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BTS' 'Life Goes On' Launches as Historic No. 1 on Billboard Hot 100

BY GARY TRUST

BTS' "Life Goes On" soars onto the [Billboard Hot 100](#) songs chart at No. 1.

The song is the South Korean septet's third Hot 100 No. 1, all in a span of three months, following "Dynamite" and Jawsh 685 and Jason Derulo's "Savage Love (Laxed - Siren Beat)," the latter of which led aided by BTS remixes.

"Life Goes On" is also the first Hot 100 No. 1 in the chart's 62-year history sung predominantly in Korean.

Plus, [Shawn Mendes](#) and [Justin Bieber](#)'s "Monster" bounds onto the Hot 100 at No. 8.

The Hot 100 blends all-genre U.S. streaming (official audio and official video), radio airplay and sales data. All charts (dated Dec. 5) will update on [Billboard.com](#) tomorrow (Dec. 1). For all chart news, you can follow [@billboard](#) and [@billboardcharts](#) on both Twitter and Instagram.

Here's a deeper look at the coronation of "Life Goes On," released Nov. 20 on BigHit Entertainment/Columbia Records as part of BTS' new album *Be*, which [opens at No. 1](#) on the [Billboard 200](#) chart. The song is the 1,114th No. 1 in the Hot 100's history.

Streams, sales & airplay: "Life Goes On" drew 14.9 million U.S. streams and sold 150,000 in the week

ending Nov. 26, according to Nielsen Music/MRC Data. It also earned 410,000 radio airplay audience impressions in the week ending Nov. 29 (with KJYO Oklahoma City, Oklahoma, the lone reporter to play it double-digit times: 13).

The track debuts at No. 1 on the [Digital Song Sales](#) chart and No. 14 on [Streaming Songs](#).

(Breaking down the song's first-week sales, it sold over 129,000 digital downloads and 20,000 physical singles. The digital download was sale-priced to 69 cents, while a cassette single sold for \$6.98 and a vinyl single went for \$7.98.)

BTS' 3rd Hot 100 No. 1 in 3 months: "Life Goes On" is BTS' third Hot 100 No. 1, all in a span of three months. Its launch atop the Dec. 5-dated chart follows "Dynamite," which began atop the Sept. 5 survey and led for three total weeks, and Jawsh 685 and Jason Derulo's "Savage Love (Laxed - Siren Beat)," which, [helped by BTS remixes](#), topped the Oct. 17 chart.

Covering a span of exactly three months (Sept. 5-Dec. 5-dated charts), BTS scores the fastest accumulation of three Hot 100 No. 1s in over 42 years, since

[\(continued\)](#)

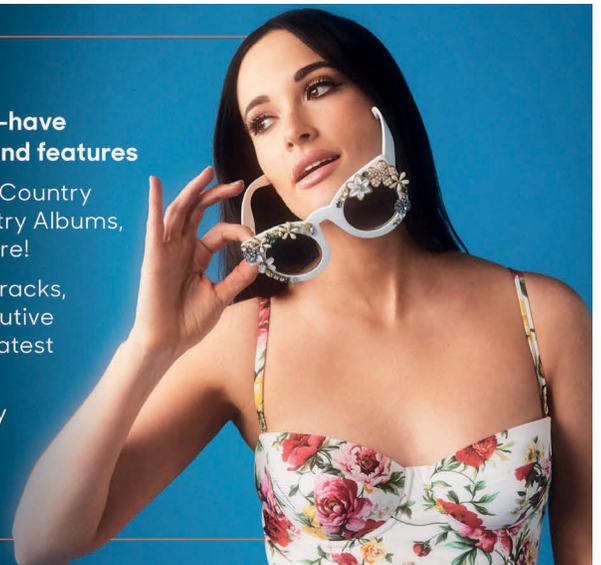
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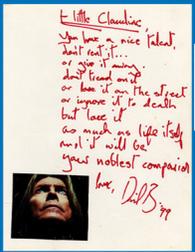
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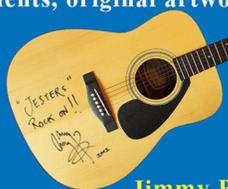
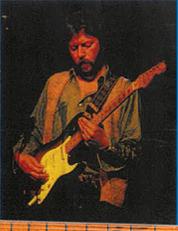
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Traveling Guitar) and Case



Cristiano Ronaldo
Nike 2008/2009
Manchester United
Jersey, Shorts &
Socks Match Worn
Kit



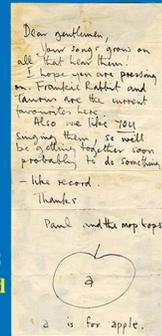
John Lennon Owned
and Worn Psychedelic
Fuchsia Tunic



Chris Cornell Owned, Stage Used
and "Superunknown" Recording
Used 1966 Fender Candy Apple
Red Jazzmaster Guitar



Michael Jackson
"Victory Tour"
Stage Worn Custom
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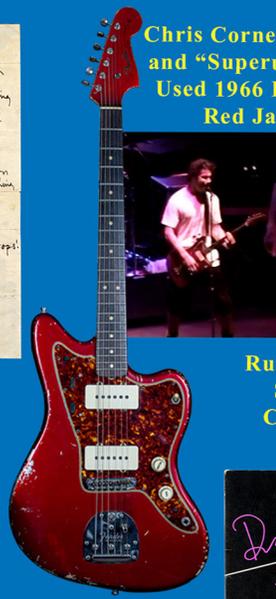
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the Bee Gees tripled up over two months and three weeks, with a trio of singles from the *Saturday Night Fever* soundtrack: “How Deep Is Your Love” (three weeks at No. 1, beginning Dec. 24, 1977); “Stayin’ Alive” (four, Feb. 4, 1978); and “Night Fever” (eight, March 18, 1978).

BTS has landed its *first* three No. 1s more quickly than any act since The Beatles, whose first three leaders, “I Want to Hold Your Hand,” “She Loves You” and “Can’t Buy Me Love,” hit No. 1 over a span of just two months and three days (Feb. 1-April 4, 1964).

BTS is the second act with three Hot 100 No. 1s in 2020, following Ariana Grande, who has led with “Stuck With U” (with Bieber; May 23); “Rain on Me” (with Lady Gaga; June 6); and “Positions” (Nov. 7). BTS is the first act of more than two members with three songs to spend their first weeks each at No. 1 in the same year since, again, trio the Bee Gees, who sent three hits to No. 1 in 1979: “Too Much Heaven,” “Tragedy” and “Love You Inside Out.”

First duo/group with 2 No. 1 Hot 100 debuts: BTS is the first duo or group with two No. 1 Hot 100 debuts, as “Life Goes On” follows “Dynamite” in having premiered at the summit.

“Life Goes On” is the **46th single overall to start at No. 1 on the Hot 100**. It’s the **11th to do so in 2020** (all since April), nearly triple the previous record for the

most in a single year, as four songs entered at No. 1 in both 1995 and 2018.

First predominantly non-English-language No. 1 debut: “Life Goes On” is the first song sung in a non-English language to open atop the Hot 100.

The first Hot 100 No. 1 in the Hot 100’s history sung predominantly in Korean, it’s the first No. 1 sung mostly in a language other than English since Luis Fonsi and Daddy Yankee’s predominantly Spanish-language “Despacito” (featuring Bieber), which reigned for 16 weeks in 2017. Before “Despacito,” no such song had topped the Hot 100 since Los Del Rio’s “Macarena (Bayside Boys Mix),” which ruled for 14 weeks in 1996. Before that, Los Lobos’ all-Spanish-language cover of Ritchie Valens’ “La Bamba” led in 1987.

19th No. 1 of 2020: “Life Goes On” is the 19th song to ascend to No. 1 on the Hot 100 for the first time in 2020. This year marks the highest total of songs earning their first weeks on top since 19 also did in 2006 (and the most by the first chart week of December since Nielsen Music/MRC Data-based information began fueling the chart in November 1991).

“Dynamite” back in top 5: “Dynamite,” on BTS’ album *Be*, rebounds from No. 14 to No. 3 on the Hot 100. Among acts of more than two members, BTS is the first to claim two spots in the Hot 100’s top three, or top five, simultaneously since The Black Eyed

Peas, which doubled for five weeks in June-July 2009 with “Boom Boom Pow” and “I Gotta Feeling.”

24kGoldn’s “Mood,” featuring Iann Dior, drops to No. 2 on the Hot 100 after five non-consecutive weeks at No. 1, with 87.3 million in airplay reach (up 2%), as it leads the **Radio Songs** chart for a fifth week, 21.9 million streams (down 2%) and 7,000 sold (down 13%). It tops the multi-metric **Hot Rock & Alternative Songs** and **Hot Alternative Songs** charts for a 14th week each and **Hot Rap Songs** for a seventh frame (with all three charts using the same methodology as the Hot 100).

Ariana Grande’s “Positions” slips 3-4 on the Hot 100, after it led the Nov. 7-dated chart upon its debut. It charges 14-9 on Radio Songs (47.9 million, up 27%), where it becomes her 14th top 10; dating to her first week in the tier (June 7, 2014), with “Problem,” featuring Iggy Azalea, she ties Bieber for the most top 10s in that span.

Gabby Barrett’s “I Hope,” featuring Charlie Puth, dips 4-5 on the Hot 100, after reaching No. 3, as it dominates the multi-metric **Hot Country Songs** chart for an 18th week, and Bieber’s “Holy,” featuring Chance the Rapper, keeps at No. 6 on the Hot 100, after debuting at its No. 3 high.

Drake’s “Laugh Now Cry Later,” featuring Lil Durk, descends 5-7 on the Hot 100, after debuting at its No. 2 peak, and notches a fifth week atop the multi-metric **Hot R&B/**

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Hip-Hop Songs chart (where it marks Drake's **record-setting 21st No. 1**).

Shawn Mendes and Justin Bieber's "Monster" enters the Hot 100 at No. 8, with 19.1 million streams, 14.4 million in airplay audience and 17,000 sold. It starts at No. 5 on Streaming Songs and No. 7 on Digital Song Sales. (The song sold 15,000 downloads and 2,000 CD singles, with three CD versions available for \$3 each: one with a cover showing both Mendes and Bieber and one each showing only Mendes and Bieber, respectively.)

Mendes earns his sixth Hot 100 top 10 and Bieber adds his 21st.

The Weeknd's "Blinding Lights" retreats 7-9 on the Hot 100, after spending four weeks at No. 1. It banks a record-extending 41st week in the top 10, while ruling the multi-metric **Hot R&B Songs** chart for a record-furthering 37th week.

Rounding out the Hot 100's top 10, Internet Money and Gunna's "Lemonade," featuring Don Toliver and NAV, slips 8-10, after rising to No. 6.

Again, for all chart news, you can follow @billboard and @billboardcharts on both Twitter and Instagram and all charts (dated Dec. 5), including the Hot 100 in its entirety, will refresh on Billboard.com tomorrow (Dec. 1). 📺

BTS Earns Fifth No. 1 Album on Billboard 200 Chart With 'Be'

BY KEITH CAULFIELD

BTS lands its fifth No. 1 album on the **Billboard 200** chart, as *Be* bows atop the tally. The set, which was released via Big Hit Entertainment on Nov. 20, arrives with 242,000 equivalent album units earned in the U.S. in the week ending Nov. 26, according to Nielsen Music/MRC Data. *Be* is the second chart-topper of 2020 for the pop group, following *Map of the Soul: 7*, which

debuted at No. 1 on the chart dated March 7.

Also in the new top 10, **Megan Thee Stallion's** *Good News* bows at No. 2, **Taylor Swift's** former No. 1 *Folklore* flies 29-6 after its vinyl edition was released to Target stores and her Disney+ special premiered, and **Carrie Underwood's** holiday set *My Gift* returns to the top 10 with a 25-10 jump.

The Billboard 200 chart ranks the most popular albums of the week in the U.S. based on multi-metric consumption as measured in equivalent album units. Units comprise album sales, track equivalent albums (TEA) and streaming equivalent albums (SEA). Each unit equals one album sale, or 10 individual tracks sold from an album, or 3,750 ad-supported or 1,250 paid/subscription on-demand official audio and video streams generated by songs from an album. The new Dec. 5-dated chart (where *Be* debuts at to No. 1) will be posted in full on *Billboard's* website on Dec. 1. For all chart news, follow @billboard and @billboardcharts on both Twitter and Instagram.

Of *Be's* 242,000 units earned in the tracking week ending Nov. 26, album sales comprise 177,000, TEA units comprise 35,000 and SEA units comprise 30,000 (equating to 48.56 million on-demand streams of the album's songs).

The *Be* album is a mostly-Korean-language release, but does feature the group's first all-English song, "Dynamite." The track marked the act's first No. 1 on the **Billboard Hot 100** chart dated Sept. 5. It also recently garnered the group its first Grammy Award nomination, for best pop duo/group performance. *Be* is the 11th mostly non-English album to hit No. 1. Of the 11 leaders that were recorded mostly in a language other than English, five have been by BTS.

The album's first week is the largest for an album by a group, both in terms of equivalent album units and album sales, since BTS' own last No. 1 album, *Map of the Soul: 7*, earned 422,000 units in its first week, of which 347,000 were in album sales (chart dated March 7).

However, unlike many other high-selling albums that benefit from an array of available formats and exclusive or limited editions, *Be* was only available in two formats. It was issued as a standard digital album

that cost about \$9 and a pricey CD edition that retailed for around \$50. (Big Hit has termed the CD edition a "deluxe" package, though there is no traditional standard CD available.)

Even BTS' last No. 1, *Map of the Soul: 7*, was issued in five editions – a standard digital album and four **collectible** CD packages (each selling for around \$25).

Be's rollout is reminiscent of the **arrival** of **Tool's** *Fear Inoculum*, which debuted at No. 1 on the Billboard 200 dated Sept. 14, 2019, with 270,000 equivalent album units – of which 240,000 were in album sales. The album was initially only sold in two formats: a digital download and a limited-edition CD that cost around \$45-50, and came with a 4-inch HD screen, video footage, a speaker and a 36-page booklet.

While the \$50 BTS *Be* deluxe CD doesn't have any technology housed in its package, it does contain paper goods such as a photo-book, photocards, postcards and a poster.

BTS is the first group to land two No. 1 albums in 2020, and the second act overall, following rapper **YoungBoy Never Broke Again** (with *38 Baby 2* and *Top*).

