

INSIDE

- 'More Is More': Why Hip-Hop Stars Have Adopted The Instant Deluxe Edition
- Coronavirus Tracing Apps Are Being Tested Around the World, But Will Concerts Get Onboard?
- How Spotify Is Focused on Playlisting More Emerging Acts During the Pandemic
- Guy Oseary Stepping Away From Day-to-Day Role at Maverick

MARKET WATCH

PAGE 27

SONGWriters & PRODUCERS CHARTS

PAGES 28 & 29

Sukhinder Singh Cassidy Exits StubHub Amid Restructuring, Job Cuts

BY DAVE BROOKS

Editors note: This story has been updated with new information about employees who have been previously furloughed, including news that some will return to the organization on June 1.

Sukhinder Singh Cassidy is exiting StubHub, telling *Billboard* she is leaving her post as president after two years running the world's largest ticket resale marketplace and overseeing the sale of the EBay-owned company to Viagogo for \$4 billion. **Jill Krimmel**, StubHub GM of North America, will fill the role of president on an interim basis until the merger is given regulatory approval by the U.K.'s Competition and Market Authority.

StubHub officials also announced 200 permanent job cuts today as part of a larger restructuring happening amid the ongoing fallout of the COVID-19 crisis which has prompted a total shutdown of sports and live music. The job cuts were made at all levels of the company, Singh Cassidy told *Billboard*, and come more than a month after the company announced furloughs of its work force.

"Everyone on furlough is being notified today that

they are either part of the go-forward organization or that their role has been impacted," a source at the company tells *Billboard*. "Those who are part of the go-forward organization return on Monday, June 1."

As for her exit, Singh Cassidy said that she had been planning to step down following the Viagogo acquisition and conclusion of the interim regulatory period — even though the sale closed, the two companies must continue to act independently until U.K. leaders give the green light to operate as a single entity.

"The company doesn't need two CEOs at either combined company," she said. Prior to the sale, we had agreed with Viagogo that I would be transitioning out at the appropriate time once the sale had closed." But then COVID-19 hit and StubHub and nearly every other ticketing marketplace found itself on the hook for hundreds of millions in ticket sales that had to be refunded.

That's no easy task for a ticketing resale site where thousands of independent sellers and fans buy and sell a high volume of tickets daily, often for events months

(continued)



ACCESS THE BEST IN MUSIC.

A DIGITAL VERSION OF EVERY ISSUE, FEATURING:
COVER STORIES · SPECIAL REPORTS · CHARTS · REVIEWS
INTERVIEWS · EVENT COVERAGE & MORE

AVAILABLE **FREE** TO CURRENT BILLBOARD SUBSCRIBERS

billboard.com/iPad

Hollywood Media



PRODUCER AND SONGWRITER
MANAGEMENT

▶ IN BRIEF

in advance. Complicating the matter, many of the sports leagues and concerts and event promoters took weeks to determine their own refund policies, creating liquidity challenges for resellers and StubHub.

While the company previously had offered a fairly straight forward refund policy and fan protection guarantee, it became unsustainable as the severity of the crisis unfolded and on March 30, Singh Cassidy announced a change to StubHub's refund policy, only offering full refunds in states where they were legally required to do so. All other customers would be offered a 120% credit for canceled purchases as a "thank you for remaining patient in a very challenging period," Singh Cassidy wrote in an email.

That decision ignited a firestorm of criticism from the media and ticket resale community, with bloggers like Eric Fuller writing "what I'm hearing suggests they'll file a bankruptcy petition around April 15th."

Singh Cassidy shot down the rumor telling *Billboard* "we're not going bankrupt."

"When you're trying to manage employees through difficult, unprecedented circumstances, inaccurate information and disinformation doesn't help and creates more anxiety."

As for final approval from the CMA, Singh Cassidy wasn't able to provide an updated timeline for approval, but said the company has cleared its short term challenge and must now prepare for the next phase of business.

"I felt a strong desire to stay and help us restructure and manage the business through what was a pretty immediate crisis for the industry," she said. "And then when I felt like the company was in a position that it would not just be able to, manage through this, but also be in a position to thrive and recover, that's when I agreed to make my transition out." ■

'More Is More': Why Hip-Hop Stars Have Adopted The Instant Deluxe Edition

BY JASON LIPSHUTZ

Lil Baby's album *My Turn* was never supposed to have a deluxe edition. "That wasn't in our plans," Pierre "Pee" Thomas, CEO of Quality Control Music, tells *Billboard* of the Atlanta rapper's first solo project in nearly two years.

Upon its Feb. 28 release, the 20-song album [topped the Billboard 200 chart](#)

with 197,000 equivalent album units earned, according to Nielsen Music/MRC Data, and Lil Baby was gearing up for a summer headlining tour that would serve as a victory lap for his biggest album bow to date. That tour, of course, won't happen this summer, due to the coronavirus pandemic; Thomas says that the scrapped live run particularly stung, with Lil Baby at a pivotal moment in his upward trajectory.

"This was such a big project that came out — this was supposed to be his year to go up another level in his career," says Thomas. "Once we realized that there wasn't gonna be any touring, we were just trying to figure out: How can we keep the momentum going?"

The conclusion they reached was to add six new songs that Lil Baby recorded after *My Turn*'s release to the project, including the aptly titled "Social Distancing," and issue a deluxe edition of the album on May 1. The two-month turnaround between the unveiling of *My Turn* and its expanded edition helped solidify the "instant deluxe" — quickly following a new album with more music, then billing it all under the same title — as an increasingly common strategy in hip-hop, as a means of conjuring new interest in an existing project. And the strategy proved successful for Lil Baby, whose *My Turn* surged on the *Billboard* 200 following the deluxe release with 100,000 equivalent album units, up 147% from its previous week

DECISIVE INTELLIGENCE.
DELIVERED DIGITALLY.

billboard
DIGITAL NEWSLETTERS

CLICK HERE
FOR FREE
DELIVERY

UPCOMING SPECIAL FEATURES



On June 13th, *Billboard* will publish a GRAMMY® First Look special feature showcasing the artists, producers and other creative professionals whose music was released from September 2019- June 2020 and look at the early contenders for the 63rd GRAMMY® Awards in the categories of Record of their Year, Song of the Year, Album of the Year and Best New Artist.



On June 13th, *Billboard* will publish its fourth annual Indie Label Power Players List. This special feature in advance of Indie Week (6/15-6/18) and the 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.



On June 13th, *Billboard* will publish its 2nd annual Pride issue honoring culturally moving and influential people who have contributed to the community's history and its current landscape. In response to the current global health shift to digitally driven content, *Billboard* and *The Hollywood Reporter* will host this year's Pride Summit on June 13th as a virtual conference that gathers an influential audience of consumers and influencers in celebration of the LGBTQ community.

ISSUE DATE: 6/13

AD CLOSE: 6/3

MATERIALS DUE: 6/4

CONTACT:

Joe Maimone

212.493.4427 | joe.maimone@billboard.com

Lee Ann Photoglo

615.376.7931 | laphotoglo@gmail.com

Debra Fink

323.525.2249 | debra.fink@thr.com

Cynthia Mellow

615.352.0265 | cmellow.billboard@gmail.com

Gene Smith

973.452.3528 | eugenebillboard@gmail.com

Ryan O'Donnell

+447843437176 | ryan.odonnell@billboard.com

Marcia Olival

786.586.4901 | marciaolival29@gmail.com

▶ IN BRIEF

(41,000 units) on the chart.

Deluxe editions are nothing new in popular music — for decades, artists have been reissuing albums with bonus content to extend the life of a project or to celebrate a milestone anniversary of an album. Everyone from Usher to Lady Gaga to Imagine Dragons to Sam Smith have dropped a deluxe edition of an album well after the initial album's release. Lizzo recently used a deluxe edition of her 2019 album *Cuz I Love You* to add the smash hit "Truth Hurts" to the track list, and Shawn Mendes did the same when he added the Camila Cabello duet "Senorita" to a deluxe version of his 2018 self-titled album.

Yet recent deluxe editions have challenged the idea that listeners need an extended time period before being served more music — especially in a streaming world, in which new songs can be added to a project almost instantly. In March, Lil Uzi Vert released his long-awaited, 18-song album, *Eternal Atake...* and exactly one week later, he unveiled 14 more songs and added them to the album, under the new adjusted title *Eternal Atake (Deluxe): Lil Uzi Vert Vs. The World 2*, instead of a standalone album. The result: *Eternal Atake* [spent two consecutive weeks atop the Billboard 200 chart](#), its second week numbers boosted by the 14 newly added bonus tracks.

The trend is growing: hip-hop artists like Moneybagg Yo and G Herbo have announced deluxe editions of recent albums just weeks after their respective releases. And earlier this month, Nav pushed the concept of a "deluxe edition" even further, releasing his 18-song *Good Intentions* album on May 8 and adding 14 more songs to the project three days later. The result was the [second career No. 1 album](#) for the Canadian rapper, earning a career-best 135,000 equivalent album units.

As the coronavirus pandemic has essentially shut down the live industry, the quick-turn deluxe edition has proven to be an effective stand-in marketing tool. "I think it's just everyone figuring out the best way to release music for their particular audience, their genre, and with the [pandemic], because no one knows the time frame of when this situation is going to end," says

Britney Davis, vp artist relations, marketing and special projects at Capitol Music Group, who worked on Lil Baby's *My Turn* release. Artists want to "just connect with fans, to bring a moment of joy or excitement during this time," Davis points out, and releasing more music than originally planned has filled that fan-service role.

Yet Carl Chery, head of urban music at Spotify, believes that the strategy will outlast the pandemic and become a new norm in hip-hop. With the sheer volume of rap releases each week, he says, deluxe editions help overcome short attention spans and breathe new life into existing projects — the album equivalent of remixing a single to push it up the charts.

"I think that they stumbled upon a new formula," Chery says. "Staying top of mind is a thing that is increasingly hard to do, especially in hip-hop. You come out with an album, there's new music, and then we move on to the next one. ... It makes sense that artists like Uzi and Lil Baby are feeding their fans more because of the pandemic, but I also don't think it's going anywhere after we go back to normal."

Some hip-hop stars have chosen to forgo the instant-deluxe route during the pandemic and instead just drop entirely new albums; both DaBaby and YoungBoy Never Broke Again, for instance, recently collected new No. 1s on the *Billboard* 200 just a few months after previously doing so with different projects. Yet part of the appeal of the deluxe edition strategy — adding songs to one album instead of dividing them across full-lengths — is a more focused promotional effort. If an artist like Lil Baby wants to treat *My Turn* as a defining album, Thomas argues, then saving six new songs for an upcoming project would ultimately drive attention away from that album.

"You want to be able to capitalize and get the full potential of everything that a new project has to offer to you, as far as touring, merch — just leveling up as an artist," says Thomas. "We weren't planning on putting out another album anytime soon, because he never had a chance to reap the full benefits off *My Turn*."

If the instant-deluxe does outlast the pandemic, will it fully cross over into other

genres? While the strategy has mostly been utilized by hip-hop stars thus far, artists like Dua Lipa, who has teased a deluxe edition of her *Future Nostalgia* album, and The Weeknd, who added three songs to his *After Hours LP* soon after its release, suggest that the formula could become a pop mainstay too.

Yet Chery is skeptical, based on how much more prolific most modern hip-hop artists have become relative to other genres. If rappers record music "at the speed of streaming," as he puts it, then they'll generally have more content with which to bulk up their albums and feed their fans.

"Hip-hop has started so many trends, if we look at the last 10 years — and they don't all translate into other genres," Chery says. "[Hip-hop output] is just constant. You would think that pop music would take cues from it, or other genres would take cues from it, but they're just not built like that. The audience behavior is completely different as well — I don't know if a pop audience is trained to take in so much content."

Regardless of where the trend goes next, the instant-deluxe has turned into a burgeoning strategy with little downside. Fans of Lil Uzi Vert who had been waiting since 2017 for a new solo project now have 32 new tracks instead of 18; Nav delighted his supporters earlier this month by releasing the equivalent of two albums instead of one. As long as the deluxe-edition material is on par with that of the standard edition, Davis argues, there's no reason not to super-serve fans.

"I mean, why not?" she says. "More is more in this situation." 

PROMOTION

DEEP
DIVE

The State Of Radio

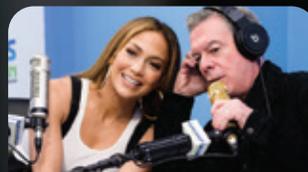
Who says radio's dead? Although broadcast ad revenue is creeping downward, audiences are aging and streaming has surpassed the medium as a vehicle for music discovery. In its inaugural Deep Dive report, *Billboard* assesses the radio industry today and provides a glimpse of its future by comparing streaming and radio users, automobile audio usage, the growth rates of programming formats — and by looking at why labels and artists still need airtime even in a streaming world.



Hit Songs Are Staying On The Radio Airplay Charts Longer Despite Peaking Faster On Streaming Platforms



These Three Singles Broke On Radio Instead Of Streaming: Here's How It Happened



Double-Digit Growth Projected For Digital Radio Ad Revenue Through 2023, But It's No Panacea

Dive into this series and more with Billboard Pro!

- 250 weekly *Billboard* charts
- **Billboard Insights:** must-read insight reports tapping into industry intel and research
- **Billboard Bulletin:** the pulse of the industry, delivered daily — the best in analysis and industry coverage of *Billboard's* charts and more.
- **Analysis** of our charts, by *Billboard's* top executives
- **Digital Edition** mobile magazine experience
- **Priority access** to our elite events including Power List Party, Latin Music Week, Live Music Summit
- **50-year archive** of *Billboard* Charts

Claim Your Billboard Pro Access!

If you are a Billboard Digital or All Access subscriber you're already a Pro. Simply claim your access at : www.billboard.com/claim-account

Purchase Billboard Pro today and receive 25% off by going to www.billboard.com/offer and using promo code: **2020PRO**

billboard pro

*Applicable to new "Pro" and "Pro with Print" Billboard memberships purchased prior to 4/30/20. Promotional discount applies to memberships with annual billing chosen at the time of purchase. All promotional pricing and billing is applied to the first 12 months of a newly purchased membership. Pricing/payments revert to the then-standard pricing after the first 12 months.

