. 26 on the *Billboard* 200. His follow-up a year later, the expansive *Trapped on Cleveland 3*, features Keed and his brother Gotit (who is YSL affiliated but not signed to the label) in their element as they trade bars about unfaithful lovers, untrustworthy peers and Lenox Mall shopping sprees. Keed was also featured on Young Thug’s star-studded *Slime Language 2* album, which topped the *Billboard* 200 in 2021.

Keed’s death **follows the arrests** of YSL co-founder Young Thug and rapper Gunna, who were among 28 people indicted in Georgia on conspiracy to violate the state’s RICO act and street gang charges. Keed was

not among those named in the indictment. **B**

Young Thug Lawyer Alleges ‘Inhumane’ Conditions in Jail, Appeals for Release

BY CHRIS EGGERTSEN

On Friday (May 13), a lawyer for **Young Thug** filed an emergency motion with the Georgia Superior Court alleging that the rapper has been jailed in “inhumane” conditions and requesting he be granted an “expeditious” bond hearing or be placed in a “non-torturous” environment while behind bars.

“Specifically, the State of Georgia, by and through its public officials, has detained Mr. Williams in dungeon-like conditions,” wrote attorney **Brian Steel** in the filing (Young Thug’s real name is Jeffrey Williams). Those conditions are said to consist of “solitary confinement/total isolation”; a “windowless cement compartment with only a bed and a toilet and an overhead light which remains on 24 hours per day, preventing any sleep, rest or meditation”; “no access to any type of media,” including TV or internet; and no opportunities to “exercise, shower or have human contact” aside from his attorneys.

Throughout the filing, Steel reasserts Young Thug’s innocence and slams prosecutors for quoting song lyrics to support the allegations against the rapper, which were included in a **sprawling 88-page indictment** filed against Young Thug and 27 others, including fellow rapper **Gunna**, on Monday (May 9). “To weaponize these words by charging overt acts to support a supposed conspiracy is unconscionable and unconstitutional pursuant” to the U.S. Constitution as well as the Georgia state constitution, Steel writes. On Thursday (May 12), lawyers for Gunna also **criticized**

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[the use of song lyrics](#) to back up charges against the rapper, warning it could lead to criminal charges against “any artist with a song referencing violence,” as [others have previously argued](#).

In the indictment, Young Thug is alleged to be one of three founders of the Young Slime Life, “a criminal street gang that started in late 2012” in Atlanta. Charges include “Preserving, protecting and enhancing the reputation, power and territory of the enterprise through acts of racketeering activity including murder, assault and threats of violence.” He was subsequently charged with [seven more felonies](#) on Wednesday (May 11), including possession of drugs and illegal firearms, based on items found at his home during his arrest earlier in the week. On Thursday (May 12), a Fulton County judge [denied the rapper bond](#) based on that second round of charges brought after the indictment.

In Friday’s filing, Steel claims that under Georgia state law, the allegations made against Young Thug in the May 9 indictment “do not constitute any evidence of guilt” but rather contain “nothing more than the inadmissible, non-probative hearsay statements of the prosecutor bringing the charges.” Steel does not mention the subsequent charges filed against the rapper on Wednesday, which are technically separate from those listed in the indictment.

One of the allegations listed in the indictment is that Young Thug rented a car that was later used in a 2015 drive-by shooting that killed 26-year-old Donovan Thomas and wounded two others. But in the new filing, Steel writes that there “is no allegation by the Grand Jury that Mr. Williams had knowledge of this crime, had knowledge that this rented vehicle would be used in any supposed crime or that Mr. Williams was a party to this supposed crime.”

As a result, Steel continues, Young Thug “is entitled to bond as a matter of law” given that he is not a convicted felon, a flight risk, a danger to the community, a risk to commit a felony while out on bond or a risk to obstruct justice by influencing witnesses or bribing jurors. In the filing Steel cites the case of *Ayala vs. State*, which found that defendants meeting those criteria should

be eligible for pretrial bond in the state of Georgia, as precedent.

Steel adds that despite the fact that a motion for bond was filed on Tuesday (May 10) on Young Thug’s behalf, the court has not yet scheduled a date for the hearing. “This incarceration of an innocent man is unconscionable and cannot continue,” he concludes. ■

Chris Brown Set for New Multi-Year Residency at Draï’s Las Vegas

BY GAIL MITCHELL

Chris Brown will return to Draï’s LIVE stage on June 11. The engagement will also mark the launch of the Grammy Award-winning artist’s new multi-year residency at the Las Vegas nightclub.

One of the first artist residents to appear at Draï’s LIVE concert series in 2015, Brown will be the first to perform on a self-designed and transparent two-level stage to present a more immersive experience for the audience. In addition to “Go Crazy,” “No Guidance” and multiple hits spanning his 15-year career, Brown will perform songs from his upcoming 10th studio album *Breezy*.

“Chris Brown helped define Draï’s LIVE and what has become an unmatched lineup of residency performers on the Las Vegas Strip,” said **Dustin Draï**, vp of entertainment, Draï’s Management Group, in a statement. “He’s one of the most dynamic live performers today, and we’re thrilled to welcome him back with a production that’s set to deliver an unprecedented fan experience.”

Tickets for Brown’s June 11 premiere are available today (May 16) on the Draï’s [website](#). Additional shows in his multi-year residency will be announced at a later date. The concert series’ upcoming May lineup includes Big Sean, Gucci Mane, Lil Wayne and Lil Baby. ■

Daniel Belardinelli, Duomo Composer Behind Classical ‘Bridgerton’ Pop Covers, Dies at 49

BY STARR BOWENBANK

Daniel Belardinelli, one-half of Duomo — the composer duo whose classical interpretations of pop songs soundtracked Netflix’s [Bridgerton](#) — has died at age 49.

The classical musician unexpectedly died last month on April 26. Per [this obituary](#), he is survived by his wife, Alejandra “Yaya” Sandi and sons Alex and Matteo Belardinelli, parents Carlo and Mina Belardinelli, brother Giancarlo and dog Toto.


With Duomo, Belardinelli and partner Axel Tenner reimagined pop songs through a classical perspective, and created stunning covers of Ariana Grande’s “Thank U, Next,” Billie Eilish’s “Bad Guy” and a string version of Taylor Swift’s “Wildest Dreams” that appeared in season 1 of Netflix’s *Bridgerton*. The duo’s work later appeared on the *Bridgerton* Covers From The Netflix Original Series EP, which hit No. 1 on the Jan. 16, 2021-dated [Classical Albums](#) chart, according to Luminate.

[Speaking with Billboard in 2021](#) about the success of the *Bridgerton* soundtrack, Belardinelli said, “Not gonna lie, it’s always great to hear your music on the screen. This scene takes it to the next level for us in terms of audience reach. We’re really proud and humbled, and thankful to all involved — including Taylor for the lovely song. I just started watching the series, but I confess to skipping to episode 6 for our scene. And it’s a jam.”

At the time, he added that the sudden success “feels a bit strange, to be honest, and humbling,” but stated that if the covers help “turn new audiences on to classical music or get more people interested in playing an instrument, we’ll proudly take our small

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share of this success and use it as inspiration to continue releasing original music and classical covers.”

The Belardinelli family has created a [GoFundMe page](#) to help cover funeral costs. 

Taylor Swift Drops New Summer-Themed Merch Instead of Her Next Album Re-Release

BY STARR BOWENBANK


Sincerest apologies to [Taylor Swift](#) fans who thought new music was set to arrive on Friday (May 13). While Swifties haven’t (yet) gotten any re-recorded songs or vault tracks this week, there is one thing they now have to look forward to: new merch.

Taylor Nation, the account for Swift’s management, posted an unspecified countdown via Instagram Story on Friday, which led many fans to believe that another album release — her re-recorded version of *1989* or *Speak Now* — was on its way. Speculations that the album (or albums) was set to arrive come in light of her dropping the “Taylor’s Version” of the *1989* track, “This Love,” which formally arrived with the release of the trailer for Jenny Han’s *The Summer I Turned Pretty* last week.

Instead, the countdown was for brand-new, summer-themed [merchandise](#) in Taylor’s official store, appropriately titled the Swiftie Summer Collection. The new collection of merchandise features an array of beach towels, pool floats, sunglasses, muscle tees, drink tumblers, portable fans, fanny packs, an activity set and more. Accessory prices start at \$15, while wearable clothing starts at \$40. “Clear blue water high tide came and brought you this new merch just in time for #SwiftieSummer! Available now while supplies last at [store.taylorswift](#).