In total, BTS has now led the Billboard 200 five times. Before *Be* and *Map of the Soul: 7*, there was *Map of the Soul: Persona* (April 27, 2019), *Love Yourself: Answer* (Sept. 8, 2018) and *Love Yourself: Tear* (June 2, 2018).

In turn, BTS has achieved its five No. 1 albums in just a little over two years and six months. The last act to accumulate five No. 1s quicker was **Future**, who logged his first five leaders in just over one year and seven months (from *DS2* on Aug. 8, 2015, through *HNDXXX* on March 18, 2017). The last group to tally five No. 1s faster than BTS was **The Beatles**, who strung together five No. 1s in just under two years and five months from *Yesterday and Today* (July 30, 1966) to its self-titled album (often referred to as the White Album, Dec. 28, 1968). And finally, the last group to achieve its first five No. 1s faster than BTS was, again, The Beatles. The Fab Four clocked its first five No. 1s in just under one year and five months, between *Meet the Beatles!* (Feb. 15, 1964) and *Beatles VI* (July 10, 1965).

At No. 2 on the new Billboard 200, Megan

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Thee Stallion's debut full-length album *Good News* starts with 100,500 equivalent album units earned. Of that sum, 82,500 comprise SEA units (equaling 115.85 million on-demand streams of the set's songs), 16,000 comprise album sales and a little over 2,000 comprise TEA units. *Good News* is also the most streamed album of the week.

The 17-track *Good News* set follows a pair of top 10s from Megan Thee Stallion with the nine-track EP *Suga* (No. 7; May 16, 2020) and the mixtape *Fever* (No. 10; June 1, 2019).

The new album includes the remix version of the No. 1 Hot 100 hit "Savage," featuring Beyoncé. The original version of "Savage" was included on *Suga*.

Ariana Grande's former No. 1 *Positions* rises 4-3 on the new Billboard 200 with 61,000 equivalent album units earned (down 18%), **Pop Smoke's** former leader *Shoot for the Stars Aim for the Moon* bumps up a notch to No. 4 with 52,000 units (down 3%) and Future and **Lil Uzi Vert's** *Pluto x Baby Pluto* falls 2-5 in its second week with 46,000 units (down 56%).

Taylor Swift's former No. 1 *Folklore* charges back into the top 10, rising 29-6, after the set's vinyl edition was released to Target stores during the tracking week, her Disney+ special *Folklore: The Long Pond Studio Sessions* premiered on Nov. 25 and a new digital deluxe edition of the album was released.

Folklore earned 44,000 equivalent album units in the week ending Nov. 26 (up 120%), with 23,000 of that sum in album sales (up 452%). Vinyl LP sales comprise 15,000 of that sales figure (up 16,476%). *Folklore's* digital album sales also increased, rising to 4,000 for the week (up 425%). A new deluxe edition of the album was issued to digital retailers on Nov. 25 that includes live versions of each of the album's tracks (as heard in the Disney+ special *Folklore: The Long Pond Studio Sessions*).

Luke Combs' former No. 1 *What You See Is What You Get* falls 6-7 with 41,000 equivalent album units (down 2%), **Chris Stapleton's** *Starting Over* descends 3-8 with 37,000 units (down 64%) and **Juice WRLD's** *Legends Never Die* dips 7-9 with 36,000 units (down 2%).

Carrie Underwood's holiday album *My*

Gift jumps back into the top 10, rising 25-10 with 35,000 equivalent album units earned (up 63%). The album debuted at No. 8 on the Oct. 10-dated chart, and then spent the next four weeks outside the top 50. However, it vaulted 150-39 on the Nov. 14 chart, and then rose 29-25-10 in the next three weeks, as Thanksgiving (and the heart of the Christmas season) approached.

With *Starting Over*, *What You See Is What You Get* and *My Gift* all in the top 10 together, it's the first time in nearly three years that three albums which also appear on the **Top Country Albums** chart have all been in the top 10 of the Billboard 200 concurrently. It last happened on the Jan. 3, 2018-dated chart, when **Luke Bryan's** *What Makes You Country*, **Garth Brooks'** *The Anthology: Part I*, *The First Five Years* and Stapleton's *From A Room: Volume 2* were Nos. 8-10, respectively. 📺

Why The Music Publishing Market Is Still Booming — And How Long The Party Will Last

BY MELINDA NEWMAN

Four years ago, attorney Jeff Biederman was having lunch with a publisher who had a prediction: The bull market for song catalogs would crater within six months. Prices would plummet. So, the publisher reasoned, Biederman should accept the offer on the table for one of his client's catalogs.

Biederman, a partner at Manatt Phelps, laughs as he recounts the story. Fast forward to 2020, and the feeding frenzy for song catalogs remains not only unabated but increasingly frenetic.

"It has been feverish," says Biederman. "There's no diminution of interest at all." Biederman says Manatt Phelps, which rep-

resents both buyers and sellers, has helped facilitate \$690 million in catalog sales in the past six years alone.

"I've never seen this much deal flow in the marketplace in 26 years in publishing," says Loeb & Loeb partner Derek Crownover.

Deals such as Hipgnosis' recent Nov. 2 acquisition of 33,000 songs from Kobalt Music Copyrights Fund 1 for \$322.9 million, Round Hill Music's 2018 purchase of Carlin Music for \$245 million and Concord's 2017 purchase of Iagem for \$550 million all point to the escalating value of company catalogs. Kobalt sold for 18.3 times net publisher's share (NPS), and Carlin 16 times. In 2015, the going rate for market valuations was a multiple of 12 times.

Individual songwriter catalogs are also selling at higher values than ever before. Only three years ago, the top individual song catalogs brought a multiple of up to 16 times NPS, which at the time seemed astronomical. Now, A-list catalogs are hitting up to 23 times NPS. For example, Dolly Parton's catalog of over 3,000 compositions, which she recently told Billboard she would probably sell "at the right time," is valued at anywhere between \$96 million and \$184 million.

This unquenchable market also marks a dramatic shift from a decade ago, when the major players — Sony/ATV, Universal Music Publishing Group and Warner Chappell — dominated the landscape. While lawyers say that the majors are still highly competitive when they're interested in a catalog, it's independent publishers — backed by money from private equity and institutional investors with seemingly bottomless checking accounts — that are heating up the marketplace.

Companies are either getting swallowed up — as Big Deal was by Hipgnosis in August — or finding ways to gobble up assets themselves. Such was the case with Spirit Music Group, which in 2018 decided "we're buyers, not sellers," says chairman Jon Singer. The independent publisher's owner, Lyric Capital Group, raised \$350 million in equity from Morgan Stanley and debt financing from SunTrust Bank and Pinnacle Financial Partners, and has been on a shopping spree ever since.

Other major shifts in the last decade that

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have led to the buying bonanza include the growth of streaming, and, crucially, low interest rates that are unlikely to increase anytime soon. Those rates make the stratospheric multiples work. “If you have a lot of access to capital and the cost of money is 3% to 4% and you’ve got an asset that you think is going to grow at 5%, your investment is not at risk at a 20 times multiple,” says Crownover.

Also of importance, says Crownover, is technology, which has made number-crunching both easier and more accurate, transforming publishing from an opaque and obscure business into an understandable, forecastable industry. “Ten years ago, there were only certain people who understood publishing in the marketplace,” he says. “All the royalty statements were on paper. It was very hard to get the information manipulated. Now, there’s much more ability to source documents and do a deep dive on how the asset is performing from a royalty perspective.”

Hipgnosis’ entry as a full-fledged player in 2018 also kicked sales up a notch. Founded by Merck Mercuriadis with an initial fund of \$300 million, its first purchase was a stake in The-Dream’s catalog. By 2018, Hipgnosis was trading on the London Stock Exchange and now has spent over \$1 billion buying assets. (Round Hill Music, founded by former hedge fund manager Josh Gruss in 2011, held a similar public offering on the London Stock Exchange in mid-November that raised \$573 million.)

“From the seller side, Hipgnosis has kept the pressure on for everybody,” says Biederman, while some of Mercuriadis’ competitors believe he is driving up prices.

Also on the uptick: Some publishers are expanding their portfolios to include masters. In the last several months, Primary Wave formed a partnership with Olivia Newton-John that includes the masters and publishing assets she owns, as well as acquired a stake in Whitney Houston’s publishing and master recording income streams, while Spirit Music Group purchased a portion of Tim McGraw’s masters as well as masters and publishing assets owned by singer-songwriter Ingrid Michaelson.

Owning masters and publishing together provides a smoother functioning income stream, says Spirit’s Singer. “You have both sides, you control it, you don’t have to worry,” he says. “It’s easy to license. We love that. We’d do those [deals] all day long, [but] they don’t come around that often, mainly because the major record companies own most of the masters.”

With interest rates expected to stay low — the Federal Reserve has committed to a near zero rate through 2021 and possibly into 2023 — and money continuing to flood the market, experts say they see no end in sight for the foreseeable future. Long term, the boom could slow when subscription services’ growth plateaus — though Spotify is testing price hikes in several markets that would increase payments to songwriters that could offset that if they are implemented. Also, there is a finite number of top-shelf catalogs, but that would likely only slow sales, not drop multiples. In the meantime, expect a few A-list songwriters who have been holding on to their publishing to see the value in selling. “Everybody says ‘never’ until the price is right,” says Biederman. “It just depends upon how many zeroes there are.” ■

Pro Tips For Buyers And Sellers

BY GLENN PEOPLES

Buying and selling music publishing catalogs is filled with costly pitfalls. The complexity of publishing contracts, copyright law and royalty streams create pitfalls that can add unforeseen costs and hamstring the buyer or seller with unwanted terms. Billboard spoke with leading attorneys and experts to identify trouble spots and provide solutions.

How should a catalog seller prepare?

Deals can become “lopsided” when a seller cannot match the buyer’s institutional knowledge and ability to value a catalog, says Scott Bradford of DLA Piper: “They don’t look into the value and instead go with what the buyer is offering.” Chris Hull of

Citrin Cooperman stresses that the seller should get “even footing with the buyer” by assembling a team: a transaction attorney, an accountant and a valuation firm. Brokers guide the seller through the process and “bring business acumen to those that don’t have it.” Hull also recommends that the buyer review the last three to five years of royalty earnings to accurately forecast future revenue.

What are the tax consequences if I sell my catalog?

The Internal Revenue Service allows individual songwriters to treat income from the sale of self-created music works as capital gains rather than personal income, meaning the sale is taxed at no more than 20%, rather than the marginal rate for personal income, which peaks at 36%. But the capital gains rate could be on the way up: President-elect Joe Biden campaigned on a tax plan that included a call for an increase, either by treating capital gains as personal income or doubling the capital gains tax.

What does exclusivity mean in a catalog sale?

A buyer and seller will enter into an agreement of exclusivity during which the seller cannot engage with other would-be buyers. In the past, shopping periods were drawn out and sellers received more than one bid. Today, sellers move faster and want exclusivity with buyers during the due diligence process, says Lisa Alter of Alter Kendrick & Baron. “Now buyers are really putting their best deals forward immediately and trying to lock deals up to keep them out of the hands of their competitors.”

What is the net publisher’s share? What is a “multiple”?

The net publisher’s share (NPS) is the amount a composition or catalog pays a publisher annually after payments have been made to the songwriters. A multiple refers to a catalog’s price relative to its NPS. For example, in today’s market, a catalog can sell for 16 to 20 times NPS — meaning that if a buyer pays \$20 million for a catalog with \$1 million NPS, the multiple is 20. Note that even though catalog acquisition prices are often described in terms of the multiple, the buyer and seller negotiate a price based on future royalties; they do not negotiate the

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multiple paid.

What is a catalog's chain of title, and why does it matter?

When performing due diligence, the prospective buyer should confirm the chain of title: the sequence of ownership of a song's rights from origin to the present. This is especially important with older titles. A prospective buyer will review songwriters' contracts to see if any rights have been assigned to other parties. The buyer might find partial rights have been assigned (either the publishing rights or writer's share), and rights differ by country.

What is a "matching right," and why should it be in a contract?

A matching right gives a publisher the opportunity to match a third party's bid for the songwriter. A matching right provides the publisher a chance to acquire a songwriter's share that it has administered. A songwriter can accept a matching right but might want the right to expire a certain number of years after the contract's end date. "I try to limit the term of the matching right," says attorney Casey Del Casino. From the songwriter's point of view, the matching right can subdue bidding if potential buyers expect the publisher to trump their offer. The matching right extends if the parties extend the contract. But a songwriter's heirs are also bound to a matching right, and in a worst-case scenario, those heirs sell the songwriter's share without knowing the matching right exists and fall into breach of contract.

Why are some catalogs more valuable than others?

Some genres receive more radio play and steady streams over the long term. "Classic rock and classic R&B trade the highest, especially if it comes with administration rights," says Michael Poster of Michelman & Robinson. "There's not as much concern with decay" in airplay or streaming. Multiples of 20 times NPS "may apply to a current pop catalog," says Rob Sherman of DLA Piper. But those multiples don't apply to "production music or an old rock song. Set expectations appropriately."

Are all royalties treated the same when valuing a catalog?

Some royalties play a larger role in catalog

valuation, says Jonathan West of Latham & Watkins. A buyer needs to consider the source of a composition's royalties. "Public performance and streaming royalties are relatively valuable because they are consistent," says West. "[Synch] is unpredictable, and it's a one-time payment." What's more, too many synch placements in TV, film and commercials can indicate a song has been overlicensed and could have diminishing value.

What is a "key man" clause?

A buyer of a small publisher should look for a key man clause, a contractual term that lets songwriters terminate their contract if a person key to their success — a "key man" — departs the company. If so, a buyer may be forced to retain that person who has the relationship with a valuable songwriter.

How long does a copyright last?

The length of a copyright depends on the year the song was written. For works created after 1978, the copyright extends for the author's life plus 70 years. Copyright for works created before 1978 last for 95 years. The copyright for a song written by two or more people lasts 70 years past the death of the last surviving author. So, for example, a post-1978 work by a songwriter in his or her 40s or 50s could attract buyers who would own the copyright for the next century (30 years of the author's life plus 70 years). When a song is a work-for-hire, the company, not the songwriter, that employed the writer owns the rights.

Does the buyer or seller perform due diligence?