▶ IN BRIEF

Coronavirus Tracing Apps Are Being Tested Around the World, But Will Concerts Get Onboard?

BY ALEXEI BARRIONUEVO

Will contact-tracing smartphone apps become the new dress code that gets you past the velvet rope in the coronavirus clubbing era?

In China, some cities have used government-mandated health-tracking apps on smartphones to restore nightlife. Venues like the [500-person Arkham](#) club in Shanghai started scanning a three-color QR code app at entrance doors in mid-March in order to gain permission from the government to reopen after some two months of widespread lockdowns to contain the coronavirus outbreak.

Across the world, from Singapore to the United States, a concerted effort by tech companies and governments to create similar contact-tracing apps soon followed. Yet despite that push, smartphone apps aren't yet gaining much traction outside of China as a potential tool to help re-ignite paralyzed live music scenes. That's due largely to the complexity of balancing data-privacy issues with urgent health needs in a world battling the COVID-19 pandemic on many fronts, underscoring just how difficult it will be to restore events as we've known them in 2020 without the discovery of a vaccine or some other unseen breakthrough.

Live music executives and privacy experts in the United States and other parts of the world tell *Billboard* they are uncertain about how reliable smartphone contact-tracing technology will prove to be for restoring confidence to nightclub and festival attendees amid spotty testing, privacy concerns and still-emerging medical

information about the virus.

But in the U.S., where such apps have yet to be rolled out, the stage is being set for flashing a smartphone code at the door to become a fixture of nightclubbing life, says **JC Diaz**, president of the American Nightlife Association, whose 30,000 members include venue owners and promoters. "There are nightclub groups and some festival producers who are talking about doing it," says Diaz. "This is going to happen, whether people want to or not. For us, at the end of the day, it's a balance of opening up the economy safely and making sure our guests are safe at these venues. If technology can help us accomplish both goals then we are in full support of it."

As the pandemic has cascaded throughout the world, governments in South Korea, Singapore, the U.K., Israel, India, Italy, Norway and many other countries, have also launched contact-tracing apps. Most of the apps rely on self-reported health information and use a combination of Bluetooth and GPS-enabled location services to track smartphone users' brushes with people infected with the virus.

In order for the apps to be effective at figuring out how widespread the outbreak is in a given area, at least 60% of people need to sign up to use them, epidemiologists have said. So far, most countries are falling far short of that threshold.

Since launching March 20, Singapore's Trace Together app has had about 25% of residents sign on. In India, Aarogya Setu, a contact-tracing app the government initially made mandatory for the country's public and private sector, has more than 100 million installations, or about 20% of estimated smartphone users. In Israel, less than 25% of the population has downloaded its app, dubbed "The Shield." In Norway, the "Smittestopp" (Stop the Contagion) app has about 642,000 active users, less than 20% of the population.

China's health-tracking apps use GPS-tracking and are installed in messaging app WeChat and online payment platform Alipay. They are being used in more than 300 Chinese cities. The health QR codes are linked to residents' national ID and passport numbers. They register red, yellow and

green codes depending on the user's health status. Green means you are symptom-free and allowed to travel. Red means you either have or are likely to have the coronavirus. Yellow means you have had contact with another infected person.

Tensions Persist Over Privacy Concerns

Complicating adoption of the apps are data-privacy concerns in numerous countries. The biggest question marks are the use of smartphone geo-locators and uncertainty over who will safeguard medical information — and for how long.

In Norway, the Smittestopp app, which uses a combination of Bluetooth and GPS, collects data on the movement and health status of its users. Thanks to a special law passed by the Norwegian parliament that gives the government extended powers, health authorities are storing the data for up to 30 days; they are supposed to purge it by Dec. 20, when the special law expires.

Trying to use the app as an entrance tool for clubbers would likely stoke a privacy battle, as there is no law in Norway that allows someone to demand health documentation, says **Torgeir Waterhouse**, a partner in Otte, a Norwegian tech consulting firm. "Who has the right to demand that I prove I am healthy?" Waterhouse says. "The door-man?"

Paul Mangerud, the co-owner of the Oslo clubs Internasjonale and Blå, says a contact-tracing app would be a tough sell to his customers. "An important part of nightlife is feeling free," he says. "I am not sure our customers would like this type of surveillance."

In India, which was recently ranked the world's [third-worst](#) surveillance state, nightlife promoters and venue operators say their chief concern is the invasion of their patrons' privacy. It's especially important for a queer-friendly space like Kitty Su where club regulars "feel really free and liberated," says Arnav Banerjee, the nightclub chain's national programming head. "At any point we don't want to take any steps to breach that trust."

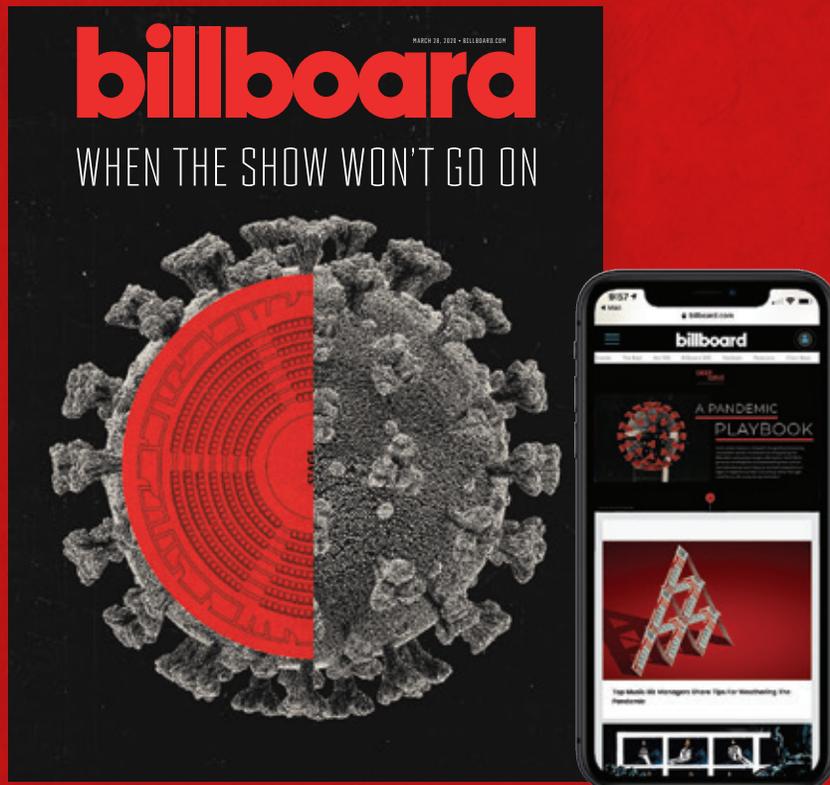
As Israel was introducing its voluntary open-source app in late March, its internal security service was already doing more

PROMOTION

billboard

COVID COVERED

From festival cancellations to virtual performances, *Billboard* is the source for up-to-the-minute reports on how the pandemic is affecting music.



For the latest in industry news >



Sign up for digital alerts at [Billboard.com/newsletters](https://www.billboard.com/newsletters)

▶ IN BRIEF

invasive contact tracing — the centuries-old process of trying to identify people who have been in contact with a verified patient — under a government decree, without asking consent from the country's residents. Last month, the Israeli Supreme Court **struck down** the decree, saying it was unconstitutional and would require legislation. While severe, the government efforts to track the virus have helped contain the outbreak, medical experts have said, and emboldened Israelis to resume life faster than many other countries. Last week about 3,000 people showed up for an **outdoor music concert** billed as a protest event, practicing little social distancing.

While many in China have publicly lauded the QR code as vital to protecting public health, privacy experts see China's program as the most invasive in the world. Tencent and Alibaba, which are part-owners of the software, have denied they are providing user data to the government's health code program, saying that developers have to ask users for permission before obtaining data outside the online questionnaire.

Google-Apple Helping Create Privacy-Friendly Apps

Meanwhile, Google and Apple have sought to allay fears of privacy breaches with their joint effort to create a **contact-tracing architecture** for developers that would use less-invasive Bluetooth to tell a user if they've crossed paths with someone with the virus. The data would be decentralized so no one entity would control it. A user would get a code with a diagnosis verified by public health authorities. The smartphone app would exchange randomly generated Bluetooth identifiers with other phones with the app, looking for possible COVID-19 positives. (The actual apps would be built by verified public health authorities.)

"With this decentralized architecture, it is almost impossible to hack through the system and identify a specific individual," says **Omer Tene**, the chief technology officer at International Association of Privacy Professionals.

The Google-Apple architecture nevertheless exposes the quirks of Bluetooth technology, Tene says. Bluetooth can identify someone being in proximity to someone else

even if they're across a wall or in another apartment, creating false positives. The system also breaks down when users forget to take their phone with them or turn off Bluetooth — and signals don't cross easily through water. And the apps, which need to always be running in the background, drain phone batteries faster.

Privacy experts in the U.S. contend there is nothing legally stopping governments from mandating the use of health data-tracking apps. "The law can certainly permit some kind of surveillance under these types of emergency conditions," says **Jane Bambauer**, a law professor at the University of Arizona that specializes in privacy. "Especially when we're in a position like we are now, where the alternatives to very invasive monitoring are equally repugnant and stifling of our rights," she says, speaking of government lockdowns.

Nevertheless, with contact-tracing apps in mind, a group of Republican senators on April 30 introduced the COVID-19 Consumer Data Protection Act. "This bill strikes the right balance between innovation — allowing technology companies to continue their work toward developing platforms that could trace the virus and help flatten the curve and stop the spread — and maintaining privacy protections for U.S. citizens," Sen. John Thune, chairman of the Senate Committee on Commerce, Science, and Transportation, said in **a statement**.

U.S. Promoters Remain Skeptical, For Now

Despite the myriad concerns over health-tracking apps' use, some nightlife execs in Spain and Italy, in their urgency to stop the bleeding from canceled live events, **have advocated** for their use, citing China's success in using them to restart parts of its nightlife.

But some live event executives in the U.S. are less convinced.

"I would definitely consider it and we're looking at it," says dance music promoter **Donnie Estopinal**, CEO of Disco Donnie Presents. "But it's just one of those things that I think is still far down the road. People are too worried about their personal data."

Diaz says that, for now, most ANA members are focusing on simpler mitigation strategies, including temperature checks at

the door and social distancing. Las Vegas casino owners, however, are considering options such as requiring patrons to walk through an odorless misting sanitizing spray that won't harm clothes, using UV lights to inspect glassware and countertops, and employing HVAC systems from cannabis companies to filter the air, he says.

Even if some live music executives are nervous about deploying health apps, seasoned clubbers may be more willing, says Simon Rust Lamb, an entertainment industry strategist. "On the nightclub level there is this history of data tracking tolerance to gain admission, especially on the bottle service level, which includes giving your driver's license and credit card and in some instances fingerprints," Lamb says. "There are plenty of people who, if you ask them, 'Are you prepared to let us track your health information?' I think most people are going to say yes."

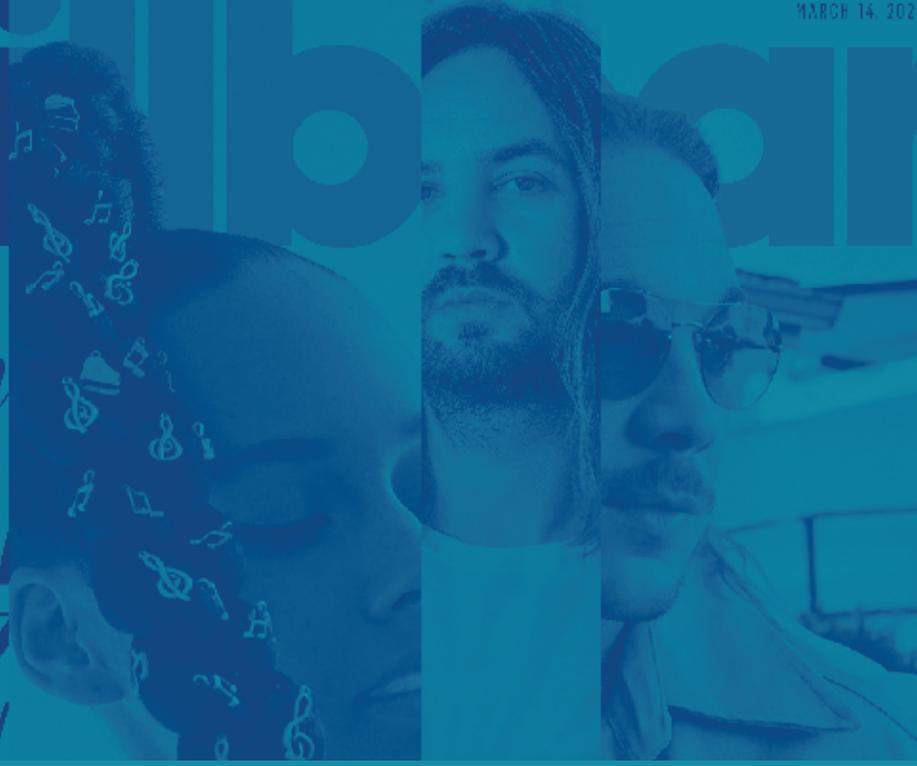
Despite the initial enthusiasm, the color-coded apps in China have not been enough to save nightclubs there from economic ruin. After two months back in action, Arkham decided to shutter again — this time for good, says **Esa Mai**, the club's music director — after one last party on May 16. Shareholders decided they didn't have the stomach for mounting losses due to the pandemic, which were exacerbated by travel restrictions that are preventing international artists from performing in China this year, she says.

"If I were in the live music events business, I wouldn't hold my breath," says Tene at IAPP. "It is a stretch to hope or believe that these solutions will enable reopening before there's a vaccine. The risk is just going to be too high."