[com](#),” Taylor Nation [tweeted](#).

In light of the merchandise drop and no update about the next re-release, Swifties took to Twitter to express their grievances and the embarrassment they felt at being hopeful for the album’s release. “Giving us merch instead of #1989TaylorsVersion, talk about a cruel summer,” one fan wrote, referencing Swift’s track from 2019’s *Lover*, in response to Taylor Nation announcing the new fan merch.

Shop the Swiftie Summer Collection [here](#) and see how fans reacted to the merchandise news below. 

Shawn Mendes, Charlotte Cardin Honored at 2022 Juno Awards: Full Winners List

BY PAUL GREIN

Shawn Mendes and [Charlotte Cardin](#) took key honors at the 2022 [Juno Awards](#), which were held at Toronto’s Budweiser Stage on Sunday, May 15.

Mendes won the Tik Tok Juno fan choice award and also received an international achievement award. This brings his collection of Juno Awards to 13. Mendes won single of the year three years running from 2018-20 with “There’s Nothing Holdin’ Me Back,” “In My Blood” and “Señorita,” a collab with then-girlfriend [Camila Cabello](#). Only [Justin Bieber](#) has won the fan choice award as many or more times. The Bieb has won that fan-voted award five times.

Cardin took album of the year for her debut, *Phoenix*, which spent two weeks at No. 1 on the *Billboard* Canadian Albums chart. It’s the first debut album to win in this marquee category since [Billy Talent](#)’s *Billy Talent* in 2005. It’s just the third debut album by a female artist to win in this category in the history of the Juno Awards. The first two were [Alannah Myles](#)’ *Alannah Myles* (1990)

and [Avril Lavigne](#)’s *Let Go* (2003).

Cardin won three awards — artist of the year, single of the year for “Meaningless” and pop album of the year for *Phoenix* — on May 14 at the Juno Awards’ “Opening Night Awards,” where the bulk of the awards were presented. (It’s similar to the Grammys’ Premiere Ceremony, at which the bulk of their awards are presented.)

Arkells won group of the year for the fifth time, which puts the band in a tie with Blue Rodeo for the most wins in the history of the category.

Haviah Mighty’s *Stock Exchange* was the first winner of rap album/EP of the year. The [Junos](#) introduced an award for rap recording of the year in 1991, but this year it was split into two categories — rap album/EP of the year and rap single of the year.

[Deborah Cox](#) was inducted into the Canadian Music Hall of Fame. Cox, best known for her 1998 R&B smash “Nobody’s Supposed to Be Here,” is the first Black female artist to receive that honor.

Cardin, Arkells, Haviah Mighty and Cox all performed on the show, as did Arcade Fire, Lavigne, bbno\$, DJ Shub & Snotty Nose Rez Kids, Lauren Spencer-Smith, Mustafa and Teshler. Mendes also made a special appearance to collect his prizes.

[Simu Liu](#), star of the box-office smash *Shang-Chi and the Legend of the Ten Rings*, hosted the show, which was the first in-person Juno Awards since 2019. It also marked the first time the Junos have been held at an outdoor venue.

Bieber, who went 0-8 at the Grammys last month, went 0-5 at the Junos. [Pressa](#), a rapper and singer from Toronto, also went home empty-handed from the Junos, going 0-4. With any luck, there will be other nights for both of these artists.

Here’s the full [list of winners](#) from the Opening Night Awards.

The list of the eight awards that were presented on the prime-time Juno Awards telecast is below:

Canadian Music Hall of Fame: Deborah Cox

International achievement award: Shawn Mendes

MusiCounts teacher of the year award: Darren Hamilton

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Album of the year

WINNER: *Phoenix*, **Charlotte Cardin**,
Cult Nation*The Orchard

Dangerous Levels of Introspection, JP
Saxe, Arista*Sony
Justice, Justin Bieber, Def Jam*Universal
Wonder, Shawn Mendes, Island*Universal
Too Young to Be Sad, Tate McRae,
RCA*Sony

TikTok Juno fan choice

347aidan, Columbia*Sony
bbno\$, bbno\$*mtheory
Charlotte Cardin, Cult Nation*The
Orchard

Forest Blakk, Atlantic
Jessia, Republic*Universal
Justin Bieber, Def Jam*Universal
Loud Luxury, Armada*Sony
Pressa, Sony

WINNER: *Shawn Mendes*, **Island*Uni-
versal**

The Weeknd, XO*Universal

Group of the year

WINNER: *Arkells*, **Arkells**
Music*Universal

Loud Luxury, Armada*Sony
Mother Mother, Warner
The Reklaus, Starseed
Entertainment*Vydia

Valley, Universal

Rap album/EP of the year

Belly, *See You Next Wednesday*, XO*Roc
Nation

WINNER: *Haviah Mighty*, **Stock Ex-
change, Mighty Gang*Foundation Media**

Nav, *Emergency Tsunami*, XO*Republic
Northsidebenji, *The Extravagant Collec-
tion*, NRTHRN

Pressa, *Gardner Express (Deluxe)*

Breakthrough artist of the year

347aidan, Columbia*Sony
Faouzia, Warner

WINNER: *Jessia*, **Republic*Universal**

Pressa, Sony

Tesher, Capitol Records*Universal

The Weeknd & Charlotte Cardin Win Big at 2022 Juno Awards' 'Opening Night Awards' (Full Winners List)

BY PAUL GREIN

The Weeknd and Charlotte Cardin each won multiple awards at the 2022 Juno Awards' 'Opening Night Awards' ceremony, which was held at Metro Toronto Convention Centre in Toronto on Saturday (May 14). More than 40 awards were presented at the event, which is similar to the Grammys' Premiere Ceremony, at which the bulk of their awards are presented. The tally included 24 first-time winners.

Cardin won three awards — artist of the year, single of the year for “Meaningless” and pop album of the year for her debut, *Phoenix*, which spent two weeks at No. 1 on the *Billboard* Canadian Albums chart.

To win artist of the year, Cardin beat three of the world's biggest pop stars — Justin Bieber, Shawn Mendes and The Weeknd — as well as rising star J.P. Saxe. Cardin is the first female artist to win artist of the year since Serena Ryder eight years ago. She's the first female solo artist to win single of the year for a solo recording (not a collab) since Carly Rae Jepsen won nine years ago for the global smash “Call Me Maybe.”

Cardin led this year's Juno nominations with six nods (one more than The Weeknd and Bieber, who had five each). The Montreal-born singer-songwriter sings pop, electro and jazz. Cardin, 27, was nominated for Juno Awards in 2018 for breakthrough artist of the year and songwriter of the year.

The Weeknd won two prizes. He took songwriter of the year for the third time and contemporary R&B recording of the

year for “Take My Breath.” Only two other songwriters have won songwriter of the year (or its predecessor categories, composer of the year and best songwriter) three or more times. Jim Vallance won four times. Bryan Adams also won three times.

Producer WondaGurl and engineer Hill Kourkoutis each made Juno Awards history. WondaGurl became the first female to win producer of the year twice. She also won last year. Kourkoutis, who in March became the first female ever nominated for recording engineer of the year, is now the first female ever to win in that category.

Olivia Rodrigo's *Sour* won international album of the year. The 19-year old phenom accepted via a video. Rodrigo's “good 4 u,” one of the biggest hits from the album, won international song of the year at the Brit Awards in February. In April, Rodrigo won three Grammys, including best pop vocal album.

Kaytranada, won won two Grammys in March 2021, won dance recording of the year for his non-album single “Caution.”

The Junos introduced a new category this year, underground dance single of the year, to draw attention to less mainstream sounds with roots in subgenres of electronic music. The inaugural winner was “Shadows in the Dark” by HNTR featuring Elliot Moss.

Canadian director Xavier Dolan won music video of the year for directing Adele's “Easy on Me.”

Denise Jones, one of the most influential voices in Canada's Black entertainment community, was posthumously awarded the 2022 Walt Grealis special achievement award. The award was accepted by her sons, Jesse and Jerimi.

Susan Aglukark received the 2022 Humanitarian Award for her commitment to improving the lives of children and youth in Northern Indigenous communities. Dallas Green received the MusiCounts Inspired Minds Ambassador Award for his support of MusiCounts and music education.

Angeline Tetteh-Wayoe and Ann Pernel hosted the celebration, which featured performances by Allison Russell (who won contemporary roots album of the year) and 2022 nominees Ruby Waters, Valley, Roxane Bruneau and 2020-21 Allan Slaight Juno

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masterclass shortlister Jesse Gold.