The prospective buyer should perform a due diligence review to confirm the chain of title, registrations, revenue streams and contract terms. Less often the seller also performs due diligence, and may see an increased payoff that justifies the cost. Alter says that in her experience, "the seller winds up making more money" if the seller does the due diligence, because the buyer puts greater trust in the numbers behind the valuation.

What is a termination right?

Songwriters have the right to regain ownership of their publishing rights 35 years after the work was published or 40 years from the date of grant. Congress included this

right to termination in the 1976 Copyright Act to give songwriters a second bite at the apple: the chance to negotiate better terms or sign a contract with a different publisher. To exercise the right, the songwriter must notify the publisher of the right to terminate no more than 10 years and no fewer than two years before the termination date. However, if the work is acquired, a new 35-year period begins when the new publisher initiates its publishing services or 40 years after the rights were acquired. West advises buyers that the termination window will "open 35 years from the date of grant, which would be the earliest possible publication date." So, for a song published in 2010, the termination date is 2045.

What happens if a songwriter doesn't exercise a termination right?

A failure to exercise a termination right means the chance is lost — forever — which can have real financial consequences. Del Casino offers this example: A songwriter who hasn't invoked his termination right extends his publishing contract, thus extending the termination right; if the publisher then sells the publishing right for \$1 million, the songwriter doesn't get a penny of that sale — because he didn't use the termination right to take ownership of the publishing right. "The new publisher still pays the writer's share, but you don't own it," says Del Casino. From a buyer's perspective, a possible termination changes the value of a catalog. "Maybe a certain percentage of the purchase price is withheld until we know whether or not they are going to be terminated," says attorney Erin Jacobson.

What happens when a third party has claims to a catalog?

"Sometimes there are a lot more people tangentially involved in a transaction than you would know," says Alter. The buyer might learn that former managers, ex-spouses or previously unknown offspring (it happens, attorneys say) can claim a stake in a catalog. "Other than asking the question of the seller and doing judgment and lien searches, as a buyer you're relying on due diligence requests, the representations, and warranties and lien searches," says Poster. ■

The 5 Things Most Investors Seek In A Song Catalog

BY FRANK DIGIACOMO

While listeners' emotional reactions play a large role in whether songs become hits, a much different — and objective — set of considerations can determine whether a song or song catalog represents a sound investment.

In order to uncover some of those factors, Royalty Exchange — an online platform that facilitates investments in music publishing royalties (in addition to other media) and, according to its website, has generated over \$84 million in sales — examined 239 sales that it has facilitated since 2018. The Denver-based company shared its analysis with Billboard of the key elements that affected the closing prices, relative to the profit they generated for their publishers. It also provided data that shows how royalties from different formats — streaming, radio and synchs — trend as songs age. (See charts.)

Royalty Exchange says it has conducted over 1,000 transactions (although not all are music-related) and claims an average 10% return on investment. Royalty Exchange auctions tend to result in investments that total tens of thousands of dollars as opposed to tens of millions and often include temporary sales — investments that carry a time limit. These allow artists and songwriters to raise cash on a song or album without giving up ownership.

"We serve the 99%," says executive vp and partner Gary Young. "Hipgnosis has done maybe 60 very targeted deals. We've done more than a thousand with a far greater range of catalogs." Recent offerings have included a 10-year investment in U.S. and Canada publishing royalties for 24 Doobie Brothers songs, including the 1974 hit "Black Water," which closed at \$160,000; a 30-year term investment in sound recording royalties for Evanescence's multiplatinum album *Fallen*, which closed at \$705,500. A

life of rights auction for producer royalties for Youngboy Never Broke Again's platinum single "Valuable Pain" brought a high bid of \$79,950.

Investments are passive — auction winners are not able to market a song or catalog or increase its value through synchs, for example — and can also be blind, based solely on performance criteria or data provided by Royalty Exchange.

The 239 sales that Royalty Exchange analyzed — looking at both average and media data — were all music-related and excluded private syndicate transactions and 10-year temporary sales. The company also broke out all sales with closing multiples of 10 times net publisher's share or more.

Royalty Exchange identified five key factors that investors look for when considering whether to invest in a song or catalog.

LONGEVITY

The longer a catalog has been earning royalties, the longer investors feel comfortable that it will continue to earn royalties. "It's known in investing circles as 'The Lindy Effect,'" says Young, a reference to Lindy's Deli, which catered to show business veterans from 1921 to 2017 in New York's Times Square. "If a song has been earning for 10 years, it probably will continue earning for another 10 years."

It's not surprising, then, that the average age of songs included in a catalog is one of the most important determining factors behind how much investors are willing to pay:

Looking at all sales, Royalty Exchange found that catalogs older than five years attracted a closing multiple about 20% higher than the median.

Looking at the catalogs that sold at a multiple of 10 times or more, the average age was 13 years, with the median age being 10 years.

SOURCE OF ROYALTIES

Because longevity is important, investors look for catalogs that generate royalties from sources they feel will continue. Top among these is streaming-based royalties. Streaming royalties are considered more sustainable than radio airplay or digital/physical sales. (See chart.) Synch royalties can be lucrative, but Young says that past synch performance does not predict future

royalties — especially if investors are not able to work a song or catalog. "If Sony/ATV has been successful getting synchs for a song on its roster, then that definitely factors in," says Young. But, he adds, "if a song gets synched a bunch early in its life, that could be a contraindication of its long-term synchability."

Royalty Exchange's analysis shows that among the catalogs that sold for a multiple of 10 times or more, streaming generated on average 62% of their royalties, with the median being 64%. For those that sold for less than 10 times net publisher's share, streaming generated only 44% of the earnings on average and a median of 42%.

FAMILIARITY

Royalty Exchange says it has demonstrated that blind investments in catalogs that meet certain financial criteria, without examining the details of the music, songs or artist, earn higher returns on average. But its analysis indicates that when investors can review song and artist details, the closing multiples are 20% higher. "It has been replicated too many times to be luck: For assets where the artist or song is well known," says Young, "the more you pay, the less your return is going to be."

He adds that "anecdotally, we've seen catalogs for superstar artists close at far higher multiples, which indicates that investors are willing to pay more for bragging rights to a certain song or catalog, or that they feel that superstar artists are a safer investment."

COST

While investors typically value a catalog in terms of its last 12 months of net publisher's share (essentially gross profit) — and determine how many multiples of that figure they are willing to spend to acquire it — the absolute cost of the catalog is also a factor, according to Royalty Exchange. Its analysis shows that investors have indicated a willingness to pay a higher multiple for a lower-cost catalog.

Of the catalogs that sold for a multiple of 10 or higher, the average transaction was \$56,800, with the median being \$28,000.

GENRE

Young says that according to the analysis there was no discernible preference for one genre over another. The list of catalogs that

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sold for multiples of 10 times or higher range from hip-hop to country to R&B to rock to electronic. “So long as the average age of the catalog is 10 years or more and still generating streaming activity,” he says, “investors are willing to acquire the royalties.”

Dealmakers Directory

BY ED CHRISTMAN, CLAUDIA ROSENBAUM, GLENN PEOPLES

In a hot market for music publishing transactions, hiring the right people is more important than ever. For the individual songwriter or his or her heirs, assembling the right team is critical when walking into an unfamiliar process. Buyers hire experts to wade through contracts and royalty statements. And both parties tap into their experts’ industry relationships. This list encompasses attorneys who have transacted recent deals, the experts that valued the catalogs, the connected brokers that guided sellers through the process and the people who funded the acquisitions.

IN-DEMAND ADVISERS

Shot Tower Capital

David Dunn, managing partner
Baltimore
410-376-7900

Dunn and Shot Tower have been involved as advisers in many of the biggest publishing deals of the last decade — especially over the last four years. He advised Sony and a consortium of buyers when they acquired EMI Music Publishing in 2012, then worked with the Michael Jackson estate, where he is a financial adviser, to sell its half of Sony/ATV to Sony for \$750 million in 2016. He advised the sell-side again in 2018, when the consortium sold its shares of EMI to Sony for \$2.3 billion in a deal ultimately valued at \$4.5 billion. Shot Tower also sold Imagem Music to Concord Bicycle Music in 2017, the biggest publishing deal of that year, and in 2020 shopped Pulse Music and Big Deal Music. The former sold to Concord for \$160 million; the latter to Hipgnosis for approximately \$90 million. Both were two of the

biggest deals of this year. In addition to the Jackson estate, Dunn serves as financial adviser to the estates of Aretha Franklin and Prince.

1.618 Industries
John Rudolph, CEO Santa Monica, Calif.
310-339-3915

Rudolph recently worked two of the biggest songwriter catalog sales of 2020: He advised Imagine Dragons on its \$100 million-plus catalog sale to Concord Music Publishing in August and shopped The Killers’ pre-2020 song catalog, which was acquired by Eldridge in November.

Bernstein Private Wealth Management
Dan Weisman, vp
629-213-6000

daniel.weisman@bernstein.com
Weisman, a former artist manager at Roc Nation, advises artists and songwriters on selling their catalogs and offers a number of services that are essential for a sale, including pre-transaction evaluations, tax planning and connections to his extensive network of professionals in these and related fields. These resources are provided without charge to songwriters and artists with a minimum of \$1 million in annual income from their catalog. According to sources, the firm has been involved in over \$100 million in catalog sales this year.

Hollywood Media

Neil Jacobson, founder/CEO
Los Angeles
info@hallwood.com

Jacobson left the presidency of Gefen Records in December 2019 to launch Hollywood, a company representing top songwriter-producers. He has brokered music-rights sales for Jeff Bhasker, Brendan O’Brien and Emile Haynie.

Hearts Bluff Music

Scott Parker, founder/president
Nashville
615-327-2900
scott@heartsbluffmusic.com

According to the Nashville-based adviser, it has sourced over \$50 million in publishing- and royalty-related compositions comprising 20,000 titles, including “Jungle Boogie,” “Sleeping Single in a Double Bed,” “We Built This City” and the I Love Lucy theme.

Thomas St. John

Thomas St. John, owner
Los Angeles
424-273-1172

info@thomasstjohn.com

St. John advised Calvin Harris on the sale of his catalog to Vine Alternative Investments.

CONSULTANTS

Provident Financial Management

Zach Best, director, publishing and royalties department
Los Angeles
310-282-0477

Best advised Frankie Valli and Bob Gaudio on their Primary Wave deal, which he described as a “multimillion-dollar, 10-year strategic partnership.”

Creatv Media

Peter Csathy, founder/chairman
Los Angeles
877-775-4849

bizdev@creatv.media

Csathy served as a consultant to Devo for its catalog sale to Primary Wave and facilitated the music publisher’s acquisitions of the Boston, Air Supply and Count Basie catalogs.

GEF Entertainment

Eddie Fernandez, president
Los Angeles
310-888-1800

A former senior vp for Sony/ATV Latin and Universal Music Publishing Group Latin, Fernandez was most recently involved in Warner Chappell’s acquisition of the catalog of longtime Venezuelan hitmaker Franco De Vita.

Citrin Cooperman

Christopher Hull, partner
New York
212-697-1000

Hull handles audits, conducts financial due diligence and prepares music valuations on behalf of songwriters and music publishers.

YMU Group

Pat Savage, managing director/group director
London
+44 (0) 208 742 4950

Savage was the accountant in the Primary Wave-Chrissie Hynde deal.

CATALOG VALUATION

Massarsky Consulting

Barry Massarsky, president

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New York

info@massarskyconsulting.com

Massarsky is a leading expert in catalog valuation, income analysis and litigation economics.

FTI Consulting

Brad Sharp, senior managing director

Roy Salter, senior adviser

Los Angeles

310-552-3774

Sharp is well known in the industry for conducting valuations for music publishing clients. Also well known in the industry is Salter, who has been with FTI since 2012, when his Salter Group was acquired by the firm. Salter leads the firm's valuation and financial advisory services practice and the media and entertainment industry group, among other responsibilities.

The W Group

Kirsten Wilson, founder/president

Denver

303-788-1420

Wilson performs valuation work for publishing and recording assets for banks, estates and private equity clients.

INVESTMENT BANKS

Alvarium Investments

Jonathan Goodwin Partner/head of merchant banking

London

+44 20 7195 1400

Goodwin declined to comment on his music publishing work, but sources say he has been involved in a number of catalog deals both before and after he merged his previous firm Lepe Partners with Alvarium in March 2019. Prior to that union, Lepe and Alvarium worked as advisers to the sellers of Spinnin' Records — including its publishing operations — for its 2017 acquisition by Warner Music Group; the Ministry of Sound label to Sony International in 2016; and Eagle Rock Entertainment, a record label and producer and distributor of music programming for DVD, TV and digital media, to Universal Music Group in 2014.

Barron International Group

Liz Barron, founder/CEO

New York

212-551-4510

In the early 2000s, Barron, then at Bear Stearns and later investment bank Berenson

& Company, was frequently linked to music industry deals. Since starting her own firm in 2015, her music-related work has been tied to Broadway: In 2016 she was involved in Concord's partnership with Andrew Lloyd Webber to form theatrical licensing venture The Musical Company, and the following year helped broker Concord's acquisition of Samuel French, a publisher of British and American play scripts.

Goldman Sachs

Aaron Siegal, managing director, technology, media and telecom group, investment banking division

New York

212-902-1000

The Wall Street powerhouse was involved in the sale of EMI Music Publishing to Sony Corp. in 2018 and is now shopping Kobalt Music Group, which is said to be seeking a \$1 billion capitalization for its platform.

LionTree

Aryeh Bourkoff, founder/CEO

New York

212-644-4200

The media specialist has been involved in a few big music industry deals over the past decade. In 2012, it was among the army of investment bankers involved in the sale of EMI Music Publishing to a Sony-led consortium of buyers. In 2017, it successfully shopped SONGS Music Publishing to Kobalt for between \$120 million and \$160 million, leading SONGS founder/CEO Matt Pincus to join LionTree as an adviser the following year.

The Raine Group

Fred Davis, partner

New York

212-603-5550

fdavis@raine.com

Raine served as financial adviser to the Sony-led consortium that bought EMI Music Publishing in 2012 for \$2.2 billion, a record at the time. In 2020, Davis took on what could become another landmark publishing deal when he was hired to explore strategic opportunities for Downtown Holdings, which could lead to additional capitalization for the company or its sale. Downtown's assets include a publishing division with an estimated \$20 million in net publisher's share, CD Baby, business-to-business servic-

es company FUGA and SongTrust, a royalty collection service for DIY music artists.