Additional reporting from Benson Zhang, Claudia Rosenbaum, Amit Gurbaxani and Heidi Taksdal Skjeseth **B**

billboard

ow th
US
BIZ



HAPPEN
IN VEGA
RSHMELLO
ILLION DE
DED IN KAC

THE CORDIN
ACADEM
P WANTE
WILL STEP U
TO RUN TH
AMYS NOV

ORIGINAL VIDEO SERIES

billboard NEWS

THE DAILY PULSE IN MUSIC,
FROM THE INDUSTRY'S MOST INFLUENTIAL VOICE

available on billboard.com   

It
UP
V
...A
IS
WH
IS
C

CARRING
LATEST
ESS STOP
DY RICCI



How Spotify Is Focused on Playlisting More Emerging Acts During the Pandemic

BY TATIANA CIRISANO

As of writing, the top half of Spotify's Chill Vibes playlist includes "Sola," a pillowy, bilingual song about attachment by Nina Cobham. Keep listening and you'll come across the crooning, guitar-backed "moonlight" by dhruv and meditative, airy "peas" by boylife.

All three artists are relatively unknown, with only two or three total songs in each of their Spotify catalogs. But they have one thing in common: They have been consciously programmed onto Chill Vibes by Spotify editors hoping to give emerging acts a boost as the playlist sees a swell in listeners amid the coronavirus pandemic.

"Once quarantine hit and everyone was in their homes, we saw spikes across our chill, laid-back, meditative playlists," says Spotify editor **Lizzy Szabo**, who has overseen Chill Vibes for a little over a year. "Since I've been working on this playlist, it's the most traffic I've ever seen."

In the three months between Dec. 1 and March 1, Chill Vibes' follower count grew by 3.75%, according to Spotify. But in the two months between March 1 and May 1, the follower count grew by more than 7%, while monthly average users increased five-fold. "As a result, emerging artists on these playlists have seen their streams increase twofold," compared to pre-quarantine, a company spokesperson said over email. (Meanwhile, in Spotify's most recent earnings report, CEO **Daniel Ek** said that the pandemic has only had a [slight negative impact](#) on music streaming overall.)

What struck Szabo about the Chill Vibes growth was not just the uptick in followers,

but the increase in listeners engaging with the playlist through song likes and saves, since by definition on Chill Vibes, "a lot of listening tends to be more laid-back," she says. "To see engagement spike as well, it's amazing."

Szabo says that while Spotify has always focused on music discovery, the pandemic added a new sense of urgency to that mission — which is why she and other editors are now programming developing artists onto Chill Vibes alongside more established names like [Glass Animals](#) and [Imogen Heap](#).

"We all know that artists — a lot of their revenue streams have just been demolished this year," she says. "So I think feeling a hyper-responsibility to program more artists into this space, and seeing them perform well, is really cool."

The process is a bit more art than science. Szabo, who also works on Spotify's emerging artist-focused Fresh Finds playlist, often places artists that perform well on Fresh Finds onto Chill Vibes — provided that the song sounds, well, "chill" enough. She also considers recommendations from fellow Spotify editors and songs that come in through Spotify's music submission tool for artists.

For some small acts, she's "taking a bigger chance and putting them more toward the top of the list" on Chill Vibes, as was the case with Cobham, a Manchester singer-songwriter who was initially picked up by the Fresh Finds algorithm, and dhruv, the moniker of 20-year-old artist Dhruv Sharma. Cobham's "Sola," which was recently the lead song on Chill Vibes, has now garnered more than 1.2 million Spotify streams; while dhruv's "moonlight" has crossed 1.9 million. "Looking back in February, they had between 800 to 1,300 listeners a day," Szabo says. "And now, each of them has risen to around 27,000 to 33,000 listeners per day, steadily, which is amazing."

A shift in playlist strategy isn't the only way Spotify is lending a hand to the music community in light of the pandemic — although many artists have [argued](#) that the company could better help by paying artists more for their streams in the first place, a conversation that Ek is [paying attention](#)

[to](#). The streaming giant also launched its own COVID-19 Music Relief [fundraising site](#), through which it will match donations to organizations helping musicians in need dollar-for-dollar for up to a total Spotify contribution of \$10 million; and last month [introduced](#) a new tool that allows artists to collect money from fans on the platform, whether for a charity or for their own pockets.

Meanwhile, Szabo describes an overall initiative within Spotify's editorial department to promote emerging artists on any playlists that see growth, beyond Chill Vibes alone. "Every month, we're putting together a mix of established and emerging artists that we want to have at the forefront, that we see are doing something different or listeners are gravitating toward," she says.

Those efforts come as streams of music by independent artists and labels grew faster than their major counterparts in 2019, as MIdiA research firm co-founder **Mark Mulligan** recently [pointed out](#). While Spotify's strategy helps shine a light on many unsigned artists, it could also have the effect of helping the streaming service strengthen relationships with labels keen to promote their developing acts on the platform.

And the Chill Vibes plugs are leading to other playlist placements. Szabo says that Spotify's Latin team is now a fan of Cobham, and that she has been added to the May edition of Spotify's On Our Radar playlist. Meanwhile, boylife's "peas" — the side project of Ryan Yoo, who is part of the band mmonika — has since been added to the popular genre-less playlists Lorem and Pollen, and has raked in more than 950,000 Spotify streams.

"As editors, we're not A&Rs, but we are trying to find out what our listeners want to hear based on how they're spending their time," Szabo says. "If the behavior changes; if other moods or genres rise to the surface, we'll try and surface whichever emerging artists fit in those spaces, too." **B**

Guy Oseary Stepping Away From Day-to-Day Role at Maverick

BY COLIN STUTZ

Guy Oseary is stepping away from his day-to-day role at his management collective Maverick to consult for Live Nation CEO **Michael Rapino** and further concentrate on his tech and entertainment entrepreneurial interests.

The news comes with a three-year extension of Oseary's existing partnership with Live Nation, which purchased Maverick in 2013. He will still continue to manage Madonna and U2 under the Maverick banner.

Other managers using the Maverick umbrella will continue to operate under Live Nation's Artist Nation division.

"I'm ready for my new chapter and welcome the opportunity to have more time to focus on management of Madonna and U2 while furthering my passion for identifying and incubating revolutionary businesses," said Oseary in a statement.

Added Rapino: "Guy built an incredible team at Maverick and his work with U2 and Madonna is unmatched. Live Nation has always been about putting the artist first and no one knows that better than Guy. I look forward to continuing our work together on projects including U2, Madonna and beyond."

Oseary's resume outside Maverick includes a partnership with Ashton Kutcher leading the venture capital firm Sound Ventures, which has stakes in companies including Uber, Airbnb, Spotify, Pinterest, Square, Robinhood, Houzz and others. He is also an investor in Peloton and is a co-founder of much-buzzed text platform Community. 

How We Work Now: NMPA President/CEO David Israelite

BY CLAUDIA ROSENBAUM

In a series amid the coronavirus pandemic, Billboard is asking individuals from all sectors of the music business to share stories of how they work now, with much of the world quarantined at home and unable to take in-person meetings, attend conferences or even go into the office. Submissions for the series can be sent to HowWeWorkNow@Billboard.com. Read the full series [here](#).

This installment is with David Israelite, the president/CEO of music publishing trade association NMPA.

David Israelite: We've just been in a kind of holding pattern. We have a lot of pending issues [for which] we're waiting for decisions from government bodies or legal bodies. Right before the shutdown, on March 10, we had our oral arguments regarding the [appeal](#) of the copyright royalty board rates by Spotify and Amazon in the U.S. Court of Appeals for the D.C. Circuit.

Now we're just waiting for a decision. The court is still working remotely, but obviously it's impacting the timeline of when we're going to get a decision. We are hoping this summer we will know what the rate structure is for this five-year period of the copyright royalty board term, which is a big deal.

The other big matter we're waiting on is for the Department of Justice to make a decision about what to do [regarding the consent decrees](#) that govern ASCAP and BMI. The process was all complete. It's now in the department's hands, and again, they're all working remotely as well, but undoubtedly the timeline will be impacted by what's going on. Those are two giant issues that we are waiting on.

My team has been working from home for about the past eight weeks. As for structure,

we gather twice a week for a Zoom call to catch up. Because of that, I think most of the work that we do at NMPA is going forward uninterrupted.

The only area that is really impacting us is with regard to our public facing events. Our annual meeting, which is normally about 1,000 people in a ballroom in New York, is now going to be online on June 10. We've canceled our events with regard to our SONGS (Supporting Our Next Generation of Songwriters) Foundation Golf Tournament and our Board meetings will go virtual until the end of the year. We have other events that we normally would hold — our 4th Annual NMPA Gold & Platinum Gala in Nashville and events around the Country Music Association that will also be shelved for the remainder of the calendar year.

But the main work that we do, the legal work, the lobbying work and the business affairs work, that's been going pretty smoothly working from home.

The [annual] meeting this year is going to be geared much more towards substantive discussions and less toward entertainment. We usually have a lot of live music, but now we will have more informational and discussions about key topics. This year we will be honoring [Garth Brooks](#) as our [songwriter icon](#). He'll be doing a session from his home remotely.

The annual meeting is going to look quite a bit different than normal, but I'm just glad that we're able to still do it and hopefully provide a lot of information that'll be interesting with regard to how COVID-19 is impacting the economics of the industry. We will also be talking about how our new [partnership with Peloton](#) is working. I will be interviewing their head of music partnerships, as well as one of their top instructors, who's a favorite of mine.

What's funny is that I've always been into fitness quite a bit, but during our lawsuit against Peloton, I didn't feel comfortable doing Peloton. I've always been into spinning classes and I actually was doing Flywheel at home. But when we settled our dispute with Peloton and became partners, then I got a Peloton and it was just when the shutdown started. It was perfect timing. So for the last two months, I've transitioned to be a Peloton

▶ IN BRIEF

ton user and I'm loving it.

I also have two young daughters, ages six and three, with me at home. That's been a little bit of a challenge to try to keep them entertained without school, kindergarten and Montessori daycare. We moved my mother-in-law, who was in a nursing home, into our home. She's nearing 80 years old and there were just some concerns about her being in a nursing home, so we decided to move her in.

I try to keep a routine. I've got a home office. I try to work out every day and spend some time with my family and try to get outside. We're in Chevy Chase, Maryland. We belong to the Columbia Country Club, which just opened up its golf course last Friday, where you can walk and carry your own bag. That's been a blessing.

Despite the fact that we were working from home, we worked with other music organizations and lobbied collectively for [provision in the CARES Act](#) that would allow independent contractors like songwriters and musicians to [be eligible for] the government benefits. It wasn't walking the halls of Congress, it was emails and phone calls. Normally, most members of Congress have a hundred different things that they're dealing with and you're trying to get their attention on your issue, whereas with this, everybody was focused on the CARES Act. There were a lot of champions in Congress that went to bat for the music industry.

We also had an office move in the middle of all this, so our employees had to go into our old office individually and pack up. That was planned well in advance before the shutdown. We're going to start the process of setting up the new office, having each employee go to the office one at a time to set up their work space. We're looking at maybe having some in-office experiences starting in July.

I guess what has been most interesting during this time is that, because we are all working from home, no one's keeping office hours. At NMPA, we like to be available to our membership 24/7 to discuss an issue. I think there's more of that going on as people don't have as regular schedules. Dogs are running around in the background. I have two young children and they can be a little

noisy in the mornings or evenings, but that's fine. That's all, you know, part of the new normal. ▣

Apple Music to Launch First Radio Show In Africa

BY ASSOCIATED PRESS

Apple Music is launching its first radio show in Africa. The streaming platform announced Thursday (May 28) that "Africa Now Radio with Cuppy" will debut Sunday (May 31) and will feature a mix of contemporary and traditional popular African sounds, including genres like Afrobeat, rap, house, kuduro and more.

Cuppy, the Nigerian-born DJ and music producer, will host the weekly one-hour show, which will be available at 9 a.m. EDT.

"The show represents a journey from West to East and North to South, but importantly a narrative of Africa then to Africa now," Cuppy in a statement.

African music and artists have found success outside of the continent and onto the pop charts in both the U.S. and U.K. in recent years. Acts like Drake and Beyoncé have borrowed the sound for their own songs, while performers like South African DJ Black Coffee as well as Davido, Burna Boy, Tiwa Savage, Wizkid and Mr Eazi — all with roots in Nigeria — continue to gain attention and have become household names.

Apple Music's announcement comes the same week Universal Music Group said it was launching Def Jam Africa, a new division of the label focused on representing hip-hop, Afrobeat and trap talent in Africa. The label said it will be based in Johannesburg and Lagos but plans to sign talent from all over the continent. ▣

In Canada, Artists Are Earning Performance Royalties for Livestreams

BY KAREN BLISS

TORONTO — With Canadian artists off the road and performing virtual concerts on Facebook and Instagram, the performance rights organization SOCAN has created a new program, called Encore!, to help deliver royalties to performers during the COVID-19 pandemic. The program is retroactive from March 15 of this year until March 7, 2021.

Each online concert on Facebook/Instagram is eligible for a total payment of CAD \$150 (USD \$109), with the royalties split amongst all the rights holders of the music performed. Criteria-wise, the set must be at least 30 minutes in length or consist of 10 songs and have been viewed by at least 100 people (proven by a screenshot). Claims must be made within 90 days.

"Live performances on social media properties normally do not generate more than a few dollars in royalties for songwriters, composers and music publishers," it states in the press release. "Typically, royalties from music used on these platforms come from streamed and downloaded recorded music."

SOCAN has allotted \$200,000 (USD \$145,000) for each quarter.

"We're not aware of other music rights organizations conducting a similar initiative," interim CEO Jennifer Brown told Billboard in an email. "The SOCAN Encore! program is a special distribution from our Facebook license."

What About Other PROs?

Billboard reached out to other performing rights organizations outside of Canada to see if similar initiatives are available or in the works to help their members during this financially difficult time when live venues

▶ IN BRIEF

are closed and tours canceled, likely into 2021.

ASCAP members can submit setlists from their live-streamed performances on ASCAP-licensed platforms through their existing ASCAP OnStage program, which pays members royalties for shows at licensed physical venues and has been expanded to virtual ones due to the pandemic. All member writers and publishers listed on title registrations receive a royalty.

BMI does not have a such a program for self-reporting live-streamed performances “at this time,” Jodie Thomas, executive director, corporate communications & media relations, told *Billboard* in an emailed statement, adding “Given the circumstances, however, we’re gathering information on what’s trending in this space and researching the best options for BMI and our songwriters.”