Simu Liu, star of the box-office smash *Shang-Chi and the Legend of the Ten Rings*, will host the 2022 Juno Awards, which will air live on Sunday, May 15, at 8 p.m. ET/5 p.m. PT. This will be the first in-person Juno ceremony in three years, due to the COVID-19 pandemic. Also, this will be the first time the ceremony has been held in Toronto since 2011 – when **Michael Bublé** was crowned new artist of the year.

Mendes will be honored with a special international achievement award to honor his global impact in music. **Deborah Cox** will be inducted into the Canadian Music Hall of Fame. Cox, best known for her 1998 R&B smash “Nobody’s Supposed to Be Here,” is the first Black female artist to receive that honor.

Fans can watch the 2022 Juno Awards on CBC-TV, **CBC Gem**, CBC Radio One, CBC Music and CBC Listen. The show will also stream globally on [cbcmusic.ca/junos](https://www.cbcmusic.ca/junos), CBC Music’s **Facebook**, **YouTube** and **Twitter** pages.

Here’s the full list of winners from the Juno Awards’ ‘Opening Night Awards.’

Artist of the year: Charlotte Cardin, Cult Nation*The Orchard

Single of the year: “Meaningless,” Charlotte Cardin, Cult Nation*The Orchard

Songwriter of the year: Abel “The Weeknd” Tesfaye

Jack Richardson producer of the year: WondaGurl

Recording engineer of the year: Hill Kourkoutis

Music video of the year: “Easy on Me,” Xavier Dolan (Adele), Columbia*Sony

International album of the year: *Sour*, Olivia Rodrigo, Universal

Breakthrough group of the year: Monowhales, True Records*ADA

Pop album of the year: *Phoenix*, Charlotte Cardin, Cult Nation*The Orchard

Dance recording of the year: “Caution,” Kaytranada, Sony

Underground dance single of the year: “Shadows in the Dark,” HNTR featuring Elliot Moss, mau5trap*AWAL

Electronic album of the year: *Oasis Sky*, TOR, Independent

Rock album of the year: *Sisters Not*

Twins (The Professional Lovers Album), The Beaches, Universal

Metal/hard music album of the year: *Bleed the Future*, Archspire, Season of Mist*The Orchard

Alternative album of the year: *When Smoke Rises*, Mustafa Regent, Park Songs*Pirates Blend

Contemporary R&B recording of the year: “Take My Breath,” The Weeknd, XO*Universal

Traditional R&B/soul recording of the year: “24hrs,” Savannah Ré, 1Music*Universal

Rap single of the year: “Bold,” Charmaine, Warner

Country album of the year: *What Is Life?*, Brett Kissel, Warner

Adult contemporary album of the year: *The Art of Falling Apart*, Serena Ryder, ArtHaus*Warner

Adult alternative album of the year: *Inwards & Onwards*, Half Moon Run, Crystal Math*Universal

Reggae recording of the year: *Easy Now*, Kairo McLean, Willow Records*Independent

Jazz album of the year (group): *Worldview*, Avataar, InSound*Independent

Album artwork of the year: Mykaël Nelson (art director, designer, & illustrator), Nicolas Lemieux (art director & designer), Albert Zablit (photographer); *Histoires Sans Paroles – Harmonium Symphonique – Orchestre Symphonique de Montréal*, conducted by Simon Leclerc, GSI Musique

Contemporary indigenous artist or group of the year: War Club, DJ Shub, Shub Music*The Orchard

Jazz album of the year (solo): *Change of Plans*, Will Bonness, Independent

Classical album of the year (solo artist): *energeia*, Emily D’Angelo, Deutsche Grammophon*Universal

Contemporary Christian/gospel album of the year: *No Greater Love*, The Color, Dream Records*Universal

Classical album of the year (large ensemble): *Solfeggio*, L’Harmonie des saisons, conducted by Eric Milnes ft. Hélène Brunet, ATMA*Naxos

Comedy album of the year: *Grandma’s Girl*, Andrea Jin, 604*Fontana

North

Children’s album of the year: *Falling in Africa*, Garth Prince, Prince Garth Music*Independent

Instrumental album of the year: *Tall Distance*, David Myles, Little Tiny Records*Fontana North

Classical composition of the year: “Ar-ras,” Keiko Devaux, Analekta*F.A.B./The Orchard

Vocal jazz album of the year: *Now Pronouncing: Caity Gyorgy*, Caity Gyorgy, La Reserve*Independent/The Orchard

Global music album of the year: *Kalasö*, Afrikana Soul Sister, Les Faux-Monnayeurs*Propagande/Believe

Album Francophone de l’année: *Impossible à aimer*, Cœur de pirate, Bravo Musique*Propagande/Believe

Traditional roots album of the year: *Joyful Banner Blazing*, Maria Dunn, Independent*Outside/Believe

Blues album of the year: *Open Road*, Colin James, Stony Plain*Fontana North/IDLA

Classical album of the year (small ensemble): *Beethoven: Sonates pour violon et piano / Violin Sonatas Nos. 1, 2, 3 & 5*, Andrew Wan and Charles Richard-Hamelin, Analekta*F.A.B./The Orchard

Contemporary roots album of the year: *Outside Child*, Allison Russell, Fantasy Records*Universal

Traditional indigenous artist or group of the year: Kakike, Fawn Wood Buffalo, Jump*Amplified/Drumbeat/A-Train

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Harry Styles' 'As It Was' Rules Billboard Global Charts for Sixth Week, Bad Bunny Blasts In

BY GARY TRUST

Harry Styles' "As It Was" remains the biggest song in the world, as it claims a sixth week at No. 1 on the [Billboard Global 200](#) and [Billboard Global Excl. U.S.](#) charts.

Meanwhile, Bad Bunny debuts a whopping seven songs in the top 10 of each global chart – all from his new album, *Un Verano Sin Ti*, which launches at No. 1 on the U.S.-based [Billboard 200](#) – led by "Moscow Mule" at No. 2 on both the Global 200 and Global Excl. U.S. On the latter list, the Puerto Rican superstar breaks the record for the most simultaneous top 10s.

The two charts, which began in September 2020, rank songs based on streaming and sales activity culled from more than 200 territories around the world, as compiled by Luminate. The [Billboard Global 200](#) is inclusive of worldwide data and the [Billboard Global Excl. U.S.](#) chart comprises data from territories excluding the U.S.

Chart ranks are based on a weighted formula incorporating official-only streams on both subscription and ad-supported tiers of audio and video music services, as well as download sales, the latter of which reflect purchases from full-service digital music retailers from around the world, with sales from direct-to-consumer (D2C) sites excluded from the charts' calculations.

'As' No. 1, 'Mule' Kicks Up No. 2 Debut on Global 200

Harry Styles' "As It Was" logs a sixth week at No. 1 on the [Billboard Global 200](#),

all from its debut week, with 92.4 million streams (down 7%) and sold 15,600 sold (down 9%) worldwide in the May 6-12 tracking week.

Notably, the song ties for the longest Global 200 reign among British acts, matching the six-week commands of Glass Animals' "Heat Waves," beginning this March, and Adele's "Easy on Me," starting last October. (Australia's The Kid LAROI and Canada's Justin Bieber hold the overall record: "Stay" dominated for 11 weeks beginning last August.)

Bad Bunny debuts seven songs in the Global 200's top 10, all from his new [Billboard 200](#) leader *Un Verano Sin Ti*, led by "Moscow Mule," which launches at No. 2 with 97.2 million streams and 1,600 sold worldwide. It's followed in the Global 200 top five by "Me Porto Bonito," with Chencho Corleone, at No. 4 (70.3 million streams, 1,100 sold) and "Tití Me Preguntó" at No. 5 (65.8 million streams, 900 sold). Bad Bunny's other top 10 debuts on the latest list: "Ojitos Lindos," with Bomba Estéreo (No. 6); "Después De La Playa" (No. 7); "Party," with Rauw Alejandro (No. 8); and "Tarot," with Jhay Cortez (No. 9).

Bad Bunny doubles his top 10 Global 200 total to eight over the chart's history, a haul that includes one No. 1: "Dakiti," with Jhay Cortez, for three weeks beginning in December 2020. Alejandro and Cortez add their second top 10s apiece and Corleone and Bomba Estéreo each earn their first.

With seven, Bad Bunny boasts the second-most simultaneous Global 200 top 10s, after Drake [amassed eight](#) on the Sept. 18, 2021, chart (led by "Way 2 Sexy," featuring Future and Young Thug, at No. 2 that week).