LAW FIRMS

Alter Kendrick & Baron

Lisa Alter, partner

Katie Baron, partner

New York

212-707-8377

Alter represented Carlin in its sale to Round Hill Music (with a reported price of \$245 million), as well as numerous Primary Wave acquisitions and/or partnerships, including the publishing and recorded masters catalogs of Olivia Newton-John and The Four Seasons, as well as the music publishing for the catalogs of Burt Bacharach and the pre-1964 songs of Ray Charles. Alter and Baron represented Primary Wave in the acquisitions of the publishing and recorded masters royalty income streams for Whitney Houston, Donnie Hathaway, Sublime, Air Supply, Culture Club and Bob Ezrin. Baron also advised Reservoir Media Management in its acquisition of over 16,000 copyrights from music publisher Shapiro Bernstein.

Barnes & Thornburg

Jason Karlov, partner

Los Angeles

310-284-3880

Karlov is the chair of the entertainment, sports and media practice group. Notable deals in the last year include the Journey publishing and record catalog sale, the Imagine Dragons publishing catalog sale to Concord Music Publishing and the sale of publishing catalogs of The Killers and Arthouse Entertainment.

Carroll Guido Groffman Cohen Bar &

Karalian

Elliot Groffman, partner

Michael Guido, partner

New York

212-759-2300

Groffman represented Big Deal Music in its acquisition by Hipgnosis Songs. Guido recently represented Mark Ronson and Richie Sambora in their catalog sales to Hipgnosis.

Clintons

Andrew Myers, partner

London

+44 20 7395 8468

Myers recently advised Chrissie Hynde in her catalog sale to Primary Wave.

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The Davis Firm

Doug Davis, co-founder

New York

212-414-4200

Davis recently repped the sale of the catalog of pop hitmaker Savan Kotecha to Hipgnosis Songs.

Del Casino Law

Casey Del Casino, owner

Nashville

615-243-0645

Del Casino represents buyers and sellers of music publishing catalogs, including the sale of copyrights derived from termination of prior grants of copyrights.

DLA Piper

Robert J. Sherman, co-chair, entertainment finance practice

Los Angeles

310-595-3120

Sherman advised Concord Music Publishing on the closing of \$1 billion in debt financing.

Fox Rothschild

Tim Mandelbaum, partner

New York

212-878-7900

Mandelbaum repped Blondie for its sale of the rights to the band's writers' share to Primary Wave and RZA for his share of half of his publishing royalties to his catalog.

Erin M. Jacobson, Esq.

Beverly Hills, Calif.

424-354-9364

Jacobson, who bills herself as "The Music Industry Lawyer" (it's also her website URL), was involved in transactions related to songs written by or recorded by Elvis Presley, Frank Sinatra, Sam Cooke, Ray Gilbert and Andy Williams.

King Holmes Paterno & Soriano

Peter Paterno, partner

Laurie Soriano, partner

Los Angeles

310-282-8989

Paterno represented Eurythmics' Dave Stewart in the sale of his music catalog to Hipgnosis and Goo Goo Dolls frontman Johnny Rzeznik in the sale of his catalog to Round Hill Music. Soriano advised Calvin Harris on the sale of his catalog to Vine Alternative Investments.

Loeb & Loeb

Derek Crowner, partner

Nashville

615-749-8312

Crowner represented country songwriter Hillary Lindsey — a Grammy Award winner for her work on Carrie Underwood's "Jesus, Take the Wheel" as well as for Little Big Town's "Girl Crush" — in Concord Music Publishing's investment in her catalog.

Manatt Phelps & Phillips

Eric Custer, partner

Lee Phillips, partner

Los Angeles

310-312-4111

Custer was involved in the publishing sales of songs by Smokey Robinson, Sly & Robbie, Paul Anka and songwriter-producer-guitarist George Pajon Jr., who has collaborated with the Black-Eyed Peas on a number of their hits and worked with Carlos Santana, Sting and Macy Gray. Phillips was recently involved in the sale of Paul Anka's publishing to Primary Wave.

Michelman & Robinson

Michael Poster, partner

New York

212-730-7700

Poster advised Vine Alternative Investments on its October acquisition of Calvin Harris' catalog. He has also represented Johnny McDaid in his catalog sale to Hipgnosis.

Myman Greenspan Fox Rosenberg Mo-

basser Younger & Light

Eric Greenspan, partner

Jeffrey Light, partner

Tamara Milagros-Butler, partner

Francois Mobasser, partner

Audrey Benoualid, senior associate (music)

Los Angeles

310-231-0823

The firm's deals include catalog sales of Pulse Music (to Concord Music Publishing), Flip Records (Stain'd, Limp Bizkit to Shamrock), and Godsmack and Disturbed to Primary Wave; and Hipgnosis' purchases of No I.D.'s music catalog (on behalf of No I.D.) and Sean Douglas' music catalog (on behalf of Sean Douglas).

Reed Smith

Stephen Sessa, partner

Los Angeles

310-734-5426

Sessa represented the songwriting catalogs of Tor Hermansen and Mikkel Eriksen — the

pop songwriting-production team known as Stargate — in their sale to Shamrock Capital. He also represented Concord Music Group in its investment in Pulse Music Group.

Rosenfeld Meyer & Susman

Bill Hochberg, partner

Beverly Hills, Calif.

310-246-3209

Hochberg has repped a variety of catalog sellers. His current clients include the estates of Curtis Mayfield and Henry Mancini.

Selverne & Company

Michael Selverne, partner

New York

212-259-3900

Selverne represented SONGS Music Publishing in its sale to Kobalt Capital and Round Hill Music in its \$240 million acquisition of Carlin Music Publishing.

Singh Singh and Trauben

Simran Singh, partner

Beverly Hills, Calif.

310-856-9705

Singh recently represented the duo Luny Tunes in its sale to Sony/ATV.

Toberoff & Associates

Marc Toberoff, founding partner

Malibu, Calif.

310-246-3333

Toberoff was the primary counsel representing Ray Charles' heirs in Primary Wave's acquisition of a majority stake in U.S. music publishing revenue from Charles' pre-1964 catalog.

Venable

Wallace Christner, partner

Washington, D.C.

202-344-4988

Christner provided sell-side mergers and acquisitions counsel for Pulse Music Group in its partnership with Concord Music Publishing; Big Deal in its sale to Hipgnosis Songs; and Sony/ATV's \$750 million purchase of Michael Jackson's remaining interest in the company.

Latham & Watkins

Jonathan West, partner

Los Angeles

424-653-5513

West represented Ithaca Holdings in its acquisition of Atlas Music Publishing and Big Machine Label Group. He represents Bytedance (TikTok) in content acquisition,

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talent engagement and music licensing.

Wolf Rifkin Shapiro Schulman & Rabkin

Brian Schall, partner
Heidy Vaquerano, senior counsel
Los Angeles
310-478-4100

Schall represented Tom DeLonge of Blink-182 and R&B songwriter-producer Brian Kennedy in their catalog sales to Hipgnosis. Vaquerano represented Tom DeLonge of Blink-182 and R&B songwriter-producer Brian Kennedy in their catalog sales to Hipgnosis.

Ziffren Brittenham

John Branca, partner
Los Angeles
310-552-3388
Branca has made industry-shaping publishing deals, including the 1985 purchase of the Beatles catalog for Michael Jackson and the 1995 merger of Sony and ATV to create Sony/ATV Music. In 2020, Branca and his partners at Ziffren Brittenham have been selling catalogs and royalty streams for artists, writers and publishing companies, most of which are subject to confidentiality agreements.

LENDERS

City National Bank

Denise Colletta, senior vp/team leader, entertainment division
Nashville
800-773-7100

Long one of the go-to banks for the music industry, City National has financed and advised on a number of music publishing deals, and its refusal to divulge its clients and the work it has done for them is part of that appeal.

First Horizon Bank

Mark FordSenior vp, Music Industry
Nashville
615-734-6572

groupmford@firsthorizon.com

First Horizon has been involved as a lender in the purchase of music assets, including participating in the loan syndicate that provided a \$600 million recapitalization of Concord. In the last five years, First Horizon has amassed a several hundred million dollar loan book, with the vast majority of that funding supporting music publishing deals

and the remainder in record label deals, according to sources.

JP Morgan Chase

David Shaheen, managing director of entertainment group
Los Angeles
JP Morgan Chase was the lead bank in a syndication of lenders that provided \$600 million in refinancing for Concord this summer.

Pinnacle Financial Partners

Andy Moats, executive vp/director of music, sports and entertainment
Nashville
615-744-2895

andy.moats@pnfp.com

Pinnacle has been extremely active in having closed loans totaling hundreds of millions of dollars in music publishing and label finance in 2020. While the bank doesn't disclose clients or deals, it was co-lead in the bank syndication that provided the debt for Spirit Music's \$350 million recapitalization and management-led buyout in 2019.

Truist (formerly SunTrust Bank)

Jeff Dunn, head, sports and entertainment group
Atlanta
866-495-5416

jeff.dunn@suntrust.com

Truist, which formed in December 2019 as result of the merger between banks SunTrust and BB&T, was a lender in some of the biggest deals of the last few years, and part of the syndicate that provided \$600 million in refinancing to Concord Music in August. In 2019, Truist — with Pinnacle Financial Partners — led the syndication of the debt that was used in the \$350 million recapitalization and management-led buyout of Spirit Music.

MARKETPLACE

Royalty Exchange

Anthony Martini, partner
Denver
800-718-2269

info@royaltyexchange.com

The Denver-based online auction platform, which sells music publishing assets and royalty income streams (among other media investments), recently handled its 1,000th transaction, which all told have generated over \$84 million in sales revenue for song-

writers and other copyright owners, according to its website. While Royalty Exchange handles mostly smaller transactions that are well under \$1 million, it has handled some rights and income stream sales for owners that sold copyrights related to high-profile acts like The Doobie Brothers, Evanescence and YoungBoy Never Broke Again. **■**

Buyers Directory

BY ED CHRISTMAN

When EMI Music Publishing's roster of over 2 million songs was put up for auction in 2011, only two players bid — a competitive field that looks quaint now that highly capitalized institutional investors have joined the game and driven prices of catalogs for a single songwriter or act into the tens of millions of dollars.

KINGS OF THE DEAL

Concord

Steve Salm, chief business development officer
Los Angeles
310-385-4455

When Concord merged with Bicycle Music in 2015, the deal put over 100 publishing and recording catalogs — including the storied Stax, Fantasy, Prestige and Vanguard labels — under one roof and created a company with, at the time, an estimated \$125 million in revenue. Since then, Salm, who has negotiated around 250 catalog and song acquisitions since the early days of Bicycle, has made some of the biggest publishing deals of the last three years. Concord's 2017 \$550 million purchase of Imagem remains the biggest music publishing acquisition that did not involve one of the majors. In 2020, he led the deal to acquire a majority stake in Pulse Music for, sources say, \$160 million, and followed it with what may be the richest artist publishing catalog purchase of the year: upwards of \$105 million for 100% of Imagine Dragons' writer's share and a percentage of the publishing rights, which are co-owned by Universal Music Publishing Group. As a result of those deals,

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Concord is closing in on \$200 million in publishing revenue for the year.

Hipgnosis Songs Fund

Merck Mercuriadis, founder
London

info@hipgnosisongs.com

Over the last two years, Hipgnosis and Mercuriadis have disrupted music publishing pricing models by spending almost \$1.2 billion to snap up 117 catalogs containing 57,000 songs — sometimes at eye-popping multiples that have exceeded 20 times net publisher's share (NPS). Hipgnosis is publicly traded on the London Stock Exchange, which gives it access to the level of deep funding that enabled Mercuriadis to make a preemptive \$323 million offer for the Kobalt Music Copyrights Fund 1, which includes the song catalogs of Lindsey Buckingham, Stevie Winwood, The B-52's, George Benson and Skrillex.

Primary Wave

Larry Mestel, founder/CEO

New York
212-661-6990

Primary Wave has been on a buying spree since 2016, spending upwards of \$500 million in a series of deals and strategic partnerships that ranged from \$50 million to \$100 million. Mestel, who says Primary Wave is in the "icon and legend" business, spent \$22 million for Smokey Robinson's catalog and \$50 million to buy 80% of two catalogs owned by Island Records founder Chris Blackwell: Bob Marley's song catalog and Blue Mountain Music, which includes songs by U2 and Toots & The Maytals. Other catalogs on Primary Wave's roster include Air Supply, Devo, Boston's Tom Scholz, a portion of the Ray Charles catalog and songs by — or writer's shares of songs by — Def Leppard, Hall & Oates, and Boy George & Culture Club. Primary Wave also owns a 50% stake in the assets of the Whitney Houston estate. Mestel likes to throw brand and marketing support behind the company's investments — for instance, working with Robinson to establish the second Sunday in October as National Father-Daughter Day in honor of the Motown singer's relationships with his six daughters. Billboard estimates the NPS of its holdings at

\$35 million to \$40 million, and sources say Primary Wave is managing \$1 billion in assets.

Round Hill Music

Josh Gruss, CEO

New York
212-380-0080

In November, Round Hill joined Hipgnosis on the London Stock Exchange after raising \$282 million in advance of its initial public offering. Led by Gruss, the music publishing investment platform plans to purchase 120,000 songs including works by The Beatles, The Rolling Stones and Céline Dion. Round Hill is also seeking capital commitments of over \$250 million for its Music Royalty Fund III. This should give the company a substantial war chest to add to its largely blue-chip portfolio. In 2018, Round Hill made one of the biggest publishing deals of the last five years, acquiring the coveted Carlin America catalog — over 100,000 copyrights for hits by AC/DC, Billie Holiday, Meatloaf and Elvis Presley — for \$245 million. More recently, it spent approximately \$20 million for Goo Goo Dolls frontman Johnny Rzeznik's catalog.