PRS For Music also doesn’t accept submissions from its members for performances on any of the social media sites.

SACEM, in France, is about to announce a new live-stream remuneration, but did not have the information by publication time.

SESAC said it has been “offering its affiliates the opportunity to submit their online live-streamed sets as live performances (for compensation) for quite some time,” said Sam Kling, the PROs svp of creative operations. “We view these as we would any live performance in a physical venue. If a SESAC song is performed live in front of an audience, our songwriters deserve to be compensated for it.”

For SOCAN, the submission form has not changed. The “venue” must simply be marked as Facebook or Instagram. “SOCAN is in the process of adding more online platforms to the Encore! Program,” the release states, and “is encouraging its members to submit set lists for all online concerts.”

Absolute Merch Teams With Artists to Raise Money for Charity

BY DAVE BROOKS

It was supposed to be a big year for **Billy Candler** with Absolute Merch, who had a number of high profile clients preparing to embark on major tours.

“We were expecting this to be the biggest year we’ve ever had,” explained Candler. “We had some life changing tours for some of our artists on the book that would have equated to great business for us and anchored our live strategy.”

That included **Blackbear** who was on tour with **Halsey**, Ice Nine Kills who was playing arenas with **Five Finger Death Punch** and “a couple artists that had unannounced tours for this summer in amphitheaters,” Candler said.

All that changed in March when the market crash caused by COVID-19 crisis derailed those plans and left the merch company and printer with a lot of gear that would not go out on the road. Candler redirected the merch online and began working with bands to donate a portion of the proceeds to support band crews that were on the road and help bands pay off any existing tour expenses.

“Consumers really rallied around these bands and wanted to help out,” Candler said. Seeing the success of the initial sales, Candler said the company shifted its focus to charities like MusiCares. So far, the effort has helped raise \$115,000 for charity; not bad for a company that launched in 2012 servicing festivals like the Warped Tour. Printing shirts from a small office in Orange County, Absolute slowly grew into one of the largest music merch companies in the U.S.

“Last year we worked the campaigns for five No. 1 records, and ran tours from arena-sized runs down to small clubs and just

about everything in between,” Candler tells *Billboard*. “When COVID-19 hit, everyone freaked out, but luckily we had positioned ourselves over the last year to focus on e-commerce.”

While other companies enacted layoffs, “we kept our staff,” he said. “Our bands all were on board to push their merch and wanted to raise money for charities,” including Feeding America, Doctors Without Borders and private GoFundMe’s for bands and touring crews.

Participating artists include **Madeon**, **Silverstein**, **Quadece**, **Motionless in White**, Witt Lowry, **Chase Atlantic**, **The Used**, **Half Alive**, Megan Batton, **The Story So Far** and **Beartooth**.

As part of the program, both Absolute and participating bands donated 50% of their share proceeds to charity.

“Some of these bands are struggling right now and for them to make five-figure donations to people they don’t even know is pretty incredible,” Candler said. “With no touring happening, realistically for the foreseeable future, merchandise is really kind of one of the only ways that fans can make a direct connection with the band and its great to see fans continuing to show support.”

How We Work Now: Midem Director Alexandre Deniot

BY ALEXEI BARRIONUEVO

In a new series amid the coronavirus pandemic, *Billboard* is asking individuals from all sectors of the music business to share stories of how they work now, with much of the world quarantined at home and unable to take in-person meetings, attend conferences or even go into the office. Submissions for the series can be sent to HowWeWorkNow@Billboard.com. Read the full series [here](#).

This installment is with Midem director Alexandre Deniot, who was forced to make some

▶ IN BRIEF

big decisions about this year's music business conference as the pandemic shut down France less than eight weeks before the annual event. Here, he speaks about how he balanced home and work while [shifting the focus of the conference](#), which kicks off next week and runs June 2-5, to the first digital version of Midem in its 54-year history.

Alexandre Deniot: The weekend just before the lockdown was announced in March, I started to be sick with symptoms similar to the COVID ones. Without any tests available at the time, my doctor asked me to stay 14 days by myself without my family. It was a pretty tough start, to be honest.

But I am an optimist and always see the glass half full. And there are a lot of positive aspects in being locked down at home. The first is being able to spend more time with my kids, which is very important. And I am also lucky enough to have a house with a garden, surrounded by nature, not far from Paris. The fact that I was stuck at home without being able to travel, to run from one meeting to another, allowed me also to refocus on the important things and gain in efficiency.

Of course, I realize that for many people it's a lot more complicated and difficult when you can't go outside except for one hour per day to do some sports or to go buy some groceries. But now the situation is a bit better. The shops are reopening. We are able to go out with a limit of 100 kilometers from your home. Now you can take your car and go outside without having to have any official papers. A few weeks ago, you had to carry with you some official papers and had to explain why you need to be in your car and go outside your house.

I have two boys, 6 and 10. So it's pretty intense. They had to do school at home. They do some stuff online. But you need to be on them to make sure they do their homework. You have to be present with them, otherwise it's a mess.

[In a normal year], one week away from the physical Midem, everything would be set up — the speakers, the program, all our partners involved. Everything would be ready. The most intense time would have been during the event. But now it is the other way around. We have a lot of things

to do, and during the event it is going to be lighter.

We decided that this edition [of Midem] will be accessible to all. It will be free. [*The walk-up entry to Midem usually costs 950 euros.*] This is our contribution to the industry at this difficult time. It is the first time in our history that we are going to do a digital edition, after 54 years of Midem, and the first time we decided to give the access to all.

It was not an easy decision. But it was also important for us knowing that there are a lot of people [enduring] a very difficult time. It is important for us to show our solidarity with the music community. The digital edition seems by far the best option, rather than having everyone wait, especially during a period when we all need to collaborate with each other.

We had been planning to launch a digital platform for some time. The need to move Midem online for 2020 gave us the push we needed to speed up the process. We are really focused on keeping the DNA of Midem intact while adapting to a digital environment. The impact of COVID-19 on the music industry will of course be present throughout the conversations.

Thanks to the platform and technology we are using now, people will be able to connect and [network]. And there will be Meet the Speakers, when we can have some interaction with the speakers with Q&As after the keynotes and panels. [*The speakers will be live for the Q&As; the panels and keynotes will be pre-recorded.*]

When we started working from home, I realized how fast we adapted to this new situation. We organized ourselves and modified our way to work as a team. Basically, we moved from being an event organizer to a TV producer. And we will deliver a four-day program with more than 20 hours of content at the highest level, with everything managed from home.

I have an office in Paris, London and New York. In my core team I have around 20 people. Plus, we have some representatives around the world, about 15 people. So around 35 people in the core team. For the digital [edition we employed] around 50 people, while for Midem Cannes it is more than 100 people.

There are some similar aspects from the physical Midem. We still need to have the speakers, we still need the content we want to deliver and the topics. As we have a lot of pre-recorded content, we have to record the content, then we have post-production and then we have to release it. It's a new process. That's why we work harder now than what we usually do at Midem Cannes.

And every day we will record content. So that's why it is similar to a TV program. Every day you have a specific program with content and every day we release new content.

Thanks to the fact that we did a lot of work before for the Midem Cannes we re-adapted part of the content to the digital editions. But at the same time, we created new content specifically for the digital edition.

[After the pandemic I look forward to] being able to travel and be on holidays. And see the ocean. To spend some time away from my house, even though I really love my house. I am a kite surfer so if I can go somewhere to do some kite surfing, I will be super happy. 🇧

Greek Theatre Season Canceled for First Time in 90 Years

BY SHARAREH DRURY

The Greek Theatre is canceling its 2020 season, prompted by the COVID-19 pandemic, it was announced Tuesday.

The decision marks the first time in 90 years that the iconic Los Angeles music amphitheater located in Griffith Park has canceled its entire season, and comes two weeks after the Hollywood Bowl canceled its 2020 summer season.

According to a statement shared on the theater's website, the move was made "in conformance with State, County and City guidelines regarding COVID-19 and the

▶ IN BRIEF

improbability for mass gatherings, like concerts and large crowd events.”

“We will be taking time to refresh and reset, working with all our valued partners to reschedule any previously planned events. Please continue to monitor our website for event status updates,” the statement continued.

Anthony-Paul Diaz, City of Los Angeles, Recreation and Parks Executive Officer, also shared in a statement that “although we had hoped to celebrate our 90th Anniversary Season of providing live entertainment for the citizens of Los Angeles we feel it is the right, responsible and safe thing for fans, artists, staff and our Griffith Park community to put a pause on live, large crowd events until 2021.”

The news comes as Los Angeles County recently reopened churches, stores, pools and drive-in theaters. The county’s coronavirus case count stands at over 47,000 cases and over 2,000 deaths. **B**

Quarantunes Passes the \$3M Milestone in Just Ten Weeks

BY DAVE BROOKS

When WME agent **Richard Weitz** and his daughter **Demi Weitz** first launched the Quarantunes series from their kitchen countertop, they were hoping to raise \$10,000 for a local health clinic.

The invite-only series broadcast on web platform Zoom hit that goal in its first episode, and earlier this week announced a new milestone, raising more than \$3 million for charity, thanks to their biggest show to date on Saturday (May 23) with performances from **Beck**, **Bryan Adams**, **Elvis Costello**, **Santana** and many more artists in a marathon four-hour broadcast. **The Killers** debuted two pre-recorded songs including a cover of **Tom Petty**’s “Waiting is

the Hardest Part,” **Billie Eilish** made a guest appearance and **Clive Davis** offered color commentary while Los Angeles mayor **Eric Garcetti** offered a bilingual introduction for the LA Phil’s musical director and conductor **Gustavo Dudamel**.

And while most episodes of the series have been taped from the Weitzs’ kitchen, the father-daughter duo surprised the audience when they unveiled that they were broadcasting from the Hollywood Bowl, which is going to miss its first season in 98 years due to coronavirus. Weitz worked with the Bowl’s senior director of presentations **Johanna Rees** to arrange for the visit, opening with an appearance by composer and pianist **John Williams** and a four-trumpet live performance of the theme of *Raiders of the Lost Ark*. Next up was an acoustic performance from songwriter and performer **Kenny Loggins**. In between songs, actor **Kevin Bacon** jumped on the Zoom to riff with Loggins about the title track to the 1984 hit film *Footloose*.

“The movie wouldn’t have been the same without that song,” Bacon told Loggins, before he and two other musicians ripped into a lively, acoustic rendition of the nine-time platinum track. By the time **Gloria Gaynor** had finished performing “I Will Survive,” the Weitzs announced they had raised more than \$3 million for charities since launching on Demi’s 17th birthday in late March, thanks to the contribution of the 1,000 people who tune in each week via Zoom.

Quarantunes has also garnered a ton of press, but the headlines describing the event as “exclusive” and “insider Hollywood” miss the goofiness of much of the series (which went four hours for their super show on Saturday). Richard and Demi are fans first and are genuinely excited for each artist and performance, which takes a lot of coordination with so many artists performing. Anyone who has used Zoom in large groups knows that things tend to occasionally go wrong and it was no different with Quarantunes, with occasional sound glitch or unmuted side conversation. The small gaffes are endearing — including when someone accidentally hit the annotate button and scribbled on the screen during one of the sets — and give the series a sense of credibility.

Quarantunes is executive produced by Weitz’s assistant **Coco Weaver**, who navigates through the 1,000 viewers who tune in each week to locate celebrities like **Amy Adams** and **Debbie Gibson**, who frequently tunes in to watch the series and often makes a cameo, LA County supervisor **Sheila Kuehl** and musical legend **Herbie Hancock** who sat for an in-depth interview before **Rob Thomas**, **Seal** and **Andy Grammer** closed out the Saturday series.

He’s been asked to open up the series to a wider audience on YouTube, but Weitz says obtaining the rights to every song would be a logistical nightmare and said the small audience creates an informal relaxed atmosphere. How is he going to top Saturday’s performance?

“I never look at it as topping I just look at it as figuring out the great charities and the diversity of music,” he told *Billboard*, adding that he’s always working to book artists for the series, pursuing artists like an agent chases a client he wants to sign.

What about rock legend Bon Jovi?

“He’s doing a few,” Weitz wrote via text. “I want him.” **B**

Ken Pedersen, Veteran Capitol and Virgin Records Executive, Dies at 63

BY CHRIS EGGERTSEN

Veteran label executive **Ken Pedersen** died of sepsis brought on by non-COVID-related pneumonia on March 18, his family has revealed. He was 63.

Pedersen is best known for serving as CFO of Capitol Records and executive vp at Virgin Records, where he was one of the principal architects of the *Now That’s What I Call Music!* compilation series in the U.S.

▶ IN BRIEF

During his time at Virgin, he also brokered a blockbuster \$80 million, four-album contract renewal with [Janet Jackson](#).

In a statement given to *Malibu Surfside News*, **Peter Knee**, who worked with Pedersen at EMI Music London, called Pedersen “one of the commercially smartest people I have ever met, because unlike most accountants, he had a wonderful intuition in understanding what would work for the other party in order to secure agreement.”

In the same story, Pedersen’s EMI co-worker **Adrian Cheesley** also remembered the late executive.

“Ken was a charming, intelligent and lovely guy with a gung-ho attitude - we called him affectionately ‘the Dude’ - and, as well as being my boss, we became firm friends, often travelling together to EMI companies around the world until he got asked to step in as acting CFO at Capitol in L.A., a very senior role for his age at the time. Ken was a great friend to have and we will badly miss his good humor, warmth and upbeat personality.”

Born in Santa Monica and raised in Ontario, California, Pedersen began his career as an accountant at Ernst & Whitney before moving to Capitol Records, where he was hired as director of internal audit in 1987. He served in the same role at EMI London beginning in 1989 before returning to Capitol as interim CFO. In 1991, he returned to EMI London to serve as CFO and was part of the company’s acquisition team when it acquired Virgin Records in 1992. He later moved into an executive vp position at Virgin, a role he served in for nearly 10 years.