The other two songs in the Global 200's top 10 this week: Jack Harlow's "First Class" holds at No. 3, after hitting No. 2, and Future's "Wait for U," featuring Drake and Tems, drops to No. 10, a week after it [soared in at No. 2](#).

Styles No. 1, Bad Bunny Makes History on Global Excl. U.S.

As on the Global 200, Harry Styles' "As It Was" notches a sixth week at No. 1 on the [Billboard Global Excl. U.S.](#) chart, all from its debut atop the survey, with 70.4 million streams and 8,200 sold (down 6% in each

metric) in territories outside the U.S. in the May 6-12 tracking week.

Also mirroring the Global 200, Bad Bunny debuts seven songs in the Global Excl. U.S. top 10, paced by "Moscow Mule" at No. 2 with 67.6 million streams and 400 sold outside the U.S. It's followed in the top five by "Ojitos Lindos," with Bomba Estéreo, at No. 3 (53.7 million streams, 300 sold) and "Me Porto Bonito," with Chencho Corleone, at No. 4 (46.9 million streams, 200 sold). Bad Bunny's other top 10 debuts on the latest tally: "Tití Me Preguntó" (No. 6); "Party," with Rauw Alejandro (No. 7); "Después De La Playa" (No. 9); and "Tarot," with Jhay Cortez (No. 10).

With seven, Bad Bunny shatters the record for the most simultaneous Global Excl. U.S. top 10s, previously held by three acts with three each in a single frame: Ed Sheeran (Dec. 18, 2021), Drake (Sept. 18, 2021) and Olivia Rodrigo (June 5, 2021).


Echoing his Global 200 history, Bad Bunny doubles his career total of Global Excl. U.S. top 10s to eight, with one having hit No. 1: again, "Dakiti," with Jhay Cortez, for five weeks beginning in November 2020. Alejandro posts his third Global Excl. U.S. top 10; Cortez and Corleone, their second each; and Bomba Estéreo, its first.

Elsewhere in the Global Excl. U.S. top 10: Jack Harlow's "First Class" slips 3-5 after reaching No. 2, and Karol G's "Provenza" descends to No. 8 from its No. 7 best.

The [Billboard Global 200](#) and [Billboard Global Excl. U.S.](#) charts (dated May 21, 2022) will update on [Billboard.com](#) tomorrow (May 17). For both charts, the top 100 titles are available to all readers on [Billboard.com](#), while the complete 200-title rankings are visible on [Billboard Pro](#), [Billboard's](#) subscription-based service. For all chart news, you can follow [@billboard](#) and [@billboard-charts](#) on both Twitter and Instagram.

Luminate, the independent data provider to the Billboard charts, completes an exhaustive and thorough review of all data submissions used in compiling weekly chart rankings. Luminate reviews and authenticates data, removing any suspicious or unverifiable activity using established criteria before final chart calculations are made and published. In partnership with Billboard, data deemed

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suspicious and unverifiable is disqualified prior to final calculations. 

Charlie Worsham Among 2022 ACM Studio Recording, Industry Award Winners

BY JESSICA NICHOLSON

The Academy of [Country](#) Music revealed the Industry Award and Studio Recording Award winners from the 57th Academy of Country Music [Awards](#) during an event at Nashville's Grand Ole Opry House on Friday (May 13).

[Charlie Worsham](#) was surprised with his first ACM Award, for ACM acoustic guitar player of the year. [Dierks Bentley](#) sent in a video message honoring Worsham, who then offered a sweet acceptance speech to those at the Opry House. Worsham has contributed to albums by Bentley, Eric Church, Kip Moore, Carrie Underwood and many others.

"It couldn't go to a better guitar player or a better guy," Bentley said. "Everyone in this town knows what a great musician you are."

"This means the world to me and it started with my parents," Worsham told the Opry crowd. "My mom would drive me to banjo lessons an hour each way ... and my dad made sure I grew up on the best music and took me to the best concerts. He gave me the bug — I saw him play drums in a local band." He also thanked his wife Kristen, as well as the artists, musicians and engineers he has worked with. "This is an honor and I'm just so grateful."

The Ryman Auditorium, which celebrated its 130th anniversary this year, earned its seventh lifetime ACM Award. Pedal steel guitarist Paul Franklin earned his 17th career ACM Award, and his first win for specialty instrument(s) player of the year. Meanwhile, promoter Brian O'Connell

and producer Dann Huff each earned their 10th career ACM Awards. In March 2020, music venue Basement East was damaged when tornadoes tore through Nashville. The venue has since been rebuilt, and it has now been honored with its first ACM Award honor, as ACM club of the year.

Several others also won their first ACM Awards, including Chicago's Windy City Smokeout Festival (festival of the year), the San Antonio Rodeo (fair/rodeo of the year), audio engineer Jim Cooley, drummer Evan Hutchings and piano/keyboard player David Dorn.


The Industry Awards, Studio Recording Awards and yet-to-be-announced Special Awards honorees will be feted during the upcoming 15th annual Academy of Country Music Honors on Aug. 24 at the Ryman Auditorium.

See below for a full list of this year's industry award and studio recording award winners:

- Industry Awards winners:
 - Casino of the year-theatre: Choctaw Casino & Resort – Durant, OK
 - Casino of the year-arena: Mohegan Sun Arena – Uncasville, CT
 - Festival of the year: Windy City Smokeout Festival – Chicago, IL
 - Fair/rodeo of the year: San Antonio Rodeo – San Antonio, TX
 - Club of the year: Basement East – Nashville, TN
 - Theater of the year: Ryman Auditorium – Nashville, TN
 - Outdoor venue of the year: Red Rocks Amphitheatre – Morrison, CO
 - Arena of the year: Bridgestone Arena – Nashville, TN
 - Don Romeo talent buyer of the year: Todd Boltin – Variety Attractions
 - Promoter of the year: Brian O'Connell – Live Nation
- Studio Recording Awards Winners:
 - Bass player of the year: Jimmie Lee Sloas
 - Drummer of the year: Evan Hutchings
 - Acoustic guitar player of the year: Charlie Worsham
 - Electric guitar player of the year: Tom Bukovac
 - Piano/keyboards player of the year: David Dorn

Specialty instrument(s) player of the year: Paul Franklin

Audio engineer of the year: Jim Cooley

Producer of the year: Dann Huff 

In Record-Setting Fashion, Ukraine Rides Popular Sentiment to 2022 Eurovision Win

BY FRED BRONSON

U[kraine's](#) rap and folk group [Kalush Orchestra](#), riding a record number of votes from the public and a kinetic song that became an anthem for suffering mothers, overtook the United Kingdom, Sweden and Spain to capture the 66th [Eurovision](#) Song Contest in a nail-biter in Turin, Italy.

While the oddsmakers, pundits and fans pegged Ukraine as the clear favorite to win going into Saturday's final, it didn't look good after the jury vote, when Ukraine was in fourth place with 192 points and the U.K. was in first with 283.

The juries were not especially kind to Ukraine, with some countries, like the Netherlands, giving them no points at all. Poland, Moldova, Latvia, Romania and Lithuania — all countries that are concerned about possible Russian military incursions on their territory — each gave Ukraine 12 points. (Votes from small juries of music professionals in each country make up 50% of a country's score. The public also votes during the live broadcast, making up the other half of the totals.)

Ukraine's victory wasn't assured until a short time later, when the public's tele-votes were added in. With a record-setting 438 points from the public, Ukraine blew past the United Kingdom. With 40 countries voting, the top possible score from the public was 480, so a score of 438 meant that Ukraine received the top mark of 12 from almost every country.

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The public votes gave Ukraine a combined total of 631 to the United Kingdom's 466. Ukraine's total score was the second-highest point total in Eurovision history, topped only by Portugal's [Salvador Sobral](#), who earned 758 combined points in 2017 with his simply stated, "Amar Pelos Dois," sung quietly in Portuguese.

It was a victory for Kalush Orchestra, which is signed to Sony Music's Columbia Germany imprint, just to show up at the contest in Turin given the brutal invasion of their country by Russia in February — a war that continues to grind on. On Saturday, Ukrainian President **Volodymyr Zelenskyy** said in a video statement that a win for Ukraine would be symbolic for his country winning the war against Russia.