THE MAJORS

Sony/ATV Music Publishing

Jon Platt, chairman/CEO

New York
212-833-6800

Now in its third year under the leadership of Jon Platt, Sony/ATV is typically a potential buyer when significant catalogs are up for sale, but, like all of the majors, it's more discerning when it comes to writing a check — especially since parent company Sony Corp. financed the two biggest music publishing deals of the last decade. In 2012, Sony led a consortium of buyers in the acquisition of EMI Music Publishing for \$2.2 billion. Then, in 2018, it bought out those partners for \$2.3 billion, the Michael Jackson estate's stake in EMI for \$288 million (after buying the estate's share of Sony/ATV for \$750 million in 2016) and assumed \$1.36 billion in debt — in a deal that valued EMI at \$4.75 billion. These transactions gave Sony/ATV \$1.45 billion in publishing revenue in the fiscal year ended March 31, a catalog of 2.1 million songs and a license to be selective.

Universal Music Publishing Group

Jody Gerson, chairman/CEO

Santa Monica, Calif.

310-235-4892

UMPG's \$2.1 billion acquisition of BMG Music Publishing in 2007 remains the third-largest publishing deal of the century, and it has been understandably discriminating when it comes to subsequent purchases. Since taking the reins of the publisher in January 2015, Gerson has focused on signing artists and songwriters instead of acquisitions, which has paid off in significant growth for the company. UMPG is on track to generate close to \$1.4 billion in 2020, up from \$818 million at the end of 2014.

Warner Chappell Music

Guy Moot, co-chair/CEO

Carianne Marshall, co-chair/COO

Los Angeles

310-441-8600

Prior to 2019, Warner Music Group had focused on purchasing recorded masters, but that year its publishing division, Warner Chappell, acquired the 1,500-song catalog of Gene Autry and, in a joint venture with Providence Equity, launched Tempo Music, an investment platform for recorded-music and publishing assets. Tempo began with a \$650 million war chest that has since grown to \$1 billion, and Warner administers Tempo's publishing investments. WMG has projected that revenue for Warner Chappell could hit \$665 million in fiscal year 2020.

INDIES

Anthem Entertainment

Helen Murphy, CEO

Toronto

416-850-1163

Anthem (formerly ole) has slowed the aggressive acquisitions pace it maintained from 2010 to 2015, but it's still in the market for a catalog that complements its portfolio of 55,000 songs by over 400 songwriters, as well as 60,000 hours of film, TV and production music libraries. (It also operates a record label.) Its most recent purchase, in late 2019, was the Ricky Reed catalog, which included songs recorded by Halsey, Leon Bridges, Meghan Trainor and Lizzo. Anthem's holdings generated approximately \$60 million in NPS and about \$35 million in earnings before interest, taxes, deprecia-

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tion and amortization (EBITDA) in 2017.

BMG

Hartwig Masuch, CEO
New York (U.S. headquarters)
323-969 0988

info.us@bmg.com

After establishing itself as the leading catalog buyer from 2010 to 2015, BMG shifted to buying labels after prices for music publishing assets began escalating again. Still, it remains a potential buyer for song catalogs that it deems sound acquisitions, and is the current leader in a three-way race with Kobalt and Concord to be the industry's fourth major. Today, BMG has an estimated \$425 million in annual music publishing revenue thanks to a portfolio that includes Cherry Lane Publishing, Stage Three, Crosstown Songs, Evergreen Copyrights, Chrysalis Music, Bug Music, Talpa Music B.V., Virgin Music, Famous Music, Minder Music and a stake in the Arc Music catalog.

Downtown Music

Justin Kalifowitz, CEO
New York
212-461-1449

In October, Downtown Holdings hired Fred Davis, a partner at The Raine Group, to seek strategic opportunities, including a buyer, for the company. The surprise move came after substantial purchases in the recorded-music sector — \$200 million for CD Baby in 2019, \$40 million for Dutch business-to-business services company FUGA in early 2020 — and this year's publishing acquisitions of Africa's Sheer Music and Good Soldier Songs, which includes The 1975's catalog. The ongoing auction process could result in a sale of the company or recapitalization with additional funding for management to continue pursuing growth opportunities.

Kobalt Music Group

Laurent Hubert, CEO
New York (U.S. headquarters)
info@kobaltmusic.com

The company announced in early November that it had sold its Kobalt Music Copyrights Fund 1 for \$323 million to Hipgnosis. Johan Ahlström, the CEO of its investment division, Kobalt Capital, says the plan is to continue acquiring publishing assets through Fund II, which raised \$600 million in 2017

and purchased the SONGS catalog at the end of that year and songwriter-producer David Hodges' catalog for an undisclosed sum in October 2020. Catalog sellers should keep in mind, however, that the bulk of the parent company is up for sale and claiming a valuation that exceeds \$1 billion, according to sources. Kobalt's most recent financial results, for the fiscal year ending June 30, 2019, show that it generated \$405 million in music publishing revenue and collected another \$66 million in publishing royalties from its AMRA performing rights organization.

Mojo Music & Media

Mark Fried, CEO
Lake Success, N.Y.
917-992-2746

mark@mojomusicandmedia.com

Mojo established itself as a player in 2019 when it acquired HoriPro Entertainment Group's catalog of 15,000 songs by REO Speedwagon, George Strait, KISS and Jerry Reed. Earlier acquisitions include songs written or co-written by Artie Kornfeld, such as "The Pied Piper," as well as Johnny Burke, Paul Evans, Bernie Wayne and Bobby Robinson. Billboard estimates that Mojo has an annual NPS of \$6 million.

Peermusic

Ralph Peer, chairman/CEO
Mary Megan Peer, deputy CEO
Berkeley, Calif.
510-848-7337

sfcorp@peermusic.com

Founded in 1928, peermusic is one of the largest independent music publishers in the world, with a presence in over 30 countries. It is also one of the most selective. Peermusic's last known deal took place in 2019, when it acquired the 40,000 songs of Korean music publisher Music Cube.

Reservoir Media

Golnar Khosrowshahi, founder/CEO
New York
212-675-0541

Reservoir has spent over \$350 million on a combination of signings and small acquisitions to build itself into a major player, with an estimated annual NPS of \$35 million to \$40 million and, Billboard estimates, a valuation of \$800 million. Khosrowshahi's

acquisitions include the song catalog of heavy metal label Century Media, Blue Raincoat Music, U.K. publisher Reverb Music and TVT Music, as well as the catalogs of artist-songwriters Hans Zimmer, the Isley Brothers and, sources say, writer-producer Bob Crewe, who collaborated with Bob Gaudio on a number of hits by The Four Seasons. In May, Reservoir bought the 16,000-song Shapiro Bernstein catalog, which includes "In the Mood," "Rockin' Robin," "Ring of Fire" and "Little Bitty Pretty One" and songs recorded by Bob Dylan, Judy Garland, Edith Piaf and Michael Jackson. While the terms of the deal were not disclosed, sources say the catalog generated about \$3 million in annual NPS and the owner was seeking \$60 million. Sources say it is Reservoir's biggest acquisition to date.

Spirit Music Group

Jon Singer, chairman
New York
212-533-7672

In January 2019, Spirit Music senior executives Singer (now chairman) and Ross Cameron led a management buyout of the company from Pegasus Capital Advisors by raising \$350 million through its holding company, Lyric Capital Group. (Cameron remains an owner of Spirit and, along with Singer, co-founding partner of Lyric Capital.) As chairman of Spirit, Singer now oversees a 75,000-song catalog that includes tunes by Pete Townshend, T. Rex, James William Guercio, Graham Nash, and Marilyn and Alan Bergman. Spirit had about \$21 million in NPS when Singer took over, and sources say the publisher is in the process of raising capital for a new investment fund.

NEW PLAYERS

Eldridge

Todd L. Boehly, co-founder/chairman/CEO
Greenwich, Conn.
203-298-5300

Eldridge, which has ownership stakes in Dick Clark Productions, MRC Data, the Los Angeles Dodgers and Billboard, among other entertainment properties, has long flirted with pursuing music publishing asset deals, and in mid-November it landed its first: songs on albums by Las Vegas rockers The Killers released prior to 2020. Finan-

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cial terms were not disclosed, and the band retained ownership of its master recordings. Universal Music Publishing Group will also continue to administer the group's song catalog.

Ithaca Holdings**Scooter Braun, chairman/owner****Los Angeles**

Ithaca made two key publishing acquisitions in 2019, Atlas Music — home of the Van Halen catalog and songwriters Brandi Carlile, Dan the Automator, Warren Haynes and Toby Gad, writer of John Legend's "All of Me" — and Big Machine Music Publishing, along with its acquisition of Big Machine Label Group, which gave it ownership of Taylor Swift's master recordings. In mid-November, Shamrock Holdings bought Swift's masters from Ithaca.

Vine Alternative Investments

Rob Amir, partner

New York

info@vai-llc.com

Vine made news in October when it purchased DJ-producer Calvin Harris' 150-song catalog for \$105 million, according to sources — only its second deal in the music sector. At the time, Vine partner Rob Amir told Billboard that the addition of Calvin Harris "is a continuation of our pursuit of building a multigenre media ecosystem." Vine's previous entertainment investments were limited to film and TV entities. It acquired Lakeshore Entertainment in 2019 and, along with Falcon Investment Advisors, purchased a controlling interest in Village Roadshow Entertainment Group in 2017.

Shamrock Capital Advisors

Jason Sklar, managing partner

Patrick Russo, partner

Los Angeles

310-974-6600

contact@shamrockcap.com

Shamrock raised its profile significantly in November when it purchased Taylor Swift's catalog from Scooter Braun's Ithaca Holdings — its biggest recorded-music acquisition to date. Its last major publishing deal took place in 2018, when it bought the catalog of Stargate, the working handle of songwriting/producing duo Tor Hermansen and Mikkel Eriksen, who have co-written songs for Beyoncé, Katy Perry and Rihanna.

After investing \$250 million in a range of entertainment and media assets through its Shamrock Capital Content Fund I — including 5,000 songs — the company closed solicitation for its Entertainment Content Fund II in July after building a \$400 million war chest. According to its website, Shamrock typically makes investments in the \$5 million to \$50 million range, although sources say its acquisition of the Swift catalog was exponentially larger. (The company declined to provide any specifics regarding its acquisitions.)

Tempo Music |

Sherrese Clarke Soares, founder/CEO

New York

Tempo is funded by Providence Equity Partners, which manages upwards of \$30 billion in assets and has given Clarke Soares, former managing director of Morgan Stanley, \$1 billion in backing to buy music publishing and recorded masters catalogs. (Tempo plans to eventually expand to other media.) Warner Music Group, which is also a partner, will provide any administration needs. The company keeps its business close to the vest but has done at least one deal a month in 2020, according to Clarke Soares. Its first acquisitions were select copyrights of singer-songwriters Shane McAnally and Ben Rector and producer-songwriter Jeff Bhasker. 📦

Top-Dollar Tunes: A Timeline Of 21st Century Song Catalog Deals

BY ED CHRISTMAN

Nine-figure deals for publishing catalogs were being inked as far back as 1986, when SBK paid \$125 million for CBS Songs and Warner Music spent \$225 million for the Chappell Music catalog. What has changed since the dawn of the 21st century is the arrival of the billion-dollar deal and a brisk rise in the multiples of net publisher's share

(NPS) — essentially gross profit — that buyers are willing to pay for the publishing rights to a cache of hit tunes. While buyers typically paid five to six times NPS in the '80s and '90s, they're currently shelling out 10 times NPS for production music to as much as 23 times for catalogs of enduring A-list hits — with the average multiple falling somewhere around 16 — thanks to voracious and relatively new players Hipgnosis, Primary Wave and Concord, as well as an influx of private equity dollars, all buttressed by low interest rates.

August 2000 Universal Music Group buys Rondor Music, the independent music publishing company of A&M co-founders Herb Alpert and Jerry Moss, for \$400 million in Seagram stock and cash. The Rondor catalog has 50,000 titles, including songs by The Beach Boys, Otis Redding, Peter Frampton and Tom Petty.

July 2002 Sony/ATV acquires Acuff-Rose for \$157 million in cash. The catalog contains 55,000 songs by songwriters such as Roy Orbison, The Everly Brothers and Hank Williams, with titles that include "Bye Bye Love" "Oh, Pretty Woman" and "Your Cheatin' Heart."

March 2004 EMI Music Publishing, which bought 50% of Jobete in 1996 for \$132 million and acquired another 30% in 2003 for, Billboard estimates, \$120 million, buys the remaining 20% in 2004 for \$80 million. For that total payout of \$292 million to \$332 million, the publisher lays claim to a trove of iconic Motown songs including "My Girl" and "I Heard It Through the Grapevine" and such vaunted songwriting collaborators as Holland-Dozier-Holland and Norman Whitfield and Barrett Strong.

April 2007 Sony/ATV buys the Lieber & Stoller catalog for \$50 million, adding a collection of classics to its portfolio that includes "Hound Dog," "Jailhouse Rock," "Stand by Me," "Love Potion #9," "I Keep Forgettin'" and "Santa Claus Is Coming to Town."

May 2007 After almost nine months of negotiations with European regulators, Universal Music Publishing Group acquires BMG Music Publishing for \$2.1 billion after UMPG agrees to sell off some of the catalogs it already owns. The deal gives UMPG songs

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by Coldplay, Justin Timberlake, Maroon 5, Christina Aguilera, R. Kelly and Juan Gabriel. The 10-figure price is the highest paid for a song catalog at the time.

May 2007 Sony/ATV acquires Famous Music from Viacom for \$370 million. The 125,000-song catalog contains several decades worth of classics. Among them: “Moon River,” “It Don’t Mean a Thing (If It Ain’t Got That Swing),” “Silver Bells,” “That’s Amore,” “Footloose,” “Take My Breath Away,” “The Real Slim Shady” and “Bad Day.” Famous’ roster of songwriters includes Linda Perry, Modest Mouse and Ozomatli.

February 2008 Dutch music publisher Iagem pays \$170 million for the catalogs that UMPG agreed to sell in order to acquire BMG Music Publishing. They include the U.K. catalogs of Rondor and Zomba as well as BBC Publishing.

April 2008 Iagem goes shopping again, acquiring classical music publisher Boosey & Hawkes for \$199 million. The deal includes the Rodgers & Hammerstein catalog of musicals, movies and songs.

November 2010 BMG Rights Management, a joint venture between German media giant Bertelsmann and the private equity firm of Kohlberg Kravis Roberts — not to be confused with BMG Music Publishing, which UMPG absorbed in 2007 — acquires the Chrysalis catalog for \$169 million. The deal nets BMG 100,000 songs by artists such as David Bowie, Cee Lo Green and Sheryl Crow.