It was at Virgin where Pedersen began his foray into world and new age music, overseeing and facilitating the acquisitions of Virgin sub-labels including [David Byrne](#)’s Luaka Bop, [Peter Gabriel](#)’s Real World Records and Narada Productions. He also served as a key architect behind the successful CD compilation series *Pure Moods*, a kind of *Now That’s What I Call Music!* for world, new age, smooth jazz and ambient artists. Additionally, he launched Virgin’s Americana/roots rock sub-label Back Porch Records, which signed artists including [Cracker](#) and Over the Rhine.

Pedersen continued in the world music

vein after departing Virgin in 2002. That same year, he founded New River Company, a label consortium and joint venture between Virgin and Narada that signed acts including the all-woman Chinese music group 12 Girls Band. He later held roles at insurance company CRC Group and nano-technology company Xurex.

Pedersen is survived by his wife, Maggie Pedersen; sons Owen Pedersen and Nick Rapp; mother Jan Pedersen and sister Kathy Pedersen Nadler. His father Kenneth G. Pedersen and brother Daniel S. Pedersen preceded him in death.

Additional reporting by Barbara Burke. **B**

The Deals: Travis Barker’s DTA Records Signs TikTok Star Jxdn, CEEK Pacts With UMe for VR Concerts

BY CHRIS EGGERTSEN

Travis Barker’s **DTA Records** has signed singer-songwriter jxdn, the label announced last week. Jxdn is DTA’s first signing.

Jxdn’s inaugural release on the label is the single “Angels & Demons,” which was co-produced by Barker and features the [Blink-182](#) member on drums. It was released by DTA last Tuesday (May 19). In February, jxdn — the performance alias of TikTok star Jaden Hossler — self-released his debut single “Comatose,” which has garnered over 20 million streams across platforms.

CEEK Virtual Reality will release premium, virtual concerts by Universal Music Group artists on its content streaming platform in a new collaboration with UMG’s U.S. catalog and special markets entity **UMe**.

Under the deal, CEEK users will be offered behind-the-scenes content and exclu-

sive interviews from UMG artists including [Bon Jovi](#) and [Demi Lovato](#), both of whom launched content on the platform earlier this year. CEEK also recently captured a sit-down conversation between Island Records founder **Chris Blackwell** and president **Darcus Beese**, as well as a “mini concert” by Island artist [Jessie Reyez](#), during the UMG imprint’s 60th anniversary celebration.

All 360VR experiences created under the deal are available for download on iOS, Android, Facebook Oculus, HTC and other platforms and can also be viewed through CEEK’s mobile virtual reality headset.

Full-service production company **Jesse Collins Entertainment** has signed a multi-year overall deal with **ViacomCBS Cable Networks**.

Under the agreement, Jesse Collins Entertainment will provide production services for BET, CMT, Comedy Central, MTV, Paramount Network, TV Land and VH1.

The company’s founder and CEO **Jesse Collins** previously served as an executive producer of the highly-rated BET original film *The New Edition Story* and its follow up *The Bobby Brown Story*. He also executive produced the five-season BET TV series *Real Husbands of Hollywood* starring Kevin Hart and is behind the current BET original series *American Soul*, which centers on the iconic TV music series *Soul Train*.

In the unscripted realm, the company has produced the BET Awards, BET Honors, UNCF’s An Evening of Stars, ABFF Honors, Soul Train Awards, Love & Happiness: An Obama Farewell, Black Girls Rock!, Sunday Best and the BET Hip Hop Awards. Collins is also a producer of the Grammy Awards, executive producer of the VH1 series *Dear Mama* and *Hip Hop Squares*, CMT’s *Nashville Squares*, HBO’s *Amanda Seales I Be Knowin’* and Netflix’s *Def Comedy Jam 25*, *Leslie Jones: Time Machine* and *Rhythm & Flow*, the music competition series that was recently renewed for a second season.

Atlantic Records imprint **Art@War** has signed Compton-bred rapper **Prince Taae** to an exclusive label deal via TML (The Music Life). His first release under the

▶ IN BRIEF

label is the single “Free Crack” feat. [YBN Almighty Jay](#) and MyCrazyRO, which is currently available on all streaming services. **B**

Caroline Signs Rising Reggaeton Artist Omy De Oro

BY GRISELDA FLORES

Caroline has added Denis Omar Aponte, known as Omy de Oro, to its roster after signing a distribution deal with the rising Puerto Rican trap and reggaeton artist.

Caroline, which is the independent distribution and label services arm of Capitol Music Group, will help develop the 25-year-old singer, who recently collaborated with global superstar Bad Bunny on the track “Subimos de Rango.”

Omy de Oro joins other Caroline signees including urbano artist Brytiago, rapper Lil Baby, K-pop boy band NCT 127 and hip-hop artist Trippie Redd.

Omy de Oro launched his music career on the Freestyle Mania platform, where he uploaded freestyle videos to showcase his talent.

It wasn’t until 2019 that he got his big break, collaborating with reggaetonero Alex Rose on “No Te Asustes.” In 2020, he performed “Subimos de Rango” alongside Bad Bunny and Shooter Ledo at Calibash in Los Angeles. **B**

Baby Talk: How Maturation Is Changing the Story In Modern Country Music

BY TOM ROLAND

When Brett Young inserted the heartbeat from his wife’s first sonogram into the intro of his new single, he created an appropriate sonic atmosphere for “Lady,” a song that celebrates both his daughter, Presley, and her mother, Taylor.

But the move also inadvertently emphasized the sound of a new baby boom in country music. Joining Young on the Country Airplay chart are two titles in which an unplanned pregnancy plays a vital role: Jake Owen’s “Made for You” and HARDY’s “One Beer,” featuring Devin Dawson and Lauren Alaina. Additionally, Lady Antebellum’s recent release, “What I’m Leaving For,” captured the cycle of doubt and reassurance in a working mother who is carrying another child. Plus, Black River plans to introduce 19-year-old MaRynn Taylor with the June 5 release of “Dads and Daughters,” a song that begins with a hospital delivery, to digital service providers. (Watch the video for the song [here](#).)

Kid stuff is a timely topic. In the face of a pandemic that has killed over 97,000 Americans in a scant three months (according to the Centers for Disease Control and Prevention), many listeners are reexamining their lives and reprioritizing their families. But the songs at the heart of the baby boom were all recorded before the average American had ever heard the term “COVID-19.” The trend instead reflects a generation of 20- and 30-something country artists who are building families in a manner that’s typical for their demographic.

“I’ve noticed the shift from when I first got to town,” says Young. “Almost all the solo male acts were single guys running around

Midtown and Demonbreun [Street]. A handful of them started getting married, and then next thing you know, everybody’s getting married. Then a handful of them started having kids, and next thing you know, everybody’s having kids.”

That cycle is nothing new — it’s a key part of how humanity replenishes itself and expands. But country has similarly been birthing such songs since its inception. Jimmie Rodgers’ first historic recording session included the lullaby “Sleep, Baby, Sleep.” The genre has since yielded newborn titles like The Harden Trio’s bouncy “Tippy Toeing,” Anne Murray’s anticipatory “Danny’s Song,” George Strait’s insightful “I Saw God Today” and Loretta Lynn’s humorous “One’s on the Way” (“Gee, I hope it ain’t twins again”).

But as much as society is trained to revere newborns, merely announcing the arrival of the stork may not be interesting enough to sustain a writing session.

“I don’t think I would be crazy about a song where a regular couple had a regular baby and then that was the song without some sort of drama going on to keep me attached to that situation,” says HARDY.

Sure enough, a significant amount of such songs have focused on difficult — sometimes tragic — circumstances: infant deaths in Ernest Tubbs’ “Our Baby’s Book” and David Houston & Tammy Wynette’s “My Elusive Dreams,” loss of custody in George Jones’ “The Grant Tour” or a delivery-room complication in Tim McGraw’s “Don’t Take the Girl.”

Meanwhile, premarital pregnancies and/or shotgun weddings have fed the stories of Eric Church’s “Two Pink Lines,” Don Williams’ “Rake and Ramblin’ Man,” The Oak Ridge Boys’ “Leaving Louisiana in the Broad Daylight,” HARDY’s “One Beer” and Owen’s “Made for You.” Those scenarios might have generated some audience pushback in earlier decades, though modern listeners are less likely to judge the fictional characters in the story.

“Whether you’re in the ‘50s or whether it’s 2020, when someone realizes that you’re bringing another human being into this world, it’s getting real,” notes Owen.

It’s possible that McGraw’s 2002 recording of “Red Ragtop” marked a turning point

▶ IN BRIEF

in fan response. An oblique line — “We decided not to have the child” — hinted at an abortion. The song stopped at No. 5 on Hot Country Songs, short of McGraw’s usual No. 1 peaks at the time, though it clearly didn’t harm his career and may have made it easier for other songs about imperfect birth circumstances.

“Everybody was kind of taken aback by that lyric, but I think when you look into a crowd, you’ve got people that have lived that line,” says “Made for You” songwriter Neil Medley. “It’s a more liberal world out there.”

For his part, McGraw often has focused on noncontroversial topics and traditional family values in his songs, reflecting on a daughter’s birth in “My Little Girl” and appreciating a parent in current single “I Called Mama.” The songs affect him in a different way now as a 53-year-old parent than “Don’t Take the Girl” did in 1994.

“It’s a lot more personal when you record a song like that than it used to be when I was young,” says McGraw. “You found a way to make it personal because you’re an artist, and that’s what you do: You lead with your heart. But when life steps in and really, really gets into the cracks of your life and causes the cracks in your face, that’s where the beauty comes from.”

The increased discussion about babies creates an artistic sweep that mirrors life. In 2013, the bro-country movement focused on one-night stands at drunken field parties. In more recent years, boyfriend country found male artists singing appreciative love songs about their girlfriends. Love, of course, leads to marriage, then comes a little baby in a carriage, reuniting the genre with some of its inherent core content.

“Our format is family, church, country,” says Black River vp A&R Doug Johnson.

That family part is central to Taylor’s “Dads and Daughters.” The heart-tugging song kicks off with the girl’s birth while exploring a key relationship between generations in a nuclear family.

“You know what this does to me?” says Johnson of the song. “It makes me want to call my little girl, who’s now 28. And it makes me miss my mother. I call them book-ends when a song can go both directions for you and hit you hard and make you cry and

smile at the same time.”

Thus, the wave of baby songs represents a return of more adult viewpoints to country’s mainstream.

“We’re not concentrating on Friday and Saturday night,” says Medley. “We’re concentrating on all aspects of life — the good, the bad, the work week — not just going out with your friends or trying to get a girl to come over. With that, I think people are recognizing their audience is not just 20-year-old people.”

“There was a time that I would have said, ‘I wonder if people ever want a story song again,’” agrees Johnson. “And it’s amazing in the last year that young artists are saying, ‘I want a story song.’ In a ‘90s kind of way, younger artists are wanting to do a little more depth in their lyrics.”

This article first appeared in the weekly Billboard Country Update newsletter. Click [here](#) to subscribe for free. 

‘Savage’ Expands Radio Reach, Hits No. 1 on Rhythmic Chart

BY TREVOR ANDERSON

Megan Thee Stallion scores her second No. 1 on *Billboard*’s [Rhythmic Songs](#) airplay chart as “Savage,” featuring [Beyoncé](#), steps to the summit on the list dated May 30. The single ascends from the runner-up spot thanks to a 7% jump in plays in the week ending May 25, according to Nielsen Music/MRC Data.

“Savage” dethrones [Drake](#)’s “Toosie Slide” after the latter’s three-week run.

Before “Savage,” Megan Thee Stallion led the Rhythmic Songs list for one week with “Hot Girl Summer,” her collaboration with [Nicki Minaj](#) and [Ty Dolla \\$ign](#) last October.

The coronation also brings favorable news for the track’s producer, Anthony “J. White Did It” White, who takes his first Rhythmic Songs leader as the sole producer.

He previously visited the summit twice as a co-producer on two [Cardi B](#) tracks: “Bodak Yellow (Money Moves)” for four weeks in 2017 and the following year’s “I Like It,” a team-up with [Bad Bunny](#) and [J Balvin](#) that also won four terms on top.

Beyoncé, meanwhile, adds a 10th Rhythmic No. 1 to her files and her first since she and husband [Jay-Z](#) featured on [DJ Khaled](#)’s “Shining” in 2017. Here’s a full recap as the superstar adds to her count:

Song, Additional Artists (if any), Weeks at No. 1, Date Reached No. 1

“03 Bonnie & Clyde,” (*Jay-Z featuring Beyoncé Knowles*), three, Jan. 4, 2003

“Crazy in Love,” featuring Jay-Z, one, Aug. 9, 2003

“Baby Boy,” featuring Sean Paul, seven, Sept. 27, 2003

“Naughty Girl,” one, May 22, 2004

“Check on It,” featuring Slim Thug, one, March 4, 2006

“Irreplaceable,” seven, Dec. 30, 2006

“Sweet Dreams,” one, Nov. 28, 2009

“Drunk in Love,” featuring Jay-Z, three, March 1, 2014

“Shining” (*DJ Khaled featuring Beyoncé & Jay-Z*), one, March 13, 2017

“Savage” (*Megan Thee Stallion featuring Beyoncé*), one to date, May 30, 2020

Plus, a 10th Rhythmic chart-topper makes Beyoncé the eighth act to break the double-digit barrier since the airplay ranking began in 1992. Notably, she’s only the second woman to do so, following [Rihanna](#). Here’s an updated look at the leaderboard for the most No. 1s:

- 28, Drake
- 17, Rihanna
- 13, Usher
- 11, Bruno Mars
- 11, Chris Brown
- 11, Lil Wayne
- 10, Beyoncé
- 10, The Weeknd
- 9, Jay-Z
- 9, Nicki Minaj

With the Rhythmic sector secured, “Savage” extends its success story at radio. The single retains its No. 1 standing on the [R&B/Hip-Hop Airplay](#) and [Rap Airplay](#) charts for a second week each and busts into the top 10 on the all-genre [Radio Songs](#) ranking

▶ IN BRIEF

with an 11-8 climb.

Pop radio, too, becomes welcome territory as “Savage” lifts 27-24 in its fifth week on the [Pop Songs](#) airplay chart. There, it picks up 27% in plays in the week ending May 25.