Ukraine's deadly conflict with Russia was front and center during this year's Eurovision. The show opened with the Rockin' 1000, an assemblage of rock musicians who are mostly from Italy, singing John Lennon's "Give Peace a Chance" in Piazza San Carlo, one of the main public squares in Turin. At the end of their performance, Iceland's trio **Systur** said, "Peace for Ukraine." And after Kalush was announced as the winner, host [Laura Pausini](#) said, "Everyone wants peace. And music is peace."

Although it is European Broadcasting Union policy to avoid politics during Eurovision, many artists wore bands displaying the blue and yellow colors of Ukraine or waved small replicas of the country's flag. And this year, the EBU [banned Russia](#), one of Ukraine's traditional rivals, from the song contest after Russian President **Vladimir Putin**'s forces invaded on Feb. 24.

At the winner's press conference following the live broadcast, Kalush Orchestra's founder/rapper, Oleh Psyuk, was asked if Ukraine would be able to host the contest in 2023, as is tradition for the winning country. "Next year, Ukraine will be happy to host Europe in the new integrated and happy Ukraine," he replied. He said that his personal favorite songs this year were "Italy, the United Kingdom, Poland and Moldova."

Before Saturday's final, the European oddsmakers who take bets on the outcome of the contest had Ukraine in first place and the U.K. in second, and that is exactly how

things played out.

Whether it was a vote of sympathy or just a love of the song, "Stefania," in the end Ukraine scored the country's third win following triumphs by **Ruslana** in 2004 with "Wild Dances" and by **Jamala** with "1944" in 2016. After their second victory, Ukraine had already claimed the record for the most wins by a country in Eastern Europe, so this new win extends that record.

"Stefania" was meant to be an ode to Psyuk's mother, but by the time he took the Eurovision stage, the song had taken on new meaning, honoring all of the mothers in Ukraine as they live through the mis- sile attacks and death and destruction in schools, hospitals and residential buildings as well as Mother Ukraine's love for all of her children.

The six members of Kalush Orchestra were dressed in authentic outfits from the Bukovyna region of Ukraine, although Psyuk added the striking bubblegum pink bucket hat he often wears. Tima Muzychuk, another group member, was captivating as he played the traditional woodwind Ukrainian folk instrument known as the telenka, and the six-man outfit was in constant motion, generating a kinetic display of energy.

Sam Ryder's performance of "Space Man" held on for second place, bringing redemption for the U.K. after years of low scores. The U.K. finished with zero points from the jury and the public last year, which stands as one of five last place finishes in this millennium (on Saturday Germany finished last with six points).

The U.K. has won Eurovision five times, but not since 1997 when **Katrina & the Waves** came out on top with "Love Shine a Light." The U.K. has placed second a record 16 times, but not since 1998, when **Imaani** made a last-minute move into the runner-up spot with "Where Are You."

Ryder's performance was enhanced by stage designers Dan Shipton and Marvin Deetman, who surrounded the singer with a sculpture of lights, inspired by the stage work of [Queen](#) and [David Bowie](#), to make it feel like Ryder was floating in space. While Ryder didn't stand still, he didn't move very much from his mark, letting the light put him in motion.

The 2022 contest featured the usual mix of camp, outrageous costumes and unique production values. Spain's **Chanel** sizzled on stage while performing "Slo Mo," with a costume that barely covered her behind (emphasis on bare). Her male dancers also wore revealing outfits and the number was one of the sexiest performances in the history of Eurovision. It was Spain's best showing since **Anabel Conde** placed second in 1995 with "Vuelve Conmigo."

Sweden's **Cornelia Jakobs** won votes with a performance of "Hold Me Close" that was low-key at first but built to a smashing crescendo. She first performed the song in February for the Swedish national final, Melodifestivalen. Her stage routine has been locked in ever since. "She's a pro," co-writer **Isa Molin** tells *Billboard*. "Why change a winning performance?"

Serbia's **Konstrakta** drew 225 votes from the public with a creative performance laden with messaging. She sat with a basin in front of her as she washed her hands several times while singing "In Corpore Sano" (Latin for "in a healthy body"), which some have interpreted as a satirical commentary on health care systems and beauty standards. "What could be the secret of Meghan Markle's healthy hair?" the song begins. "What could it be? I think it's all about the deep hydration."

Monika Liu from Lithuania channeled **Sally Bowles** from Cabaret, singing the jazzy "Sentimental" in a slinky, sexy gown with her hair cut in a bob. The performance was reminiscent of France's second place win in 2021 but Lithuania did not duplicate the result, finishing 14th.

Norway's **Subwoolfer** came closest to parodying a Eurovision song, dressed in yellow paper wolf masks — suggesting that to distract a wolf from eating your grandma, you should give him a banana. And if viewers weren't sure what the song was about, they added on-screen captions to clarify.

Italy's [Mahmood & Blanco](#) looked like they were going to share a kiss on stage by the end of their song, "Brividi," but they settled for a warm embrace.

Australia's [Sheldon Riley](#) poured out his emotions in "Not the Same," a song about growing up with Asperger's and being

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secretly gay and not being like the other kids. He wore a mask composed of strings of jewels which he removed near the conclusion of his performance, finally revealing his face. But the public did not reward him; he received only two points from tele-voting.

Poland's **Ochman** gave a powerful performance of "River," without any extra bells and whistles. If his English sounded perfect, it's because he was born in Massachusetts.

Portugal's **MARO** ("Saudade, Saudade") and Switzerland's **Marius Bear** ("Boys Do Cry") both sang understated ballads with no dancing, pyro or glitzy costumes.

Between the performances and the reporting of the votes, last year's winner **Måneskin** surprised with a cover of **Elvis Presley's** 1969 hit "If I Can Dream," which contains a lyric relevant in 2022: "There must be peace and understanding sometime." The Italian group has recorded the song for the soundtrack of **Baz Luhrmann's** upcoming biopic *Elvis*.

Måneskin has not shied away from cover versions before, as their remake of **The Four Seasons'** "Beggin'" has been a global hit. But the fact that the 2021 Eurovision champions are singing an Elvis song in a Luhrmann film at the director's request illustrates how winning the contest can translate into worldwide fame.

Additional Reporting By Silvia Danielli of Billboard Italia.

Here is how the 25 countries competing in the 2022 Eurovision Song Contest ranked after jury and public votes were combined for the final score:

1. Ukraine 631 points
2. United Kingdom 466
3. Spain 459
4. Sweden 438
5. Serbia 312
6. Italy 268
7. Moldova 253
8. Greece 215
9. Portugal 207
10. Norway 182
11. Netherlands 171
12. Poland 151
13. Estonia 141
14. Lithuania 128
15. Australia 125
16. Azerbaijan 106

17. Switzerland 78
18. Romania 65
19. Belgium 64
20. Armenia 61
21. Finland 38
22. Czech Republic 38
23. Iceland 20
24. France 17
25. Germany 6

Carnage Was 'Miserable' Playing Under the Name: Why His New Project Is 'Pissing People Off' & How Avicii Helped Inspire the Switch

BY KATIE BAIN

Carnage has been a **dance** scene mainstay for more than a decade.

The producer, born Diamanté Blackmon, helped define the EDM, trap and bass music genres during the U.S. dance music boom of the early 2010s, while simultaneously bridging these genres with hip-hop through collaborations with artists including Migos, Tyga, Mac Miller and Lil Pump. As Carnage, Blackmon toured the world many times over, played for tens of thousands of fans and clocked projects that landed on *Billboard* charts, including Hot R&B/Hip-Hop Songs, the *Billboard* 200, Hot Dance/Electronic Songs, Dance/Electronic Albums and Independent Albums.

Now, Carnage is done.

Blackmon recently announced that he's retiring the Carnage project in order to focus full time on his house and techno project, Gordo. The first Gordo tracks began dropping in 2021, in tandem with many former EDM producers shifting their sounds to house and techno as the EDM sound cooled

in popularity. But Blackmon says the Gordo project is less him trend hopping and more about maturing as an artist and human. Over the pandemic he shifted his lifestyle, lost 100 pounds and found house, techno and tech house becoming increasingly interesting to him. Out Friday (May 13), the latest Gordo release is "Rizzla" a total party of a house jam made in collaboration with The Martinez Brothers, with vocals from Nigerian rapper Rema.

"What I want people to understand is that this isn't me having a new hobby and being like, 'Oh I want to do this too because it's fun,'" Blackmon tells *Billboard* over Zoom. (He's posted up in a spare room at Drake's house in Toronto after a studio session with the superstar artist.) "Honestly, I can't do the Carnage stuff anymore. I wasn't happy."