September 2011 BMG lays out about \$320 million for Bug Music, a Los Angeles-based indie publisher with about \$80 million in annual revenue and an NPS of \$31 million. The 250,000-song catalog includes classics “Fever,” “Summer in the City,” “What a Wonderful World” and “Under the Boardwalk,” as well as titles from a stable of writers that features Johnny Cash, Del Shannon and Iggy Pop.

June 2012 A consortium of investors including Saudi Arabia-based Mubadala and led by Sony Corp. completes its acquisition of EMI Music Publishing for a then-record amount of \$2.2 billion. In addition to the Jobete catalog, the deal covers a cache of Queen songs (including “Bohemian Rhapsody”), the Carole King catalog and evergreens such as “Over the Rainbow,” “Baby Love,” “New York, New York,” “Have Yourself a Merry Little Christmas” and “Every Breath You Take.” In addition to the price paid, the deal is significant because EMI’s publishing assets sell for a higher price than the \$1.9 billion that Universal pays to acquire its label operations.

December 2012 BMG buys Rosetta/Virgin Publishing — which, at the time, has annual revenue of \$25 million to \$40 million — for \$140 million. The 21,000-song catalog includes Nirvana’s “Smells Like Teen Spirit” and ’80s hits like Tears for Fears’ “Shout,” Culture Club’s “Karma Chameleon” and The Human League’s “Don’t You Want Me.” Famous Music UK’s catalog is also part of the deal.

September 2013 BMG expands further by creating a joint venture with indie music publisher Primary Wave for \$150 million, which includes the purchase of certain publishing assets. The deal ends in 2016, but BMG retains ownership of a catalog of songs that includes Earth, Wind & Fire’s “September,” Hall & Oates’ “Kiss on My List,” John Lennon’s “I Want To Hold Your Hand” and Marvin Gaye’s “How Sweet It Is,” while Primary Wave continues acquiring other music publishing assets.

March 2014 BMG buys out private equity partner Kohlberg Kravis Roberts’ 51% stake in the music publisher for \$742 million. The deal ends a five-year joint venture that began after BMG relaunched its music operation after selling its labels to Sony Music and its publishing catalog to Universal.

March 2016 Sony buys out the Michael Jackson estate’s 50% share in Sony/ATV for \$750 million.

June 2017 Concord (then known as Concord Bicycle Music) acquires Iagem for approximately \$560 million. The Dutch publisher’s 250,000-song catalog has grown to include the Rodgers & Hammerstein and Boosey & Hawkes catalogs and features songs written by Phil Collins and Genesis, Daft Punk, Pink Floyd, Mark Ronson, Linkin Park, Sammy Cahn, Iron Maiden, Chet Faker, M.I.A., R. Kelly, Billy Ocean, Justin Timberlake, Wynton Marsalis, Vampire Weekend, Will Smith, Steve Miller, Cathy

Dennis, Lionel Richie, Kaiser Chiefs and 30 Seconds to Mars.

May 2018 Sony buys out the consortium of investors that it partnered with to purchase EMI Music Publishing for approximately \$2.3 billion — the largest music publishing deal to date. The acquisition, which carries a valuation of \$4.75 billion, gives Sony/ATV a massive catalog of 2.1 million songs.

January 2020 Concord buys a majority stake in Pulse Music Group for approximately \$160 million, according to sources. The 10,000-song catalog includes titles by songwriters Starrah, Ty Dolla \$ign, OZ, Tyler Johnson, YEBBA, Rich the Kid, James Blake, YBN Cordae, El-P and Bonnie McKee.

August 2020 Concord strikes again, buying Imagine Dragons’ share of its back catalog (UMPG also owns a stake) in a deal reported to be in the range of \$100 million to \$120 million.

September 2020 Hipgnosis Songs Fund, which has been disrupting music publishing pricing models since 2018 by spending nearly \$1.2 billion for songs and catalogs and paying higher-than-expected multiples, acquires Big Deal Music for \$80 million, according to sources. The deal not only comes with 4,400 songs by over 160 songwriters including Teddy Geiger, Kamasi Washington, Sharon Van Etten, Sylvan Esso and St. Vincent, it also enables Hipgnosis to establish its first full-service office in Los Angeles.

October 2020 Vine Alternative Investments, one of the new financial players in music publishing, purchases the 150-plus-song catalog of Scottish DJ, producer and singer-songwriter [Calvin Harris](#), whose hits include “Summer,” “Feel So Close” and the [Rihanna](#) collaborations “We Found Love” and “This Is What You Came For.” According to sources, the price was \$105 million.

November 2020 Hipgnosis makes its biggest acquisition to date: a preemptive deal to purchase Kobalt Music Copyrights Fund 1 — 42 catalogs comprising 33,000 songs by Lindsey Buckingham, Steve Winwood and The B-52s, among other writers — for \$323 million. **■**

U.S. Vinyl Album Sales Score Best Week of 2020, Thanks to Walmart Sale

BY KEITH CAULFIELD

U.S. vinyl album sales vaulted to their best week of the year, thanks largely to sale pricing and promotion at Walmart. In the week ending Nov. 19, vinyl album sales increased 55.5% to 943,000 copies sold, according to Nielsen Music/MRC Data. That also marks the third-largest week for vinyl since 1991, when Nielsen Music/MRC Data began electronically tracking music sales.

Sales of vinyl albums at mass merchant stores (which include the Walmart chain) comprised 315,000 of the week's total. On Nov. 14, Walmart discounted all vinyl albums in-store to \$15 — including Walmart-exclusive variants (like colored vinyl).

The last time overall U.S. vinyl album sales were higher was in the week ending Dec. 26, 2019, when volume [hit 1.24 million sold](#) — the largest week for vinyl album sales in the Nielsen Music/MRC Data era.

Among the biggest beneficiaries of Walmart's promotion are [Queen's *Greatest Hits*](#) (23,000 vinyl LPs sold, industry-wide, up 1,006%), [Fleetwood Mac's *Rumours*](#) (16,000; up 369%) and [Bob Marley and the Wailers' *Legend*](#) (15,000; up 639%).

The increase in vinyl sales helped [Queen's *Greatest Hits*](#), first released in 1981, [reach the top 10](#) of the [Billboard 200](#) chart for the first time, [Rumours](#) rose 23-12 and [Marley's *Legend*](#) jumped 79-19.

It's expected that vinyl sales will continue to post some sizable numbers through the rest of 2020. Target launched its own discount promotion on vinyl on Nov. 22 (pricing vinyl as low as \$20, along with a buy-two, get-one free offer) while Record Store Day Black Friday festivities at

independent records stores on Nov. 27 will offer up exclusive and hard-to-find albums only at indie retailers. After that, the usual holiday shopping season rush is sure to keep vinyl sales sturdy through Christmas. **B**

Radiohead, Elbow Members Call for Better Streaming Royalties at Opening of UK Parliament Probe

BY RICHARD SMIRKE

LONDON — Low payouts from music streaming services are placing artists' livelihoods and future careers at risk, four British artists testified at the opening of a U.K. Parliament probe into the streaming business.

On Tuesday, rock band [Elbow](#) frontman [Guy Garvey](#) warned that “the system, as it is, is threatening the future of music,” as more artists are struggling to make a living with the current rates streaming platforms are paying.

With streaming accounting for more than half of the global music industry's revenue, the Digital, Culture, Media and Sport (DCMS) Committee is looking into the [economic impact](#) that streaming services like Spotify, Apple Music and Amazon are having on artists and record labels, as well as the sustainability of the wider music industry.

Garvey and [Radiohead](#) guitarist [Ed O'Brien](#) were among a group of four artists and two industry analysts that provided evidence on the first day of the inquiry, which is anticipated to stretch for several months and will call upon executives at major labels and streaming platforms to answer questions.

The Parliament probe — which so far is being done with witnesses testifying virtually, as the U.K. is in lockdown — is also

addressing a lack of transparency in record contracts and opaque accounting practices, safe harbor provisions and the European Copyright Directive, which will hold online user-generated services like YouTube liable for unlicensed content.

The inquiry comes at a time when the coronavirus pandemic has decimated income from touring, focusing artists' attention on how much — or in many cases how little — cash they actually make from music streaming.

Spotify paid labels and rights holders a blended per-stream rate of \$0.00366 in 2019, while Apple Music's rate is about \$0.0070 per stream and YouTube doles out \$0.0033 for ad-supported official videos.

The COVID-19 crisis “has provided an opportunity for us to really see what we're making from recorded music [and] it's pretty horrific,” [Tom Gray](#), from British rock band [Gomez](#), told the committee. He cited a “very successful” unnamed songwriter friend who recently received payment of £70 from YouTube in return for 1 million plays of his music.

“There have always been imbalances in the system, and they need to be addressed,” O'Brien told the Parliament members, “but it's more acute now.”

All of the musicians taking part in Tuesday's session said they were fans of music streaming but stressed that something needed to be done to address the imbalance between revenues record labels and rights holders receive from streaming services and the often-miniscule payments artists were getting for their work.

“It would be disingenuous of me to pretend that there aren't some artists who are doing well from streaming,” Gray said. “But the problem is that they conform to one type of artist broadly speaking. They tend to be solo artists. They tend to be fully independent ... and they tend to be working in a genre that is highly playlisted.”

Garvey and Gray both advocated a move towards streaming platforms and labels implementing a user-centric payment model that will see artists paid every time their music is directly streamed, rather than the current arrangement where royalties are distributed on a pro-rata model based

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around market share.

Gray also criticized outdated record label contracts that see rights holders withholding the lion's share of streaming income, noting that the imbalance in artist payouts was occurring while "foreign-based multinational" corporations reported record revenues.

Last month, Universal Music Group, the world's biggest record label, posted €1.86 billion (\$2.14 billion) in **third quarter revenue**, up 3.1% on the same period the previous year. Spotify's **third quarter** 2020 operating income fell to a loss of €40 million from a gain of €50 million during the same time last year, while revenues climbed 14% to €1.97 billion (\$2.29 billion), with the streaming giant growing its customer base to 144 million paid subscribers and 320 million total monthly active users.

Gray drew attention to physical breakage clauses — automatically deducting 10% of an artist's royalties to cover the cost of damaged vinyl and CDs — that are still present in many record deals.

While acknowledging he was one of the lucky artists who had made a good living from playing music, O'Brien said he was taking part in the inquiry to support new acts struggling to survive in the digital music economy.

One of those is British singer-songwriter **Nadine Shah**, whose 2017 album *Holiday Destination* was nominated for the Mercury Prize. She released her fourth studio set, *Kitchen Sink*, on BMG this year.

Shah told MPs that, despite her success as an acclaimed artist with a substantial fanbase, she and many fellow musicians were struggling to pay their rent. "The reality is that we could lose lots of musicians," she said.

Garvey said that if musicians could not afford to live, "then we haven't got tomorrow's music in place."

Whether the Parliament hearings will have any genuine impact on the streaming industry remains to be seen. Although the DCMS committee is made up of 11 elected members of U.K. Parliament, it exists independently from the British government and does not have any regulatory power. Instead, the committee makes recommendations

based on its inquiry findings that government officials can then choose whether to pass into law.

Its real power lies in shining a light on previous hidden business practices and inequalities. A **two-year probe** into the U.K. live music market which ended last year helped bring about major changes to the British secondary ticketing sector, culminating in Ticketmaster shutting down its two major U.K. secondary sites, Get Me In and Seatwave.

Viagogo, which made headlines when it **twice snubbed** a request to appear before the committee, also made changes to comply with British law following the DCMS inquiry and a number of concurrent investigations by regulatory bodies.

Additional reporting by Ed Christman. 📧

Barclays Center in Brooklyn Announces Five New Senior Hires

BY TAYLOR MIMS

Barclays Center in Brooklyn has announced the hiring of five new senior executives. The home of the NBA's Brooklyn Nets is run by BSE Global and supports management of the WNBA New York Liberty.

Emerson Moore has been named executive vice president and chief people officer of BSE Global. Moore will lead human resources for BSE Global. He joins the organization after spending 13 years at TMP Worldwide Advertising & Communications, where he most recently held the positions of EVP, general counsel, head of human resources and secretary. Prior to TMP, Moore was an associate in the corporate department at Proskauer, an international law firm.

Peter Stern has been announced as the new executive vice president and chief financial officer. He will oversee the finance department for BSE Global. In his prior

role, Stern was head of U.S. investments at Alibaba Group. Earlier in his career, he held various banking and investing positions in New York, Beijing, Hong Kong and Sydney. Stern is also known for his criminal justice reform work at San Quentin prison in California and as senior advisor at The Last Mile, which prepares incarcerated individuals for successful re-entry.

BSE Global has tapped **Jackie Wilson, II** as executive director of diversity & inclusion. Wilson oversees BSE Global's diversity and inclusion strategies and initiatives, and will help develop and execute the company's overall social justice vision. Wilson began his career as a litigation associate at Graham Curtin law firm, before becoming general counsel at All Pro Sports & Entertainment, Inc., where he spent five years as a certified player agent and spearheaded the social responsibility and community efforts of professional athletes.

In a pair of joint announcements with partners ASM Global and Levy, Adina Erwin was named as general manager of Barclays Center and Chris Giacalone as vice president of hospitality.

"We are thrilled to welcome five top executives into our business operations," said CEO of BSE Global **John Abbamondi** in a release. "The executives are accomplished leaders in their respective fields, and their incredibly deep expertise will be instrumental as we prepare for an NBA season like no other. I am extremely excited and look forward to working with them to take our fan experience to the next level."

Erwin joins as GM of Barclays Center, coming into the role with more than 25 years of experience in the sports and entertainment industry. Most recently, she served as senior vice president of business operations at TD Garden Arena in Boston. Prior to TD Garden, Erwin spent 15 years at The Fox Theatre in Atlanta where she held various roles including vice president and GM, and ultimately, chief operating officer.

"Adina is one of the most respected venue operators in the sports and entertainment industry and we are thrilled to have her as part of the ASM family" said ASM Global chairman **Bob Newman** in a release. "She's a talented leader and we are very fortunate

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to be able to leverage her wealth of expertise as we plan for a new NBA season at Barclays Center and look forward to a robust entertainment season sometime soon.”

Giacalone will oversee the arena’s premium hospitality spaces and the concourse concessions, and work closely with **Livio Velardo**, who recently joined as senior executive chef after serving as executive chef at the iconic Balthazar Restaurant and Bakery in New York City.