Radio gains across the board, along with a boost in sales, help the song win the race for No. 1 on the [Billboard Hot 100](#) and [Hot R&B/Hip-Hop Songs](#) charts for the first time. “Savage” also rebounds for a second nonconsecutive stint atop [Hot Rap Songs](#) after ceding the summit to [6ix9ine](#)’s “Gooba” last week. 📦

Ky-Mani Marley, ‘Game of Thrones’ Actor Sign to Alacran Records

BY DAN RYS

Ky-Mani Marley and Jacob Anderson, who records under the name [Raleigh Ritchie](#) and is most well-known for playing the character named Grey Worm on HBO’s *Game of Thrones*, have both signed to Alacran Records. They join Spanish DJ/producer [Dani Calvo](#) and British pop band [Miya Miya](#), which is readying a new EP called *Cold Blood*, as new signees to the recently-founded label, which is jointly based in Miami and Montego Bay, Jamaica.

Alacran Records is a subsidiary of the Alacran Group, co-founded by [Alessandra Lo Savio](#), which also includes a video production company, runs live events and recording studios, and encompasses the Alacran Foundation, which has a longstanding partnership with the Bob Marley Foundation, among other initiatives. The label, which also is home to British rapper/singer [Tiggs Da Author](#), Latin artist [Willie Gomez](#) and Bahamian singer [Keeya](#), offers its artists distribution, licensing and global marketing.

“We launched Alacran Records to help create an inspiring and supportive environment for rising stars to showcase their incredible talents,” Lo Savio said in a state-

ment. “We are so pleased to have secured our first set of recording artists and our mission is to continue building a world-renowned international record label with a roster of supreme talent.”

Marley, the son of international reggae icon [Bob Marley](#), is scheduled to put out a new collection of music either later this year or next, and said in a statement, “It’s a very creative and fruitful time for my career and I’m excited to be joining Alacran Records, an ambitious and cutting edge label with real passion for the music and dedication to their artists.”

As for Anderson, who portrayed Grey Worm for six seasons on the acclaimed HBO megaseries *Game of Thrones*, he’s set to put out his first album since a 2016 debut, *You’re A Man Now, Boy*, which was released by Columbia Records. His new album, *Andy*, is slated to be released in June via Alacran.

“I write songs for myself, to get things off my chest and process my emotions but then I release them and I don’t own them anymore; they belong to other people,” he said in a statement. “I hope there is someone who listens to it and hears themselves in [the album]. I hope that makes them feel less lonely.” 📦

Tame Impala Tallies First Airplay Chart No. 1 With ‘Lost in Yesterday’

BY KEVIN RUTHERFORD

Tame Impala scores its first No. 1 on a *Billboard* airplay chart with “Lost in Yesterday,” which rises 3-1 on the [Adult Alternative Songs](#) list dated May 30.

Over Tame Impala’s airplay chart history, the band previously peaked at a No. 8 best on Alternative Songs with “Elephant” in October 2013.

“Lost in Yesterday” previously became

Tame Impala’s first top 10 on Adult Alternative Songs, surpassing the No. 11 high of “Patience” (June 2019), and is the group’s first top 10 on any airplay chart since “Elephant.”

Tame Impala becomes the second act in a row and third overall in 2020 to nab its first Adult Alternative Songs No. 1. Fellow veteran rockers [The Strokes](#) preceded them with four-week leader “Bad Decisions,” after [Black Pumas](#) ruled for a week in February with “Colors.” (Additionally, [Nathaniel Rateliff](#) scored his first solo No. 1, “And It’s Still Alright,” following three leaders with his band [Nathaniel Rateliff & the Night Sweats](#).)

Concurrently, “Lost in Yesterday” holds at No. 7 on [Alternative Songs](#) after reaching a No. 6 high. On the all-rock-format [Rock Airplay](#) chart, the track rises 5-4 (4.8 million audience impressions), a new high for the act; “Elephant” peaked at No. 12.

“Lost in Yesterday” is from *The Slow Rush*, Tame Impala’s fourth studio album, which debuted at No. 1 on the Top Rock Albums and Alternative Albums charts dated Feb. 29. Previous *Slow Rush* single “It Might Be Time” hit No. 39 on Adult Alternative Songs in December. 📦

ASCAP to Hold Virtual Editions of Its Pop, Screen, Latin and Rhythm & Soul Awards This Summer

BY CHRIS EGGERTSEN

ASCAP will hold four virtual celebrations for its ASCAP Pop, Screen, Latin and Rhythm & Soul Music Award winners, the organization announced Thursday (May 28).

Honoring the songwriters and publishers behind ASCAP’s most performed songs of the past year, the three-day celebrations will kick off with the ASCAP Pop Music Awards

▶ IN BRIEF

from June 17-19, to be followed by the Screen Music Awards (June 23-25), Latin Music Awards (July 7-9) and Rhythm & Soul Music Awards (July 15-17). During each, ASCAP's social media channels will host three days of dedicated content, including livestreamed performances, special celebrity appearances, winner spotlights and interviews.

"Our members are the heart and soul of ASCAP and every year we look forward to the chance to reunite in person and celebrate their outstanding contributions to music," said ASCAP chairman of the board and president [Paul Williams](#) in a statement. "Even though we can't be together 'in real life' this time, we are so excited to honor them virtually so that we can all connect and share our collective love of music. We invite music fans everywhere to join us in toasting their music and what their creative work adds to our lives."

The virtual awards ceremonies will feature exclusive photos, videos, acceptance speeches and more, posted with the hashtag #ASCAPawards to the @ASCAP, @ASCAPScreen, @ASCAPUrban and @ASCAPLatino handles on Instagram. They will also include special programming as part of ASCAP's free virtual series [ASCAP Experience: Home Edition](#), which is slated to kick off today. Additionally, at some point during the festivities ASCAP will reveal the winners of its annual Composers' Choice Awards, which allow ASCAP's composer members to vote for their favorite film, TV and video game scores of the year.

Specific times, winners and additional program details will be announced at a later date. 📺

J Balvin's 'Rojo' Hits Top 10 on Latin Airplay Chart

BY PAMELA BUSTIOS

As [J Balvin's](#) "Rojo" bounds 14-9 on the [Latin Airplay](#) chart dated May 30, he clocks his 28th top 10, dating to his first, "6 AM," featuring Farruko, in 2014.

"Rojo" pushes up the Latin Airplay chart despite a 10% decrease in audience impressions (down to 6.5 million) earned in the week ending May 24, according to Nielsen Music/MRC Data.

Over the history of the chart, which began in 1994, J Balvin breaks away from a tie with Ricky Martin and stands alone for the fourth-most top 10s.

Here's a look at the acts with the most top 10s all-time on the tally.

Most Latin Airplay Top 10s:

- 39, Enrique Iglesias
- 36, Daddy Yankee
- 31, Shakira
- 28, J Balvin
- 27, Ricky Martin
- 25, Cristian Castro
- 25, Marc Anthony
- 25, Marco Antonio Solis
- 25, Wisin & Yandel

"Rojo" is the third Latin Airplay top 10 off J Balvin's latest album *Colores* which peaked at No. 2 on the Top Latin Albums chart dated April 4. The previous two tracks, "Blanco" and "Morado," both former leaders, reigned for one week on the March 21- and the April 25-dated surveys.

"Rojo" is Balvin fifth straight top 10, all of which belong to 2020: "Que Pena," with Maluma, leads the pack of No. 1s (Feb. 29-dated list), "RITMO (Bad Boys For Life)," with The Black Eyed Peas, follows (Feb. 8), "Blanco" (March 21-dated tally), and "Morado" (April 25-dated list).

Concurrently, "Rojo" advances on the [Hot Latin Songs](#) chart, which blends airplay,

sales and streaming data. It ascends 19-16 on the strength of an 8% boost in digital sales. 📺

Nahko and Medicine For the People Hit No. 1 on Emerging Artists Chart

BY XANDER ZELLNER

Alternative world music group Nahko and Medicine for the People re-enters *Billboard's* Emerging Artists chart (dated May 30) at No. 1 to become the top emerging act in the U.S. for the first time, thanks to the act's new LP *Take Your Power Back*.

The set starts at No. 3 on Alternative Albums and No. 11 on Top Rock Albums with 10,000 equivalent album units, according to Nielsen Music/MRC Data. It concurrently launches at No. 5 on the all-genre Album Sales chart, with 9,000 in album sales among its overall unit sum.

The group previously spent one week on Emerging Artists, at No. 19 in November 2017, when *My Name Is Bear* opened at No. 27 on Top Rock Albums.

The Emerging Artists chart ranks the most popular developing artists of the week, using the same formula as the all-encompassing *Billboard* Artist 100, which measures artist activity across multiple *Billboard* charts, including the *Billboard* Hot 100, *Billboard* 200 and the *Social* 50. (The Artist 100 lists the most popular acts, overall, each week.) However, the Emerging Artists chart excludes acts that have notched a top 25 entry on either the Hot 100 or *Billboard* 200, as well as artists that have achieved two or more top 10s on *Billboard's* "Hot" song genre charts and/or consumption-based "Top" album genre rankings.

Check out this week's [full Emerging Artists chart here](#). 📺

▶ IN BRIEF

Harry Connick Jr. to Host Tribute to Essential Workers With Cyndi Lauper, Little Big Town & More Performances

BY EVAN REAL

CBS and the Recording Academy on Thursday announced plans for a two-hour special, hosted by Harry Connick Jr., honoring essential workers.

The event — titled *United We Sing: A Grammy Tribute to the Unsung Heroes* — will see Connick and his filmmaker daughter, Georgia, taking a road trip in an RV from Connecticut to New Orleans, during which they will meet with essential workers and hear their stories fighting on the frontlines of the novel coronavirus pandemic.

Along with the Connicks, more notable names will salute the public service of America's unsung heroes. Sandra Bullock, Drew Brees, Queen Latifah, Brad Pitt, Oprah Winfrey and Renée Zellweger are all set to deliver messages.

Additionally, the special will feature performances by Connick, Jon Batiste, Andra Day, John Fogerty, Jamie Foxx, Herbie Hancock, Cyndi Lauper, Little Big Town, Branford Marsalis, Wynton Marsalis, Dave Matthews, Tim McGraw, Rockin Dopsie, Irma Thomas and Trombone Shorty.

United We Sing supports charities that benefit underserved children, including No Kid Hungry and the Ellis Marsalis Center for Music in New Orleans, as well as the MusiCares COVID-19 Relief Fund, an organization of the Recording Academy.

The special is produced by AEG Ehrlich Ventures in partnership with the Recording Academy. Connick, Renato Basile, Ann Marie Wilkins and Ken Ehrlich serve as

producers, while Leon Knoles will direct. *United We Sing: A Grammy Salute to the Unsung Heroes* airs June 21 on CBS at 8:00 p.m. EST.

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

Future Hits No. 1 for the First Time on Hot 100 Songwriters Chart

BY XANDER ZELLNER

Future hits No. 1 on *Billboard's* Hot 100 Songwriters chart (dated May 30) for the first time, thanks to 13 songwriting credits on the latest *Billboard* Hot 100 chart, all via songs from his new album, *High Off Life*.

The set arrives at No. 1 on the *Billboard* 200 with 153,000 equivalent album units, according to Nielsen Music/MRC Data, earning Future his seventh leader.

Here's a look at all 13 of Future's songwriting credits on the latest Hot 100, all on songs on which he's the lead artist:

Rank, Title (co-songwriters in addition to Future)

No. 6, "Life Is Good" (Drake, Darius Hill, OZ, Ambezza)

No. 32, "Solitaires" (Travis Scott, Wheezy)

No. 34, "Trillionaire" (Aaron Wright, YoungBoy Never Broke Again)

No. 53, "Trapped in the Sun"

No. 54, "All Bad" (Southside, VOU)

No. 68, "Hard to Choose One" (Southside, VOU)

No. 69, "Ridin Strikers" (Metro Boomin, ATL Jacob, Southside, VOU)

No. 71, "Hitek Tek" (ATL Jacob)

No. 75, "Too Comfortable" (Southside, VOU)

No. 79, "Posted with Demons"

No. 81, "Touch the Sky" (Southside)

No. 82, "One of My"

No. 84, "Harlem Shake" (Young Thug, Wheezy)

Notably, of Future's 13 songwriting credits

on the Hot 100, he receives sole writing credit on three tracks: "Trapped in the Sun," "Posted With Demons" and "One of My."

High Off Life collaborator Southside (real name: Josh Luellen) concurrently debuts at No. 7 on Hot 100 Songwriters, thanks to his credits on five Future tracks on the Hot 100. He further bows at No. 10 on the Hot 100 Producers chart, as he also produced the five Future tracks that he co-wrote.

Meanwhile, OZ (real name: Ozan Yildirim) returns to No. 1 on the Hot 100 Producers chart for a sixth week on top, driven by a pair of songs in the Hot 100's top 10. Drake's "Toosie Slide," which OZ solely produced, ranks at No. 5 (after debuting at No. 1), and Future's "Life Is Good" (featuring Drake), which OZ co-produced with Darius Hill, rises 13-6 (after reaching No. 2).

The weekly Hot 100 Songwriters and Hot 100 Producers charts are based on total points accrued by a songwriter and producer, respectively, for each attributed song that appears on the Hot 100; plus, genre-based songwriter and producer charts follow the same methodology based on corresponding "Hot"-named genre charts. As with *Billboard's* yearly recaps, multiple writers or producers split points for each song equally (and the dividing of points will lead to occasional ties on rankings).

The full Hot 100 Songwriters and Hot 100 Producers charts, in addition to the full genre rankings, can be found on [Billboard.com](#). 

▶ IN BRIEF

Democratic Presidential Candidate Joe Biden to ‘Rock Out’ At All-Star Fundraiser

BY GIL KAUFMAN

After months of campaigning from his basement in Delaware, democratic presidential candidate Joe Biden is ready to rock out. And he's bringing along some A-list friends. The Biden campaign announced that the Vice President will throw the **“Rock Out on a Night In”** fundraiser on Thursday night (May 28) at 8 p.m. ET featuring virtual conversations and performances from the Eagles’ [Joe Walsh](#), [Sheryl Crow](#), [David Crosby](#), [Rufus Wainwright](#) and [Jimmy Buffett](#).