Now 31, it's reasonable Blackmon would want his music to reflect the personal and artistic maturation he's experienced in the 10 years since Carnage lifted off. Retiring the project, he says, "feels like a big weight has been lifted off my shoulders." And while he's performing a handful of farewell shows as Carnage in New York, Los Angeles, Houston and Australia in late May and early June, Blackmon is hyper-focused on Gordo and proving himself in a new realm of dance music — one in which he says he's experienced both a warm welcome, some disdain and a refreshed sense of purpose.

Was there a particular moment when you were playing as Carnage that you were like, 'Okay, I'm done?'

Yeah. I don't want to disrespect my fans, because there are a lot of people who live, breathe and sleep Carnage. It's tough because when I started the Gordo thing it was like, "I want to do this too." And then the Gordo thing just started skyrocketing. Everyone was so supportive of the Gordo project, and it kept getting bigger. We had Carnage shows, and the promoters would hit us up a couple hours before like, "Hey everyone is calling us, can you do a Gordo set instead?"

It puts me in a weird position, because I started feeling like I was a legacy act. I had this other brand that wasn't as hot as this new brand. I was trying to make moves with Gordo and do stuff for the Gordo brand, and

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people were getting confused, like, “Are you still doing Carnage?” There was definitely a time I was doing a Carnage show not too long ago where I was playing it and I was miserable. I couldn’t wait to finish the set.

That must’ve been hard.

A conversation I’ll never forget, I was having with Tim — [Avicii](#). He used to tell me that he was happiest when he would step off the stage. I’ll never forget when he told me that. We were at his house, just me and him. We were smoking and he was like, “Yeah, the moment I’m happiest is when I’d step off the stage.” This is a man who was playing in front of thousands of fans, and he was just miserable up there. I’m not comparing myself to him at all, but I understand what he meant, because at times I would go play Carnage sets and just be miserable and ready to f—ing get offstage.

Do you feel like you matured out of Carnage?

100 percent. I started touring hard when I was 21. How were you when you were 21? Completely different. If you ask a normal person how they were 10 years ago, they’d tell you that everything changed, from love life, to family relationships, to the way you eat, to the way you look. Everything’s different! But if you ask an artist, “Why are you switching up your style?” you’re looked at like you’re crazy, because you want to change. I’m a f—ing human being too. I’m just really good at making music. People are like, “Go back to your old stuff” and it’s like, “Do you think I’m a cyborg?”

But then again, the issue isn’t necessarily the fans not understanding that. It’s also that there’s a lot of other artists who don’t ever change or evolve. So fans are looking at you like, “Well they didn’t change and they’ve been doing the same f—ing boring ass s— for the last 10 years, so why can’t you do that same thing?” Some people don’t get it. But I’m not a cyborg. I’m the last person you’d ever think is a corporate robot.

Why was it better to start the new Gordo project rather than folding that new sound into what you were doing with Carnage? Or were they too different?

They’re completely different things. I needed to start new. I lost weight. I’m just feeling better. Everything is just completely

different. People don’t realize that it’s not just me switching the thing. Carnage is a successful brand. I’m not going to beat around the bush — we make millions of dollars a year. We tour the world. I travel all over the country. I have hundreds of show a year, and I threw that all away. I threw all that I’ve worked for for 14 years to the side to start a new brand with new competitors, a new community, a whole new world.

I’m intrigued by that, what Gordo opens up to you in terms of where you’re able to play, who your peers are. What’s it been like integrating yourself into a new realm of the dance space?

That’s just how much I believe in myself. All I know is that I have amazing music that’s ready to go. I love playing Gordo sets. I’ve studied it for the last two years. Countless hours of me going to afterparties and not sleeping and going to these shows, watching these other DJs and studying them and learning the culture.

I’m an outsider. I came into the Carnage brand as an outsider. I was making rap music, and then I fell in love with EDM, and I fell in love with trap music. I fell in love with hardstyle. With psytrance. I didn’t grow up listening to dance music. I was a student for EDM. And then I became a student for techno. And then for tech house. The thing is, I also want to separate myself from a lot of these people who are just d—riding and bandwagoning the situation just because the EDM scene has gone to s—.

Right. Obviously a lot of artists are changing their sound now that EDM is no longer the prevailing genre, people are going into house, tech house, techno. How do you distinguish the bandwagon thing versus what you’re doing with Gordo?

Tell me another artist that threw away their brand. That’s how I distinguish myself.

Let’s use Hardwell for example, he’s using the same name, but now he has a different sound. You’re saying that what you’re doing is different from that because it’s an entirely new project.

He’s not even making that much of a different sound. He’s still catering to that same community. I completely left my community. There’s a difference between

bass music, trap, hardstyle and the harder stuff with the 140 BPM or 150, and going into playing songs from 120 to 126 BPM and playing for a different community in a different world. There’s only been a handful of guys I know who’ve transitioned. [Skream](#), who’s a legend. He went from being one of the pioneers of dubstep into doing what I’m doing in making house and techno. But he kept his name.

Right.

The issue with Carnage is, I had a lot of commercial success. I had a lot of big records. Records that went gold and were big f—ing records. It was hard, especially with the stigma that I have. I’m one of the only Black guys in the scene. There aren’t that many. And I’m probably one of the most successful ones. I wear a quarter million dollars worth of jewelry on my neck when I DJ. I like hanging out with a bunch of bad bitches when I’m DJing. I like to dress swaggy. There aren’t a lot of people like me, and it doesn’t help the situation and the whole transition of me going from that to a community where people like me aren’t welcomed in like that.

Have you not felt welcomed?

100 percent! They look at me crazy! They look at me in-f—ing-sane. But now it’s different, because I’ve been going to these parties and earning my respect and earning my stripes. I don’t know how to explain it, you have to see it in person, but we’re talking about this stigma with techno snobs. Do you think techno snobs would be hanging out with a person that looks like me? Let’s be honest here. It’s very rare.

Tell me more.

Having these people welcome me into this community has been one of the wildest rollercoasters I’ve ever been on. But it’s also not like I’m here trying to convince them to allow me in. I could give a f—. I could care less what another person thinks of allowing me to make this stuff. I’m not doing that.

But, this community that I’m entering in, they’re very f—ing tight. They don’t allow anyone in. I was putting that work in so these people know I’m taking it seriously, because I don’t want to just do this for the next year or two, I want to take Gordo for another 10 or 14 years. I don’t want to seem

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like I'm d— riding because [the sound] is popular right now. I have to make these extra little strides to let people know this is serious.

How have you felt the walls of this sort of insular community come down?

The fact that I can send music to greats like Marco Carola or [Joseph Capriati](#) and they're excited, and then I see them play it the same night. These guys are like a different breed of human. These guys DJ for like, 14 or 16 hours. A lot of these guys don't even use their Instagram, they're just DJ mega-robots.

And they've been doing it for what feels like forever.

You also have to throw into account that there aren't a lot of American DJs that crossed over and played globally. You can be a massive star — let's say [Illenium](#). Let's say Xcision. [Kaskade](#). American DJs who sell thousands of tickets. Do you ever seem them play outside of America? Barely.

I, from the beginning of the Carnage thing, was playing globally. That was a pro on my end, because I was already playing outside of the country, and a lot of people saw me going around. I created fanbases all over the world. Southeast Asia I'm really big. Germany. France. Spain. A lot of these places where DJs who are very successful in America don't really ever go. That was a pro for me especially with building the Gordo brand and house music and techno not just being in American right now, being big all over the world. A lot my fans grew with me, and they've been accepting. That's been a big benefit to this whole transition.

What did you learn from touring globally like that?

These last couple years touring and doing Carnage in all these other countries, I was seeing that this change in music was happening. I was seeing it firsthand. I never went to college, but this is like, a college research paper for me. I'm like, knees deep into this entire scene as a whole. Dance music as a whole. I should be a writer and interviewer, because I'm so intrigued by the entire culture of dance music. I'm a complete outsider.

You still feel like an outsider, after all this time and success?

150 percent. Like, I was having a conversation with Sebastian Ingrosso the other day, and we were just talking about techno and he was like, "Oh, my dad had a successful record label." A lot of these people really grew up listening to dance music. I fell in love with dance music 15 years ago. So, 100 percent I'm an outsider. I have a different way of life, and it also works against me sometimes. I know that I'm one of the greatest DJs to ever live, and I know I can go play 15 hours and kick ass. But then there's a person who's like, "Oh, I've been listening to this music for 30 years."

It can definitely feel like playing catch up to people who've just lived this their whole lives.