“We’re proud to bring aboard two incredibly talented hospitality experts in Chris Giacalone and Chef Livio Velardo as we look forward to welcoming guests back to Barclays Center,” said Levy president and CEO **Andy Lansing** in a release. “Chris is one of the best in the business and has deep expertise in operating iconic sports and entertainment venues. 📍

The Weeknd Says He Went From Planning a Grammys Performance to ‘Not Invited’

BY HERAN MAMO

The Weeknd posted a second missive to social media on Wednesday (Nov. 25), a day after he received a surprising zero nominations for the 2021 Grammy Awards.

Reports had been circling that The Weeknd (real name Abel Tesfaye) was in talks to perform at the 63rd annual awards show, which he confirmed in his follow-up statement, writing that he had been planning his performance with the Recording Academy “for weeks.” He now interprets the **snub** — despite his fourth album *After Hours* and its standout hit “Blinding Lights” smashing streaming and *Billboard* chart records — as a direct “You’re not invited!” message.

“Collaboratively planning a performance

for weeks to not being invited? In my opinion zero nominations = you’re not invited!” he tweeted.

On Tuesday, The Weeknd initially expressed his frustration toward the Recording Academy on behalf of himself, his fans and the entire music industry. “The Grammys remain corrupt,” he stated. “You owe me, my fans and the industry transparency...” Harvey Mason Jr., the Recording Academy’s chair and interim president/CEO, **spoke to** *Billboard* over the phone late Tuesday to respond to The Weeknd’s claims of the Grammy’s “corrupt” nature. “It saddened me. I try to empathize with where that came from, but it was difficult to hear,” he said. “I can understand he’s disappointed [at being shut out]. Everybody at the academy understands that he’s disappointed. I was personally surprised that he was not nominated.”

Artists from **Kid Cudi** to **Tinashe** and Scooter Braun, whose client **Justin Bieber** was in the clear this year with four nominations, **expressed their disappointment** in the Academy’s decision to not honor The Weeknd’s stellar year.

See The Weeknd’s follow-up tweet regarding his Grammys snub below: 📍

Chris Brown Is Top Winner at 2020 Soul Train Awards: Complete List of Winners

BY PAUL GREIN

Chris Brown was the top winner at the 2020 Soul Train Awards, which aired on BET on Sunday (Nov. 29). Brown won four of the 12 awards presented, including best R&B/soul male artist. “Go Crazy,” Brown’s collaboration with **Young Thug**, won three awards, including song of the year. The smash has cracked the top 10 on the *Billboard* Hot 100.

H.E.R. won two awards — best R&B/soul

female artist and the Ashford & Simpson songwriter’s award for “I Can’t Breathe.” That socially-conscious song is also Grammy-nominated for song of the year.

H.E.R. was this year’s top nominee at the Soul Train Awards, with eight nods. Brown was runner-up, with seven nods.

Summer Walker’s debut album, *Over It*, which reached No. 2 on the *Billboard* 200, won album of the year.

Megan Thee Stallion, whose “Savage” reached No. 1 on the Hot 100 (via a remix featuring **Beyoncé**), won the rhythm & bars award for that smash.

Beyoncé shared the video of the year award for “Brown Skin Girl” with her eight-year old daughter, **Blue Ivy**, as well as **Saint Jhn & Wizkid**. That video is also nominated for a Grammy for best music video.

Snoh Aalegra, a Swedish singer/songwriter based in Los Angeles, took best new artist. Aalegra’s 2019 sophomore album, *Ugh, Those Feels Again*, reached No. 73 on the *Billboard* 200.

Brandy and **Monica**, who teamed to record the 1998 classic “The Boy Is Mine,” each received an award. Brandy took the Soul Train certified award. Monica received the Lady of Soul award.

Here’s the complete list of 2020 Soul Train Award winners:

Song of the year: Chris Brown & Young Thug, “Go Crazy”

Album of the year: Summer Walker, *Over It*

Video of the year: Beyoncé, Blue Ivy, Saint Jhn & Wizkid, “Brown Skin Girl”

Best R&B/soul female artist: H.E.R.

Best R&B/soul male artist: Chris Brown

Best collaboration performance: Chris Brown & Young Thug, “Go Crazy”

Rhythm & bars award: Megan Thee Stallion, “Savage”

Best dance performance: Chris Brown & Young Thug, “Go Crazy”

Best gospel/inspirational award: Kirk Franklin

The Ashford & Simpson songwriter’s award: H.E.R., “I Can’t Breathe”

Lady of Soul award: Monica

Soul Train certified award: Brandy

Best new artist: Snoh Aalegra 📍

▶ IN BRIEF

Stormzy Signs to Newly-Launched 0207 Def Jam Label

BY TATIANA CIRISANO

British rapper [Stormzy](#) has signed to 0207 Def Jam, making him the first artist to align with the new frontline label and the U.K. home of Def Jam Recordings, which Universal Music U.K. unveiled last week.

Born in South London, Stormzy has helped popularize the grime genre and become one of the most successful artists to emerge out of the U.K. in recent years. The 27-year-old has won more than two dozen music awards in the U.K., including British male solo artist at the BRIT Awards and best worldwide act at the MTV Europe Music Awards, and has collaborated with artists like [Ed Sheeran](#) and [Linkin Park](#).

Stormzy was previously signed to Warner Music Group's Atlantic Records U.K., which formed a joint-venture deal with Stormzy's #Merky label to release his second album, *Heavy Is The Head*, in December 2019.

Leading 0207 Def Jam are twin brothers **Alec** and **Alex Boateng** as co-presidents. Stormzy has already worked closely with Alec, who takes his new role after seven years as co-head of A&R at Atlantic. Meanwhile, Alex is promoted to his role after a decade at Universal Music U.K.

"Bringing the Boateng brothers together at 0207 Def Jam is an important moment in British culture," Universal Music U.K. chairman & CEO **David Joseph** said upon the label's launch. "They have already assembled an exceptionally talented top team with a clear vision for this exciting new chapter in the history of one of the world's most famous labels." 📌

BMG Acquires Catalog of Cheyenne Records, Including Songs by Germany's No Angels

BY ED CHRISTMAN

BMG has acquired the catalog of Cheyenne Records, which includes 600 master recordings from such German artists as [No Angels](#), Bro'Sis, Overground, Nu Pagadi, Preluders, Monrose, Queensberry, Room 2012, Some & Any, and La Vive.

BMG said it will bolster the availability of the Cheyenne catalog with an integrated digital campaign, using [cheyenneswelt.de](#) as the base, allowing fans to deep dive deep into the label's catalog. The company also said it will publish high-quality versions of the original official music videos. The catalog will hit digital platforms on Friday (Nov. 27).

Terms of the deal were not disclosed.

"The catalogue of Cheyenne Records is among the crown jewels of German pop music of the 2000s, and we are delighted to bring them back to the public," Maximilian Kolb, BMG managing director GSA, said in a statement. "The acquisition shows BMG's commitment to delivering the best service to artists and songwriters in the digital world."

BMG says the deal will bring back streaming availability to No Angels, which has been absent from digital streaming platforms for five years. The company notes the group had sales of more than five million, making it the biggest-selling German girl band of all time. No Angels' 2002 debut single, "Daylight In Your Eyes," sold more than 500,000 copies within a week after its release, according to BMG.

Other hits that will now be available on

digital platforms include Bro'Sis' "I Believe" and Monrose's "Shame." 📌

La Doña in San Francisco, in a Pandemic: 'The Industry Is Hanging by a Thread'

BY GRISELDA FLORES

Emerging Mexican-American *femmetón* singer-songwriter La Doña's new album, *Algo Nuevo*, dropped March 12 via Human Re Sources just as the coronavirus pandemic intensified in the U.S. Concerts, festivals and other large gatherings across the country were canceled, including her planned [South by Southwest debut](#), interrupting her early career momentum.

As part of *Billboard's* efforts to best cover the coronavirus pandemic and its impacts on the music industry, we will be regularly speaking with La Doña — whose real name is **Cecilia Cassandra Peña-Govea** — to chronicle her experience throughout the crisis. (Read the previous installment [here](#) and see the full series [here](#).)

It's been a while since we last spoke, any major life update?

Not really. Well I guess the "biggest" update would be that I'm self-managed now. I've been on my own for a few months. So, I've been super busy doing my own thing, managing any new gigs the come up. It's as if there is more responsibility on me because I feel like the industry is adjusting to the livestreams and we're realizing that we'll be doing much of that for the next few months, so I'll have to navigate through logistics, COVID-19 precautions all on my own.

You don't have a manager anymore but do you still have an agent?

Well I just started working with [Devin Landau] again a little over a month ago after

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he co-launched TBA, which does take a load off in terms of just keeping track of everything. I reached out to him after I stopped working with my manager and looped him in on everything I had been up to these past few weeks. But my distributor (Human Resources) still doesn't have any A&Rs, so I don't really have a project manager over there. Without a manager or a project manager, it's really up to me now what I make of my career. Which is fine but difficult at the same time because I don't have the same drive to put out new music as I did when I was touring and doing live shows.

And what are some lessons learned from being in that situation early on in your career?

Well growing up in a family band taught me many lessons early on, but I do think that because the industry is hanging by a thread. Because of COVID-19, I've realized that there is no security in any area in that industry. So you just gotta have security in your own creative process. That was something I knew going into music but it was very abruptly demonstrated during COVID-19.

You released your a new single for the first time this year earlier this month titled "Chuparrosa," what's the response you saw from fans and how have you felt since?

I've felt really proud but the day it was released, my partner's mother died, so it's been a lot. But going back to "Chuparrosa," it was like releasing a collective grief we've all been feeling because of all the lost we've experienced. After releasing it, people have been sharing their stories with me saying they felt a connection.

"Chuparrosa" was also proof that you *can* put out whatever you want because as artists you get questioned so much about what your image is going to be, who you're going to collaborate with but at the end of the day, you're the artist and it felt good to release something I truly wanted to release.

You weren't doing many performances at the beginning of the pandemic but you've been doing a lot more lately. Why did you start saying yes to these livestreams?

I think because there is way more support

for livestreams. Before it was like, 'can you self-produce this video for \$50?' and I was like, "I definitely cannot." Now that these livestreams are more established and people who are producing them are more experienced and have clear rules, better budgets and know the restrictions that need to be put in place, I feel comfortable doing them once in a while. With time, one eventually adjust to the times.

What can we expect from you for the rest of the year? Any new music?

Right now I'm just preparing for the beginning of next year and working on a grant through the SF Arts Commission, an individual artist grant which can award up to \$20,000. I'd want to use that funding for a project that features Black indigenous Latinx voices, I want to focus on creating something intentional and not just turning out music. I'm preparing to apply for that grant since it's a pretty extensive process the deadline is Dec. 15. But, as you know, after the Latin Grammys it kind of quiets down for a bit so I'll just work on this for now and really hit 2021 running.

Any plans for Thanksgiving?

No! I think my family and I are going to do a couple of drop offs and just taking it easy that day. Before I think we were like, "OMG we're not getting together," but now I know it'll be fine. It's more important for me to know that my family is safe and we can enjoy each other in the future. 📦

Rapper Lil Yase, 26, Killed in Shooting Over Thanksgiving Weekend

BY BILLBOARD STAFF

Up-and-coming San Francisco rapper Lil Yase (born Alexander Mark Antonyo Jr.), 26, was shot and killed in the East Bay area on Saturday (Nov. 28).

According to a [press release](#) from the Dublin Police Department, officials believe Yase was shot near the East Dublin BART station around 1:00 a.m., with officers responding to reports that a person with multiple gunshot wounds had been transported to a medical facility in Pleasanton, California.

"On Saturday, November, 28, 2020, about 1:00 a.m. Dublin Police responded to Valley Care Medical Center in Pleasanton for a report of a subject who had just arrived suffering from multiple gunshot wounds," reads the statement from police. "Initial information led officers to believe the shooting may have occurred near the East Dublin BART station. The victim was transported via ambulance to Eden Medical Center in Castro Valley where he later succumbed to his injuries."

The rapper's label, Highway 240 Productions, also paid tribute to the MC, writing, "We appreciate all the love and support. Yase loved his fans, he worked every day for y'all. We have hundreds of songs coming for you. Please repost and share let the world know who the "Top Dog" is @yasemoney600 @yasemoney600."

The label also teased a collab EP with fellow Bar Area MC Itsfatfat called "*Every Day Is Friday!*", which was announced one day before Yase's murder.

At press time, spokespeople for Yase had not yet returned requests for comment.

According to his Spotify bio, Yase began making videos for his tracks on a borrowed iPad when he was 18 while living in Sunnyvale, a neighborhood outside San Francisco, falling in with a crew of rappers that included Llama Llama, Sage the Gemini and Yatta. He gained local attention with video for remix of the 2015 single "[Get It In](#)" featuring G-Val, Lil Blood, Mozzy, Nef the Pharoah and Yatta, followed by the songs "Bum B—ch," "Worst Way," and "Furl." He dropped the 2016 mixtape *From the Black Too A Lot*, followed by 2018's *Winner's Circle* and last year's *Sorry For the Heat* EP.

Yase, who was perhaps best known for his 2019 track with the Shoreline Mafia, "Mad," also released the single "[Case Closed](#)" last month.

Check out some tributes to Yase below. 📦

▶ IN BRIEF

Event Designer Bobby Garza in Austin, in a Pandemic: Recent Spike ‘Definitely In the Back of Everyone’s Minds’

BY STEVE KNOPPER

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

As part of Billboard’s efforts to best cover the coronavirus pandemic and its impacts on the music industry, we will be speaking with Garza, a 43-year-old Forefront creative team leader who used to be general manager of festival producer Transmission Events, every other week to chronicle his experience throughout the crisis. (Read the latest installment [here](#) and see the full series [here](#).)

How did the latest [Long Center outdoor concerts](#) you’ve been working on, featuring Tank & the Bangas and Big Freedia, go?

Incredibly smooth, knock on wood. As people were showing up, or as they were leaving, the words “thank you” that came out of people’s mouths and people saying they really needed this was fantastic. People were respecting what the house rules were — walk in, adequately distance, go to your square, stick in your square, we bring you your stuff. People weren’t wandering

around, people weren’t not following the rules and part of that was because they want this stuff so bad they’ll do whatever they need to make it happen.