The event will be hosted by Illinois Sen. Tammy Duckworth and Whoopi Goldberg. Tickets for the event range from \$250 for a “guest” slot to \$100,000 for a co-chair, with video call details to be provided to confirmed guests 24 hours before the event.

Check out what Wainwright had to say about meeting Biden at an LGBTQ reception during the Obama administration. [▶](#)

Online Dance Festival Digital Mirage Is Returning With Some of the Genre’s Biggest Stars: See The Lineup

BY KATIE BAIN

Right now, a lot of DJs are hanging out at home with very little to do. Thankfully for dance music fans, many of these music-makers are passing their time by playing the incredible number of livestream events happening during the pandemic, events that seem to get bigger and more fully realized from a production standpoint with each passing week.

So it goes with Digital Mirage 2.0, the followup event to April’s Digital Mirage three-day livestream festival. Launching off the success of the first interweb-based party, Digital Mirage producers Proximity, Keel and Brownies & Lemonade are hosting a second show this June 5-7 with a lineup that doesn’t look so different from many IRL festivals.

Digital Mirage 2.0 will feature heavy hitters including Baauer, Audien, Zhu, Big Gigantic, a DJ set from Hot Chip, Elohim, Boys Noize, Griz, GG Magree, Oliver Heldens and many others. See the complete lineup below.

The event will stream live via the [Digital Mirage website](#), with set times forthcoming.

Half of the proceeds from Digital Mirage 2.0 will go to Plus1 Fund for COVID-19 Relief and Performing Musicians, which gets assistance to musicians and music industry workers affected by the pandemic and people whose physical health, mental health, safety and wellbeing are most at risk

due to the impacts of coronavirus.

The first Digital Mirage drew over a million viewers and raised roughly \$300,000 for Sweet Musicians Relief Fund. [▶](#)

Jason Isbell and the 400 Unit’s ‘Reunions’ Rules Country, Rock Album Charts

BY KEVIN RUTHERFORD , JIM ASKER

Jason Isbell and the 400 Unit’s *Reunions* tops multiple *Billboard* album charts dated May 30, following the set’s first week of wide release.

Reunions vaults 20-1 on [Top Rock Albums](#), 17-1 on [Top Country Albums](#) and 2-1 on [Americana/Folk Albums](#), up 388% to 37,000 equivalent album units (31,000 in album sales) in the week ending May 21, according to Nielsen Music/MRC Data. In its opening frame, the album was available exclusively at independent retailers and sold 7,000 copies.

Reunions, which Dave Cobb produced, marks Isbell’s third No. 1 on both Top Rock Albums and Top Country Albums, and his second with his band the 400 Unit. His solo LP *Something More Than Free* bowed at the summit of both surveys in August 2015 and *The Nashville Sound*, with the 400 Unit, opened at No. 1 in July 2017, with a career weekly-best 54,000 units.

Notably, Isbell is the first artist to lead both lists since he last did so with *The Nashville Sound* in 2017. Before that, Sturgill Simpson doubled up at No. 1 with *A Sailor’s Guide to Earth* in May 2016 (the first such twofor since Isbell’s *Something More Than Free*).

On *Americana/Folk Albums*, Isbell adds his fourth No. 1 with *Reunions*. In addition to his latest, *Something More Than Free* and *The Nashville Sound*, he debuted on top in November 2018 with *Live From the Ryman*, with the 400 Unit.

▶ IN BRIEF

On the all-genre **Billboard 200**, *Reunions* rockets from No. 149 to No. 9, awarding Isbell his third top 10, after *Something More Than Free* (No. 6) and *The Nashville Sound* (No. 4).

Additionally, four tracks from *Reunions* debut on the streaming-, airplay- and sales-based **Hot Rock Songs** chart, marking Isbell's first entries. "Only Children" leads at No. 34, followed by radio single "Be Afraid" (No. 38), "Dreamsicle" (No. 47) and "What've I Done to Help" (No. 48). "Be Afraid" peaked at No. 5 on the Adult Alternative Songs airplay chart in March, a new career high for Isbell, exceeding his solo hit, and sole prior top 10, "24 Frames" (No. 8, October 2015). 📌

Pearl Jam, Brandi Carlile, Macklemore & Others Team Up for 'All in WA' COVID-19 Benefit

BY GIL KAUFMAN

An all-star roster of great Northwest stars including **Pearl Jam**, **Macklemore**, **Brandi Carlile** and **Death Cab For Cutie**'s Ben Gibbard will team up for the COVID-19 relief concert "**All in WA**" on June 10. The fundraiser for impacted workers and families across the state will take place on presenting sponsor Amazon Music's Twitch channel as well as local NBC affiliates KING 5 and KONG at 7 p.m., with a recording of the show dropping on Amazon Prime after the initial airing, according to the *Seattle Times*.

Other artists slated to appear include Dave Matthews, Ciara and Russell Wilson, Sir-Mix-A-Lot, Allen Stone, Mary Lambert, The Black Tones, comedian Joel McHale and Seattle Seahawks coach Pete Carroll. The *Times* reports that All in WA has

already raised \$20 million of its \$65 million goal, with plans to distribute the funds to nonprofit groups across the state. 📌

The 1975 Looking to Extend Chart Streak In U.K.

BY LARS BRANDLE

The **1975** are edging closer to a fourth consecutive chart crown in the U.K. with *Notes on a Conditional Form* (Dirty Hit/Polydor), though it's a tight race with **KSI**'s debut album *Dissimulation* (BMG) close behind.

The 22-track *Notes on a Conditional Form* is the leader on the Official Chart Update, and takes an advantage on CD and vinyl sales into the final straight of the chart week.

Matt Healy and Co. are on a perfect 3-0 winning streak with their previous albums all ruling the chart, *The 1975* (2013), *I Like It When You Sleep...* (2016), and *A Brief Inquiry Into Online Relationships* (2018).

British rapper and YouTuber KSI is making a fight of it with *Dissimulation*, which starts at No. 2 on the midweek chart and leads all albums on streams and downloads.

Four tracks from *Dissimulation* have impacted the top 40, including two top 10s.

Completing an all-new top three on the midweek survey is *D-2* (BigHit Entertainment), the second mixtape by Agust D, the alter ego of **Suga** from South Korean boyband **BTS**.

U.S. hip-hop artist **Gunna** is on track for his first top 10 appearance, as *Wunna* (300) starts at No. 6, while **Charlatans** frontman **Tim Burgess** is eyeing a top 10 debut with *I Love The New Sky* (Bella Union), No. 9 on the midweek chart.

Former Mercury Music Prize winner **Badly Drawn Boy** is set for his first appearance on the Official U.K. Albums Chart in a decade with *Banana Skin Shoes* (One Last Fruit). It enters the midweek chart at No. 14.

Over in the race to the singles chart title, **Lady Gaga** and **Ariana Grande**'s "Rain on

Me" (Interscope) has the advantage. "Rain on Me" is the best performer so far this week for a No. 1 bow on the Official U.K. Singles Chart Update, ahead of **DaBaby**'s "Rockstar" featuring **Roddy Ricch** and **Powfu**'s "Death Bed" (RCA/Robots & Humans) featuring **Beabadoobee**, respectively.

The Official U.K. Singles and Albums charts are published late Friday local time. 📌

Yusuf/Cat Stevens On Reinventing 'Tea For The Tillerman,' 50 Years Later: 'I Wanted to Take the Halo Off'

BY MELINDA NEWMAN

In 1970, **Yusuf**—then still known as **Cat Stevens**—released *Tea for the Tillerman*, a gorgeously melodic collection of songs that looked at the world through a prism of wisdom and spirituality that belied the British artist's youth.

The multi-platinum album, which included the classic "Wild World," as well as "Where Do the Children Play" and "Father and Son," catapulted the 22-year old musician to global stardom and helped define the singer/songwriter era.

On Sept. 18, UMe will release *Tea for the Tillerman 2*, Yusuf/Cat Stevens' reimagining of the 11 songs filtered through 50 years of life experiences. Recorded in the south of France last summer with the original album's producer, **Paul Samwell-Smith**, the reinvention upends many of the familiar arrangements, while staying blessedly true to the mission of the album—to explore life and oneself fearlessly.

Today (May 28), UMe released first single, "Where Do the Children Play," the album's opening track. With the world in turmoil, the song has lost none of its poignancy—and,

▶ IN BRIEF

in fact seems more relevant than ever— as it questions how we protect children in the face of rampant urban sprawl, poverty, pollution and climate change. A stop-motion video, directed by Chris Hopewell ([Radiohead's](#) “Burn the Witch”), comes out next week.

Yusuf/Cat Stevens talked to *Billboard* from his home in Dubai, where he has been sheltering in place during the pandemic about recording the original album and revisiting a work loved by millions. The initial plan included playing the album from start to finish on tour, but that is on hold until it is safe to play live in front of an audience again. “Let’s hope that we can continue with that next year,” he says.

How did you come up with the idea to revisit the album for its 50th anniversary?

It’s a lot to do with my son. He inspires me in many ways to do things and to get out there. This challenge was one I couldn’t refuse because it’s my record, but not only that, it set such a standard for so many people as far as my music is concerned, I thought, “C’mon.” Not that I’m going to try to beat it or compete with it, but at least make it relevant to me today so the people can hear me singing it all over, but with some very interesting and new novel arrangements on some of the songs at least. ... If you do a masterpiece, people always want to see you do it again. That’s another reason why I’m doing it because I’m satisfying that part of the curiosity of people to see how would I approach it today.

Tea for the Tillerman was your fourth album. You’d broken somewhat in the U.K. but not in the States. What were your expectations for it?

The expectations were almost prophesied by **Chris Blackwell**. We were standing [in] the Island Records office in London, near Portobello Road. And he turned to me after hearing it—he almost couldn’t recover after he heard this for the first time—and he said to me these immortal words: “You don’t know how big you’re going to be.” I was a little bit shocked, but he obviously knew something I didn’t. So my expectations were, “Oh, you know, I’m progressing.” I’ve gotten to the point where I was able to do

what I wanted to do and so I was extremely happy to just to be there doing that. I had total freedom. My expectations were certainly not more than to have a successful record, but it went much bigger than that.

There’s so much wisdom on the album for someone so young but by then, you’d already had some disenchantment with your career and, more significantly, nearly died from tuberculosis. At 71, do you look back at your 22-year old self and think, “I was an old soul already?”

Everybody carries a DNA destiny. Not just DNA, it’s much more than that. It’s our spirit. It’s not just a physical thing, it’s something that we carry with us. Who was guiding me, it was unseen, but I always felt there was a presence in my life. That I wasn’t the only one making things happen. There was something else going on. We’re all kind of made for our purpose and our destiny in this world and I just felt that when I started looking up at the sky from very early on, one of my biggest questions was where does the sky end? It was a metaphysical question I had from a young age. And that’s been my task and my mission: to go explore the universe to find out where it’s leading to.

When you decided to go back into this body of work, did you discover anything about some of the songs that you didn’t realize the first time?

I found my “Hard Headed Woman” and that was a pretty great discovery. I could actually write about her and sing directly to her. That’s my wife. So there you go. It’s thrown a completely new light on the song and I changed the lyrics to make sure it does, that people understand.

The most radical arrangement is on “Wild World,” which you reinvented to sound like something Bertolt Brecht and Kurt Weill would have done. It almost takes you to a cabaret in Berlin. How did that interpretation come about?

How that happened was kind of a trick. What happens is you can get in front of the Yamaha Clavinova and there are all these buttons and you can go anywhere. You can go to hip hop, rock, ‘60s, classic, world and I just hit ragtime. There was a chord sequence and I started singing “Wild World” to it. It started happening all at once and I thought,

“This is great!” I enjoyed reinventing the song, as you said, with that Berlin-esque sound. I also grew up in the time when I was still hearing some of the strains of that music coming out the radio.

You could take an approach to that song, “It’s so pristine and you’ve got to be so reverent to it.” No, let’s do something else. Let’s just have fun and do something new. I wanted to take the halo off.

You turned “On The Road To Find Out” into a bluesy stomp. It’s a little bit tougher than the original.

Yeah. I needed to get inspired. I don’t want to just repeat. We wanted to do things differently. I’ve been listening to [Muddy Waters](#) and if you take a song like “Catfish Blues,” his guitar sound on that is just out of this world. So gritty. I wanted something like that. I’ve been working in the studio with [Tinariwen](#). I love the desert blues. I just went back to the roots. That’s where the blues came from. They came from Africa. It was great to be able to reinvent the song and I could sing it in a new dimension with my experience and maturity today.

The obvious one to ask about is “Father and Son.” Fifty years down the road, you’re now the father as opposed to the son who has to go away. What was your approach on that one?

That one kind of created itself. I’m obviously the father. It’s much easier for me to sing in that tone and that scale. I think it was, again, my son’s idea, to why not use your original voice from 1970. We dug around and found this incredible recording from the Troubadour in 1970. We isolated the voice and that’s what we used for the son’s part. That’s the making of “Father and Son 2020.”

What was it like reuniting with the album’s original producer Paul Samwell-Smith and guitarist Alun Davis to create the new version?

It was great. Paul has got into the mode now where he knows he can criticize me, but he has be very careful about how he does it. (laughs). I’ve trained Paul a little bit and he trained me because I know the kind of thing he likes so I won’t waste my time there, I’ll get straight onto it. We get on so well together. Hand in glove. It’s a perfect

▶ IN BRIEF

relationship and I love the man.

You also updated the cover art you painted for the original. The Tillerman is now in a space suit and one of the children is holding a smart phone. Is that the world now?

Yeah. It's much darker. Who knows? In the future with all this pollution, we may need to walk around in space suits. It's like one one of those Sci-fi possibilities. No, Tillerman represents also a constant. There's that little spot for humanity to exist, to sit down, have a cup of tea and forget about everything else.

When *Tea for the Tillerman* first came out, the U.S. was greatly divided by the Vietnam War. Now we're even more divided in the U.S. and in much of the world. How do you feel this music can bring us together?