100 percent. But I think with music and with the sound and how I DJ, that's how I'm separating myself. Because as I said, I'm studying this s—. I'm a student. I'm watching how everything goes, I'm taking all that in, I'm taking all these notes for my college report; I'm reading everyone else's college papers, I'm watching how they got graded, and then I'm taking notes from everything and making my own paper.

Have there been moments with this new project, to extend this college analogy, that you can say, "Okay that was an A+?"

It's hard to see on paper, because the transition is still happening. But if you ask any of these heavy hitters that have been around in the scene, if we go to a party like CirocLoco or Awakenings of Elrow or Timewarp, if you go these places and see how welcoming they are to me, an outsider ... they all know I haven't been in this world for the last 10 years.

There are people who've been doing this for 15 or 20 years, and they're finally getting the recognition they deserve because the scene is bigger than ever, and this happens with any type of situation. Imagine you're working for a newspaper for 15 years, and there's this other person who was working on magazine, and that person moves into newspapers and their articles are bigger than yours and you've been working there for the last 15 years. How would you feel?

Probably jealous and resentful.

That's what I'm dealing with, because

here comes Gordo, and I started this thing in the last year-and-a-half and I'm getting fees that are double, triple the amount that these guys have been doing for the last 15 years. S— like that is stuff fans and regular people don't really look at. I'm going to tell you guys this: it's going insane with Gordo right now, and it's pissing a lot of people off.

How are you dealing with pissing people off?

I could care less. I've been dealing with so much s— my entire life. People hated on Carnage for years and years. That never stopped me. When people are upset, it either comes from jealousy or animosity, or they're miserable and seeing someone else succeed makes them pissed off and angry with themselves.

It's happened to all of us. It's happened to me. We're not all perfect people, but we all grow and learn and evolve, and I think this is one of those moments that I'm going to have to prevail, and make it through and show people I could care less. I'm going to keep succeeding, and hopefully they're going to see that hating on me didn't work, so maybe they should try to change it up. Maybe if they're being positive and not negative maybe their brands will succeed.

What about Carnage fans? How do you not leave them behind?

I've been training them. They know that I sometimes come and change it up, and they've been understanding. But I think they're more than ready to go on this next rollercoaster.

They're older too.

They're all maturing too! I've had a lot of people hit me up and say, "I can't go and jump into mosh pits or go crazy on a rail." They've been with me for the last 11, 12 years, and they're growing up. I think that's cool. **B**

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Camila Cabello Joining 'The Voice' as Coach This Fall


BY ASHLEY IASIMONE

Camila Cabello is the newest coach on [The Voice](#). “Give a warm welcome to your Voice Coaches,” the official [The Voice Twitter](#) account announced on Sunday (May 15). “#TheVoice returns this fall with @blakeshelton, @johnlegend, @gwenstefani and @Camila_Cabello.”

Cabello first confirmed her involvement with the upcoming season of the NBC reality singing competition series [on TikTok](#) earlier in the day.

“See you this fall #TheVoice,” she captioned a clip featuring herself, [Stefani, Legend](#) and [Shelton](#).

The fall will bring the 22nd season of *The Voice*. Longtime coach Shelton was joined by Legend last season, as well as [Kelly Clarkson](#) and [Ariana Grande](#), who do not appear to be returning for this season. Stefani is a former coach who will be back on the rotating lineup for season 22. Each season, the show features four famous musicians who mentor teams of contestants.

See the latest announcement from *The Voice* below. 

Lovers & Friends Festival in Las Vegas Leaves 3 People Injured After Crowds Rush Exit

BY THE ASSOCIATED PRESS


A music [festival](#) in Las Vegas has resumed after a “security incident” temporarily halted performances on Saturday (May 14), authorities said.

Las Vegas police said in a statement that three people were taken to local hospitals with minor injuries after crowds at the [Lovers & Friends Festival](#) rushed from the Las Vegas Festival Grounds.

Police said a large group of attendees fled the venue after gunfire was reportedly heard at about 10 p.m.

“At this time, there is no evidence of a shooting and the initial report has been deemed unfounded,” police said in a statement.

Festival organizers displayed a message on screens in the venue that said there was a security incident, authorities were investigating and to remain in place, officials said.

The two-day festival, which began Saturday, features several R&B and rap artists, including Usher, Ludacris and Ne-Yo. 

Here’s the Date of the 2023 Oscars

BY PAUL GREIN

The 95th [Oscars](#) will take place Sunday, March 12, 2023. The show will air live on ABC from the Dolby Theatre at Ovation Hollywood (formerly known as Hollywood & Highland).

The announcement was made by the Academy of Motion Picture Arts & Sciences and ABC on Friday (May 13).

The show has emanated from the Dolby Theatre every year but one since 2002. In 2021, due to the pandemic, it was held at the Union Station in Los Angeles.

The Academy also announced “key dates” for the 2022 Oscar season. The biggest one: Nominations will be announced on Jan. 24, 2023.

Here’s a complete list of “key dates.”

General entry categories submission deadline: Tuesday, Nov. 15, 2022

Governors [Awards](#): Saturday, Nov. 19, 2022
Preliminary voting begins 9 a.m. PT: Monday, Dec. 12, 2022

Preliminary voting ends 5 p.m. PT: Thursday, Dec. 15, 2022

Oscar shortlists announcement: Wednesday, Dec. 21, 2022

Eligibility period ends: Saturday, Dec. 31, 2022

Nominations voting begins 9 a.m. PT: Thursday, Jan. 12, 2023


Nominations voting ends 5 p.m. PT: Tuesday, Jan. 17, 2023

Oscar nominations announcement: Tuesday, Jan. 24, 2023

Oscar nominees luncheon: Monday, Feb. 13, 2023

Finals voting begins 9 a.m. PT: Thursday, March 2, 2023

Finals voting ends 5 p.m. PT: Tuesday, March 7, 2023

95th Oscars: Sunday, March 12, 2023 

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Harry Styles' 'As It Was' Extends U.K. Chart Reign to Six Weeks

BY LARS BRANDLE

There's no stopping [Harry Styles](#) from snagging another week at No. 1 in the U.K. with "As It Was" (Columbia).

Styles' hit, the first track lifted from his forthcoming album *Harry's House*, chalks up a sixth week atop the [Official U.K. Singles Chart](#), with another 6.8 million streams, the [OCC](#) reports.

With Styles holding onto the chart crown, U.S. rapper [Jack Harlow](#) holds at No. 2 with "First Class" (Atlantic). It's one of three entries from Harlow's new album release *Come Home The Kids Miss You*, with "Churchill Downs" featuring [Drake](#) new at No. 19 and "Dua Lipa" at No. 33.

Meanwhile, [Lizzo](#) disco dances her way into the U.K. Top 10 for the second time, as "About Time" (Atlantic) vaults 15-4, for a new peak, powered by its viral dance trend on TikTok. The Detroit singer previously cracked the Top 10 with "Good As Hell," which reached No. 7 in 2019.

The top new debut this week belongs to [Kendrick Lamar's](#) "The Heart – Pt. 5" (Interscope), starting at No. 24, for the award-winning American rapper's 17th Top 40 hit.

"The Heart" appears on his new album *Mr. Morale & The Big Steppers*, which [dropped last Friday](#) (May 13) and should make a big impact on the Official U.K. Albums Chart when it's published this Friday (May 20).

Finally, two singles rise into the U.K. Top 40 for the first time. English singer [George Ezra's](#) "Green Green Grass" (Columbia) improves 12 positions to No. 31, for the singer's ninth Top 40 appearance, while London rapper Benzz has the week's biggest gainer with viral tune "Je m'Appelle" (Island), at No. 34, the OCC reports. [B](#)

Arcade Fire Blasts to No. 1 In U.K. With 'WE'

BY LARS BRANDLE

Arcade Fire torches the U.K. chart with *WE* (Columbia), which gives the Canadian act its fourth leader.

The alternative rock outfit debuts at No. 1 on the [Official U.K. Albums Chart](#), matching the efforts of 2010's *The Suburbs*, 2013's *Reflektor* and 2017's *Everything Now*.

Meanwhile, Norwegian pop singer [Sigrid](#) snags a new career high with her sophomore album *How to Let Go* (Island), which blasts to No. 2. That's two notches better than her 2019 debut *Sucker Punch*, which landed at No. 4.

Coming in at No. 3 on the Official Chart is Knucks' *Alpha Place* (Nodaysoff), which finds its place at No. 3. It's the 27-year-old's hip-hop artist's third studio album follows 2019's *NRG 105* and 2020's *London Class*, and his first Top 40 appearance.

Completing an all-new Top 4 on the chart starting May 13 is Louisville rapper [Jack Harlow](#), whose second effort *Come Home The Kids Miss You* (Atlantic) begins its journey at No. 4.

Further down the list, veteran synth-pop duo [Soft Cell](#) (Marc Almond and David Ball) crack the Top 10 with a studio album for the first since 1984 as *Happiness Not Included* (BMG) starts at No. 7. It's Soft Cell's first studio album in 20 years.

Another British act makes an overdue return to the Top 10, [Belle & Sebastian](#). The Scottish indie favorites bow at No. 8 with *A Bit of Previous* (Matador), their fifth Top 10 LP to date, and first to crack the top tier since 2015's *Girls In Peacetime Want to Dance*.

Also entering the Top 10 on debut is [Halestorm](#) with their fifth studio album *Back from the Dead* (Parlophone), new at No. 9. It's a new career high for the Pennsylvania rock outfit.

Finally, there are Top 40 spots on the

national tally for [Warpaint](#) (*Radiate Like This*, No. 21 via Heirloom), [Emeli Sande](#) (*Let's Say For Instance* No. 27 via Chrysalis), [Sharon Van Etten](#) (*We've Been Going About This All Wrong* at No. 28 via Jagjaguwar), and [Kylie Minogue](#) (*Infinite Disco* at No. 40 via BMG). [B](#)

Cat Burns Challenges Harry Styles for U.K. Singles Chart Crown

BY LARS BRANDLE

Harry Styles has had the U.K. singles chart crown all to himself for [six weeks](#) with "As It Was." [Cat Burns](#) could end his streak right there.

Based on sales and streaming data from the first 48 hours in the chart week, the south Londoner's sleeper hit "Go" is trailing Styles' leader by just 2,000 chart sales.

[Kendrick Lamar](#) makes a big impression on the First Look chart as three tracks from *Mr. Morale & The Big Steppers* eye the Top 10.

With "United In Grief" (No. 3), "N95" (No. 4) and "Die Hard" (No. 6), the U.S. rapper has the three hottest releases on the chart blast, the maximum allowed from one artist album.

Also soaring high on the chart blast is Sam Ryder, who represented the U.K. at the 2022 Eurovision Song Contest with "Space Man."

The TikTok star finished the competition at No. 2 with 466 points, behind only the Ukraine's winner Kalush Orchestra, whose song "Stefania" benefitted from an avalanche of public votes to [finish the competition with 631 points](#).

Ryder's Eurovision entry flies 78-8 on the U.K. chart blast following his impressive showing at the Grand Final in Turin, Italy on the weekend.

If it keeps its momentum, it would mark Ryder's first Top 1, and the first U.K. Eu-

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revision entry to land in the top tier since Scooch's "Flying The Flag (For You)" back in 2007.

The [Official U.K. Singles Chart](#) is presented late Friday. 📺

Kelly Clarkson & Selena Gomez to Vie for Female Star of the Year at 2022 Critics Choice Real TV Awards

BY PAUL GREIN

Kelly Clarkson and Selena Gomez are used to competing against each other on the [Billboard Hot 100](#). Now they're vying for the same TV awards, such as the 2022 [Critics Choice Real TV Awards](#). Nominations were announced on Monday (May 16).

Both performers are nominated for female star of the year. The busy Clarkson is nominated for her work on three shows — *The Kelly Clarkson Show* (Syndicated), *The Voice* (NBC) and *American Song Contest* (NBC). Gomez is nominated for *Selena + Chef* (HBO Max).

Another pop superstar has a show in the running. [Lizzo](#)'s Prime Video show *Lizzo's Watch Out for the Big Grrrls* is nominated for best competition series: talent/variety, where it will face *The Voice* (NBC) and *Dancing With the Stars* (ABC), among others, but not *American Idol* (ABC), which was passed over for a nod.

Top Chef (Bravo) leads this year's nominations, receiving nods in five categories. Netflix leads the networks, having projects recognized in 20 categories.

The Critics Choice Real TV Awards, now in their fourth year, are presented by the Critics Choice Association and nonfiction producers' organization NPACT. The awards are meant to recognize excellence in

nonfiction, unscripted and reality programming across broadcast, cable and streaming platforms.

The annual event returns to an in-person ceremony this year after two years in which the show was presented virtually due to the COVID-19 pandemic. The show will take place on June 12 at the Fairmont Century Plaza in Los Angeles. Actors, comedians and hosts Randy and Jason Sklar are set to host the show. Bob Bain and Joey Berlin will serve as executive producers. Michelle Van Kempen will also executive produce the show.

"Given its ongoing popularity across broadcast and cable networks, streaming services and other platforms, it's clear that unscripted programming is deserving of special recognition by the Critics Choice Association," said Ed Martin, president of the Critics Choice Association's TV Branch. "The exciting programs and diverse personalities selected by our five nominating committees represent the best that this multi-faceted genre has to offer."

The Critics Choice Real TV Awards were launched in 2019. The Critics Choice Association monitors all awards submissions and selects the nominees in all competitive categories. Nominating committees determine the nominees. Winners are chosen by a vote of the association's membership. NPACT leads the selection of non-competitive, discretionary awards, as well as awards for platforms and production companies.

The Critics Choice Association is the largest critics organization in the U.S. and Canada, representing more than 525 media critics and entertainment journalists. It was established in 2019 with the merger of the Broadcast Film Critics Association and the Broadcast Television Journalists Association. For more information, visit: www.CriticsChoice.com.

NPACT is the trade association for nonfiction production companies doing business in the U.S. Its members are comprised of production companies of all sizes, as well as allied services companies. For more information, visit: www.NPACT.org.

Here are the nominations in categories that are most relevant to the music community.

Female star of the year

Samantha Bee — *Full Frontal with Samantha Bee* (TBS)

Kelly Clarkson — *The Kelly Clarkson Show* (Syndicated); *The Voice* (NBC); *American Song Contest* (NBC)

Joanna Gaines — *Fixer Upper: Welcome Home* (Magnolia); *Magnolia Table with Joanna Gaines* (Magnolia)

Selena Gomez — *Selena + Chef* (HBO Max)

Padma Lakshmi — *Taste the Nation with Padma Lakshmi* (Hulu); *Top Chef* (Bravo)

Sandra Lee — *Dr. Pimple Popper* (TLC)

Male star of the year

Jeff Goldblum — *The World According to Jeff Goldblum* (Disney+)

Robert Irvine — *Restaurant: Impossible* (Food Network)

Trevor Noah — *The Daily Show with Trevor Noah* (Comedy Central)

Phil Rosenthal — *Somebody Feed Phil* (Netflix)

RuPaul — *RuPaul's Drag Race* (VH1)

Stanley Tucci — *Stanley Tucci: Searching for Italy* (CNN)

Best competition series: talent/variety

Dancing With the Stars (ABC)

Finding Magic Mike (HBO Max)

Legendary (HBO Max)

Lizzo's Watch Out for the Big Grrrls (Prime Video)

Next Level Chef (Fox)

The Voice (NBC)

Best ensemble cast in an unscripted series

Dancing With the Stars (ABC)

RuPaul's Drag Race (VH1)

The Real Housewives of Beverly Hills (Bravo)

The Real World Homecoming: New Orleans (Paramount+)

The Voice (NBC)

Top Chef (Bravo)

Best show host

Mayim Bialik — *Jeopardy!* (Syndicated)

Daniel "Desus Nice" Baker and Joel "The Kid Mero" Martinez — *Desus & Mero* (Showtime)

Padma Lakshmi — *Taste the Nation with Padma Lakshmi* (Hulu); *Top Chef* (Bravo)

Trevor Noah — *The Daily Show With Trevor Noah* (Comedy Central)

John Oliver — *Last Week Tonight With*

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John Oliver (HBO)

RuPaul – *RuPaul's Drag Race* (VH1)

Best competition series

Chopped (Food Network)

Making It (NBC)

RuPaul's Drag Race (VH1)

The Amazing Race (CBS)

Top Chef (Bravo)

The Great British Baking Show (Netflix)

Best unstructured series

Couples Therapy (Showtime)

RuPaul's Drag Race: Untucked (VH1)

The Kardashians (Hulu)

The Real Housewives of Beverly Hills

(Bravo)

The Real World Homecoming: New Orleans

(Paramount+)

We're Here (HBO) 