When some people have lost the spiritual link to their lives, music can play an important part. So from that point of view, I think that the sentiments from the album are incredibly important to us today. It shows that there are human beings still around. That's important.

Especially in the middle of a pandemic. Has this time unlocked any creativity in you?

I have been very busy with writing. I'm finalizing my autobiography. I'm trying to fill in the gap for so many people who almost have a mythological view of me so I'm trying to clarify who I am and how it happened. I've been illustrating [the book] as well. It's probably going to be out the end of next year.

This album could introduce you to a new generation of fans. What do you want them to get out of it?

I think like what I got out of the album: It was something which propelled me in my journey, in my life. Once you define what the road is — and the road is to find out—in other words, explore life. That's the whole meaning of the album: Explore yourself and explore life and realizing, you know what, it is a wild world. We have to live in it, but try to find that place of peace within it that you can make your home. 📺

Parkwood Entertainment's Steve Pamon Gives Inspiring Career Advice to 2020 HBCU Graduates: Exclusive

BY MICHAEL SAPONARA

College graduates are set to enter a murky job market during these unprecedented times amid the coronavirus outbreak, which can be daunting for 20-somethings looking toward the future.

Speaking at the Culture Creators' C2 Summit earlier in May, Parkwood Entertainment's [Steve Pamon](#) virtually met 2020 HBCU (historically black colleges and universities) graduates and gave them sound career advice by leaning on his 15 years as an executive in sports and entertainment.

If Pamon could go back in time and tell himself one thing, it would be to go on as many job interviews as possible and not be afraid of failure. "Your biggest hater you got to worry about is yourself," the Morehouse alum tells the graduates. "You start thinking about what could go wrong, when the truth of the matter is, the best predictor of future behavior is what? Past performance. Nobody invited to this Zoom has a continued history of messing up."

The Parkwood Entertainment chief operating officer then shifts his attention to having the right measurement of success. He brings sports into the equation, comparing how a free-throw shooter in basketball who shoots below 80 percent could be deemed a failure, while a player with a batting average of .270 in baseball would be looked at as productive.

"If we played baseball, and every time we

struck out and we said, 'We're not hitting again,' you'd play for half of a game," Pamon explains.

For more information on the four-day virtual C2 Summit (May 18-May 21), visit the [Culture Creators website](#). Watch both of the clips from Pamon's keynote speech below. 📺

Market Watch

A WEEKLY NATIONAL MUSIC CONSUMPTION REPORT



WEEKLY UNIT COUNT

	Total Streams	Audio On-Demand	Video On-Demand	Album Sales	Digital Album Sales	Digital Tracks	Albums Consumption Units
This Week*	19,553,481,000	16,655,374,000	2,898,107,000	1,638,000	708,000	5,242,000	14,196,000
Last Week	19,249,328,000	16,324,265,000	2,925,063,000	1,693,000	749,000	5,154,000	13,989,000
Change	1.6%	2.0%	-0.9%	-3.3%	-5.5%	1.7%	1.5%
This Week Last Year	22,168,311,000	14,289,802,000	7,878,509,000	2,006,000	822,000	6,362,000	12,866,000
Change	-11.8%	16.6%	-63.2%	-18.3%	-13.8%	-17.6%	10.3%

*All data measures U.S. activity as of the week ending May 21, 2020. All units counts are rounded to the nearest thousand. Nielsen Music/MRC Data has reprocessed year-to-date figures to account for a change in methodology, resulting in a restatement in streaming data from a provider, which has resulted in a shift in some previously reported data, most notably for video streams.

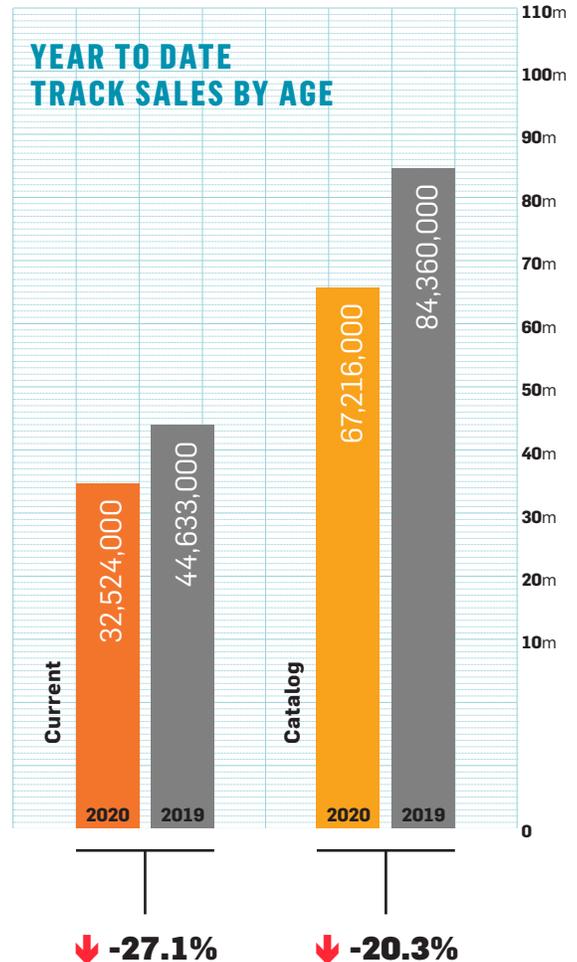
YEAR TO DATE

	2020	2019	Change
Total On-Demand Streams	383,185,988,000	419,101,613,000	-8.6%
Audio On-Demand Streams	318,848,367,000	276,063,202,000	15.5%
Digital Track Sales	99,740,000	128,993,000	-22.7%
Album Sales	35,604,000	43,195,000	-17.6%
Albums Consumption Units	275,459,000	252,985,000	8.9%

ALBUM CONSUMPTION UNITS BY FORMAT

	2020	2019	Change
CD Sales	14,685,000	20,437,000	-28.1%
Vinyl Sales	7,184,000	6,539,000	9.9%
Digital Sales	13,609,000	16,082,000	-15.4%
Other Sales	126,000	136,000	-7.1%
Track Equivalent	9,974,000	12,899,000	-22.7%
Audio On-Demand Equivalent	229,881,000	196,891,000	16.8%

Album consumption units—also known as albums plus TEA plus SEA—consists of album sales; track-equivalent album (TEA) sales whereby 10 tracks equal one consumption unit; and stream equivalent albums (SEA) whereby 1,250 paid and/or 3,750 ad-supported audio on-demand streams (OAD) equal one consumption unit.



DATA FOR WEEK OF 05.30.2020

HOT 100 SONGWRITERS™

1	#1 1 WK	FUTURE
2		RODDY RICCH
3		DRAKE
4		POLO G
5		OZ
6		LIL BABY
7		SOUTHSIDE
8		DABABY
9		CHARLIE HANDSOME
10		TRAVIS SCOTT

COUNTRY SONGWRITERS™

1	#1 8 WKS	LUKE COMBS
2		SHANE MCANALLY
3		CRAIG WISEMAN
4		MORGAN WALLEN
TIE	5	LAURA VELTZ
TIE	5	MAREN MORRIS
7		JONATHAN SINGLETON
8		JOSH THOMPSON
9		JIMMY ROBBINS
10		JON NITE

ROCK SONGWRITERS™

1	#1 18 WKS	TYLER JOSEPH
2		JASON ISBELL
3		RITCHIE CORDELL
4		KEVIN PARKER
5		TRAVIS BARKER
TIE	6	ADAM METZGER
TIE	6	JACK METZGER
TIE	6	RYAN METZGER
9		SULLY ERNA
10		DAVE BAYLEY

R&B/HIP-HOP SONGWRITERS™

1	#1 1 WK	FUTURE
2		RODDY RICCH
3		DRAKE
4		POLO G
5		OZ
6		LIL BABY
7		SOUTHSIDE
8		TRAVIS SCOTT
TIE	9	DABABY
TIE	9	SETHINTHEKITCHEN

LATIN SONGWRITERS™

1	#1 35 WKS	BAD BUNNY
TIE	2	FREDDY MONTALVO
TIE	2	JOSE CARLOS CRUZ
4		TAINY
5		NATANAEL CANO
6		J BALVIN
7		BRAULIO ACOSTA
8		SECH
9		PEDRO TOVAR
10		SALVADOR MEDINA

HOT 100 PRODUCERS™

1	#1 6 WKS	OZ
2		J WHITE DID IT
3		TYSON TRAX
4		SETHINTHEKITCHEN
5		TMS
6		30ROC
7		THE MONSTERS & STRANGERZ
8		IAN KIRKPATRICK
9		FINNEAS
10		SOUTHSIDE

COUNTRY PRODUCERS™

1	#1 10 WKS	JOEY MOI
2		JAY JOYCE
3		DANN HUFF
4		GREG KURSTIN
5		ROSS COPPERMAN
6		SCOTT MOFFATT
7		JEREMY STOVER
8		SCOTT HENDRICKS
9		BUSBEE
10		SHANE MCANALLY

ROCK PRODUCERS™

1	#1 42 WKS	JAKE SINCLAIR
2		TRAVIS BARKER
3		RYAN METZGER
TIE	4	PAUL MEANY
TIE	4	TYLER JOSEPH
6		JONAS JEBERG
7		DAVE COBB
8		TYLER SMYTH
9		BILLIE JOE ARMSTRONG
10		KEVIN PARKER

R&B/HIP-HOP PRODUCERS™

1	#1 7 WKS	OZ
2		J WHITE DID IT
3		TYSON TRAX
4		SETHINTHEKITCHEN
5		30ROC
6		SOUTHSIDE
7		WHEEZY
8		TWYSTED GENIUS
9		CALLAN WONG
10		ATL JACOB

LATIN PRODUCERS™

1	#1 31 WKS	TAINY
2		SUBELO NEO
3		WILL.I.AM
4		KEITH HARRIS
5		OVY ON THE DRUMS
6		SKY ROMPIENDO
7		NESTY 'LA MENTE MAESTRO'
8		HAZEN
9		SERGIO LIZARRAGA
10		LENIN RAMIREZ

SONGWRITERS & PRODUCERS

billboard

MAY
30
2020MUSIC PERFORMANCE &
SALES DATA COMPILED BY
nielsen
MRC

DATA FOR WEEK OF 05.30.2020

RAP SONGWRITERS™

	1	#1 1 WK	FUTURE
	2		RODDY RICCH
	3		DRAKE
	4		OZ
	5		LIL BABY
	6		POLO G
TIE	7		DABABY
TIE	7		SETHINTHEKITCHEN
	9		TWYSTED GENIUS
	10		TRAVIS SCOTT

RAP PRODUCERS™

	1	#1 7 WKS	OZ
	2		J WHITE DID IT
	3		SETHINTHEKITCHEN
	4		3OROC
	5		TWYSTED GENIUS
	6		CALLAN WONG
	7		DARIUS HILL
	8		OTTERPOP
	9		TEEZYI
	10		NASHI

R&B SONGWRITERS™

TIE	1	#1 1 WK	DOJA CAT
TIE	1	#1 1 WK	LUKASZ GOTTWALD
TIE	1	#1 1 WK	LYDIA ASRAT
TIE	1	#1 1 WK	YETI
TIE	5		DAHEALA
TIE	5		THE WEEKND
	7		NICKI MINAJ
TIE	8		BELLY
TIE	8		MAX MARTIN
TIE	8		OSCAR HOLTER

R&B PRODUCERS™

	1	#1 9 WKS	TYSON TRAX
	2		THE WEEKND
	3		POO BEAR
TIE	4		MAX MARTIN
TIE	4		OSCAR HOLTER
	6		THE AUDIBLES
	7		LEJKEYS
	8		OZ
	9		FISTICUFFS
	10		RYKEYZ

DANCE/ELECTRONIC SONGWRITERS™

TIE	1	#1 9 WKS	FALLEN
TIE	1	#1 9 WKS	SAINT JHN
TIE	3		ALAN SAMPSON
TIE	3		JAY SEAN
TIE	5		DAN SMITH
TIE	5		MARSHMELLO
TIE	5		STEVE MAC
TIE	8		BOB CREWE
TIE	8		BOB GAUDIO
TIE	8		POWELL AGUIRRE

DANCE/ELECTRONIC PRODUCERS™

	1	#1 9 WKS	FALLEN
	2		DJ REGARD
TIE	3		KEITH HARRIS
TIE	3		WILL.I.AM
	5		MARSHMELLO
	6		SURF MESA
	7		KYGO
	8		TOBIAS TOPIC
	9		BLOODPOP
	10		MARTIN GARRIX

CHRISTIAN SONGWRITERS™

	1	#1 11 WKS	OSINACHI OKORO
	2		JASON INGRAM
TIE	3		LAUREN DAIGLE
TIE	3		PAUL MABURY
	5		STEVEN FURTICK
	6		CHRIS BROWN
	7		JEFF PARDO
	8		MATTHEW WEST
	9		ETHAN HULSE
	10		HANK BENTLEY

CHRISTIAN PRODUCERS™

	1	#1 3 WKS	CHRIS BROWN
	2		JASON INGRAM
	3		PAUL MABURY
	4		AARON ROBERTSON
	5		WE THE KINGDOM
	6		JORDAN SAPP
	7		BRYAN FOWLER
	8		ED CASH
	9		KYLE LEE
	10		JEREMY REDMON

GOSPEL SONGWRITERS™

	1	#1 41 WKS	KIRK FRANKLIN
	2		TRAVIS GREENE
	3		DEITRICK HADDON
	4		JERMAINE DOLLY
	5		J. DREW SHEARD II
	6		ANTHONY BROWN
	7		KEVIN DAVIDSON
	8		PJ MORTON
	9		CHRIS BYRD
	10		BEBE WINANS

GOSPEL PRODUCERS™

	1	#1 5 WKS	J. DREW SHEARD II
	2		JERMAINE DOLLY
	3		RODNEY TURNER
	4		FRED HAMMOND
TIE	5		KIRK FRANKLIN
TIE	5		MAX STARK
TIE	5		RONALD HILL
TIE	5		SHAUN MARTIN
TIE	9		BOOGZDABEAST
TIE	9		KANYE WEST
TIE	9		XCELENCE