Were there any snags? You’ve been worried about knuckleheads who refuse to wear masks and so on.

The only thing we had trouble with: We were selling these squares to pods of four people, and there were a couple of instances where people were buying individual pods for themselves, then realizing they could fit three extra folks. We had originally not anticipated making any extra accommodations for that — you show up with your four people, don’t get in line until your four people get there. That sparked some conversations, but honestly, everybody’s been in such good humor about even these small bumps in the road.

The U.S. is on fire right now with COVID cases. How does that affect the upcoming shows?

We’re always concerned about that. Everybody’s been watching numbers move around with a little bit of trepidation, because it’s like, who knows how bad it’s going to get when. My particular thought was some of this spike stuff has to do with Halloween and a two-week incubation period and starting to see rises in cases. It’s definitely something in the back of everyone’s minds, to make sure that we’re doubling down on the stuff we’re doing and people are safe.

How did you personally react, emotionally, to live music for the first time since March?

Tank & the Bangas was on the 12th, and I love that band in normal times, but she’s such a powerful frontwoman that as soon as they came on, I got goosebumps. It was a full band, at night, with lights. This one had a level of electricity to it. It was so exciting to think about the idea that even in these times now we could find a way to make things appropriately safe and enjoy this thing that had been missing in my life for so long.

Where does the recent positive vaccine news put the timeline for reopening the concert business?

I don’t think it’s smart yet to know. The things about the progress make me very

hopeful that we’re going to have a solution in the first part of next year. Having said that, thinking about the Pfizer one, the vaccine has to be kept at such an incredibly low temperature that it’s not going to get distributed to a lot of people. Honestly, the thing that makes me feel the most good is that my mom is going to be able to come see my kids. That’s an incredibly personal and selfish thing, but that was the first thing on my mind.

A friend recently suggested that while it’s sad concert venues are closing, it’ll eventually be safe for them to reopen and demand will come back. Can you critique that idea?

So many of these people that worked in this industry that developed their craft by foregoing some sort of technical school and actually learning their craft — those are the people that are going to have to go find another job right now. I don’t think you maintain the soul of an industry without those people. Sure, while there’s always going to be another widget that takes a widget’s place, it’s the “what kind” and the “what motivation.” If somebody moves into this other space and starts engaging in disaster profiteering and owning up leases for failed venues, is the standard of quality for these beloved venues going to be the same? So yeah, I still worry about it.

Are you letting yourself get to the point of thinking about staffing and resources to reopen the industry?

Not yet. Right now, this struggle to create socially distant shows is a worthy exercise. If a vaccine starts getting distributed, I don’t think that means the following weekend there’s going to be a 100,000-person festival. We’ve got a long way to go for some of that stuff. We should always be introspective and look for quality in what we do.

What are your Thanksgiving plans?

We’re all going to get tested and try to do something outdoors or well-ventilated with masks on and make sure my mom can be in the same space as my kids. We’re trying to make it work. I’m worried about the rest of the holidays.

My prediction for your family over the holidays: [homemade cookies](#).

Oh, dude! 100%. 🍪

▶ IN BRIEF

RIP Diego Armando Maradona: A Look at the Soccer Star's Brief Music Career

BY GRISELDA FLORES AND LEILA COBO

Diego Armando Maradona was more than just a *fútbol* legend. The Argentine soccer idol, who died Wednesday (Nov. 25) at age 60, also dabbled frequently with music and the recording industry. Back in 2001, **Jorge Ferradas** — who currently manages **Camilo**, **Lali** and Nathy Peluso, among others — was an executive in Sony Argentina, during the midst of the country's financial crisis.

But soccer felt foolproof, so the label bought the rights to the recordings Maradona had done for his memoir *Yo Soy El Diego* and released them as a double-CD titled *Soy El Diego De La Gente (I Am the People's Diego)*.

"It had been a publishing success, but didn't translate into record sales," laughs Ferradas now. "But we did an album presentation, and everything was worthwhile. He was pure art in what he did," adds Ferradas, a soccer player and fan himself. "I'm from Argentina, I live in the U.S. and I got the news while I'm in Spain. And here, so far from his home, someone just said: 'I don't care what he did with his life; I only care what he did with mine!'"

On another occasion, Maradona performed onstage at Teatro Gran Rex with Spanish star **Joaquín Sabina** to sing "Y Nos Dieron Las Diez." In 2000, Sabina, a zealous fan of Maradona's and also a friend, was inspired to write a **poem** titled "Mano de Dios (The Hand of God)" in homage to Maradona's controversial goal that he scored in the Argentina vs. England 1986 World Cup

match. The goal also inspired Argentine singer Rodrigo's song titled "La Mano de Dios (Homenaje a Diego Maradona)."

The World Cup winner also recorded "Querida Amiga" with Argentine duo Pimpinela and "El Sueño del Pibe," a 1943 tango penned by Juan Puey and Reinaldo Yiso.

Maradona died of a heart attack 14 days after being released from the hospital, where he underwent brain surgery.

Born Oct. 30, 1960, Maradona made his big debut in Buenos Aires at age 15. He then went on to lead Argentina's national team to victory in the 1986 World Cup. In total, he played 91 games for his country's national team and also played for Barcelona at club level as well as Napoli.

Following news of Maradona's death, **J Balvin**, **Ricardo Montaner**, **Maluma**, Fito Paez and **DJ Snake**, among others, took to social media to pay tribute and remember their idol and one of the greatest soccer players of all time. See their reactions [here](#). 📺

Tame Impala, Sampa The Great Dominate 2020 ARIA Awards

BY LARS BRANDLE

Tame Impala, Sampa The Great, Amy Shark and Archie Roach were among the big winners at the 2020 ARIA Awards, held Wednesday (Nov. 25) in a virtual format from **The Star Event Centre in Sydney**, with performers and guests beamed realtime from around the globe.

Just hours after scoring a **pair of nominations** for the 2021 Grammy Awards, Kevin Parker's psychedelic pop masters filled their boots with ARIAs. Tame Impala scooped five awards including best group and album of the year for *The Slow Rush*, the Perth outfit's chart-topping fourth LP.

Sampa The Great made history in 2019 when she became the first woman of color to win the ARIA for best hip-hop release.

The Melbourne-based artist made history again by snagging the award for a second time, one of a hat-trick of ARIA wins on the night.

The Zambian-born, Botswana-raised singer and rapper also took out best female artist and best independent release for her debut full-length album *The Return*, winner of the **2019 Australian Music Prize**.

Sampa also delivered one of the ARIA Awards' highlights, a performance of "Final Form" shot in Africa.

On receiving the **hip-hop honor**, she noted: "This award means a lot to me because hip-hop has been redefined in the past five, 10 years in Australia. Young black artists, colored people, keep doing what you're doing. Keep bringing your stories to the forefront, because now we get to see a side of Australia that wasn't shown."

Amy Shark opened the gala with a performance of "Everybody Rise." Soon after, the Gold Coast singer won her seventh ARIA for best Australian live act, one of four publicly-voted ARIA Awards. She doubled-up later with best pop release, the third time she has won the award.

A breakout year for Lime Cordiale climaxed with ARIAs glory, as the Sydney indie outfit bagging their first ARIA Award, for breakthrough artist. Led by brothers Oliver and Louis Leimbach, the band enjoyed their **first chart-leader** during the year with their sophomore album, *14 Steps To A Better You*.

The heart of the ARIAs program is, in a typical year, the induction ceremony for the ARIA Hall of Fame. This year's honoree, Archie Roach, is the heart of Australia's indigenous music community.

2020 marks the 30th anniversary of the release of *Charcoal Lane*, Roach's debut full length album which featured "Took The Children Away," a heartbreaking tale of the enforced separation of Indigenous children from their families.

It was based on Roach's own life and experiences.

The album received two ARIA Awards in 1991 and "Took The Children Away" received an international Human Rights Achievement Award, the first time that the award had been bestowed on a songwriter.

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It's now preserved in the National Film And Sound Archive Of Australia.

Roach, now frail after several health battles, led a moving performance of the song with support from Paul Kelly, pianist Paul Grabowsky and others, filmed from his hometown Warrnambool.

On receiving the spiky trophy, Roach quipped: "They're as lethal looking as they ever were. I'd hate to trip and fall on one." He'll need to be careful about the house, because he collected another two sharp trophies on the night, for best contemporary album (*Tell Me Why*) and male artist of the year, beating out a shortlist that included Guy Sebastian, Ruel, The Kid LAROI and Troye Sivan.

"They didn't make a mistake?" he asked when his name was called out for best male.

With induction into the Hall of Fame, Roach now sits alongside the greats of Australia's music scene, from AC/DC to the Bee Gees, Dame Joan Sutherland, INXS, Peter Allen, Olivia Newton John, Nick Cave and others.

The evening closed with a powerhouse tribute to the late feminist trailblazing icon and ARIA Hall of Fame Inductee [Helen Reddy](#), who passed away Sept. 29 at the age of 78. An all-star cast of Australian female artists joined forces for a performance of "I Am Woman," a No. 1 hit on the Billboard Hot 100 [back in 1972](#).

Amy Shark, Christine Anu, ARIAs host Delta Goodrem, Tones And I, Jessica Mauboy, Kate Miller-Heidke, Katie Noonan, Missy Higgins and Mo'Ju were among the 30-strong chorus.

Other performers on the night included Tame Impala, [Lime Cordiale](#), [Sia](#), and international stars [Billie Eilish](#) and [Sam Smith](#).

"2020 has been a challenging year for the Australian music industry, but it's clear that the quality of the music has not suffered," comments outgoing ARIA CEO Dan Rosen. "I'm especially pleased to see the winners come from all parts of our music community, and that we could celebrate with audiences from all around the world."

[YouTube](#) streamed performances online through an ongoing partnership, and free-to-air broadcaster Nine Network aired the

show across Australia.

2020 ARIA AWARD RECIPIENTS

Album Of The Year

DMA's - THE GLOW (I OH YOU / Mushroom)

Jessica Mauboy - Hilda (Sony Music)

Lime Cordiale - 14 Steps To A Better You (Chugg Music Pty Ltd)

Sampa The Great - The Return (Ninja Tune / Inertia Music)

Tame Impala - The Slow Rush (Modular Recordings/Island Records Australia/Universal Music Australia): WINNER

Best Male Artist

Archie Roach - Tell Me Why (Bloodlines / Mushroom): WINNER

Guy Sebastian - Standing With You (Sony Music)

Ruel - Free Time (RCA / Sony Music)

The Kid LAROI - F*ck Love (Columbia / Sony Music)

Troye Sivan - In A Dream (EMI Music Australia)

Best Female Artist

Amy Shark - Everybody Rise (Wonderlick Recording Company / Sony Music)

Miiesha - Nyaaringu (EMI Music Australia)

Sampa The Great - The Return (Ninja Tune / Inertia Music): WINNER

Sia - Together (Monkey Puzzle, Inc., under exclusive license to Atlantic Recording Corporation for the United States and WEA International for the world outside of the United States)

Tones And I - Bad Child / Can't Be Happy

All the Time (Bad Batch Records / Sony Music)

Best Dance Release

Alice Ivy - Don't Sleep (Dew Process / Universal Music Australia)

Dom Dolla - San Francisco (Sweat It Out / Warner Music): WINNER

Flume - Rushing Back feat. Vera Blue (Future Classic)

Northeast Party House - Shelf Life (Stop Start Music / Sony Music)

Stace Cadet & KLP Energy - (Medium Rare Recordings / Sony Music)

Best Group

5 Seconds Of Summer - CALM (Interscope / EMI Music Australia)

DMA's - THE GLOW (I OH YOU / Mushroom)

Lime Cordiale - 14 Steps To A Better You (Chugg Music Pty Ltd)

Tame Impala - The Slow Rush (Modular Recordings/Island Records Australia / Universal Music Australia): WINNER

The Teskey Brothers - Live At The Forum (Ivy League Records / Mushroom)

Breakthrough Artist presented by PPCA

Alex the Astronaut - The Theory of Absolutely Nothing (Minkowski / AWAL Recordings): WINNER

Lime Cordiale - 14 Steps To A Better You (Chugg Music Pty Ltd)

Mallrat - Driving Music (Dew Process / Universal Music Australia)

Miiesha - Nyaaringu (EMI Music Australia)

The Kid LAROI - F*ck Love (Columbia / Sony Music)

Best Pop Release

Amy Shark - Everybody Rise (Wonderlick Recording Company/Sony Music): WINNER

Lime Cordiale - 14 Steps To A Better You (Chugg Music Pty Ltd)

Sia - Together (Monkey Puzzle, Inc., under exclusive license to Atlantic Recording Corporation for the United States and WEA International for the world outside of the United States)

Tame Impala - Lost In Yesterday (Modular Recordings/Island Records Australia / Universal Music Australia)

Troye Sivan - In A Dream (EMI Music Australia)

Best Hip Hop Release presented by Hennessy

Baker Boy - Meditjin feat. JessB (Danzal Baker/Island Records Australia / Universal Music Australia)

Briggs - Always Was EP (Adam Briggs / Island Records Australia)

Illy - Last Laugh (Sony Music)

Sampa The Great - The Return (Ninja Tune / Inertia Music): WINNER

The Kid LAROI - F*ck Love (Columbia / Sony Music)

Best Soul/R&B Release

Genesis Owusu - Don't Need You (OURNESS / AWAL)

KIAN - Every Hour (EMI Music Australia)

Miiesha - Nyaaringu (EMI Music Australia): WINNER

Tash Sultana - Pretty Lady (Lonely Lands

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Records / Sony Music)

Tkay Maida - Last Year Was Weird, Vol.2 (Dew Process / Universal Music Australia)

Best Independent Release

Archie Roach - Tell Me Why (Bloodlines / Mushroom)

DMA's - THE GLOW (I OH YOU / Mushroom)

Lime Cordiale - 14 Steps To A Better You (Chugg Music Pty Ltd)

Nick Cave & The Bad Seeds - Ghosteen (Ghosteen / AWAL Recordings)

Sampa The Great - The Return (Ninja Tune / Inertia Music): WINNER

Best Rock Album

Cold Chisel - Blood Moon (Cold Chisel / Universal Music Australia)

DMA's - THE GLOW (I OH YOU / Mushroom)

Ocean Alley - Lonely Diamond (Independent / Unified Music Group)

Tame Impala - The Slow Rush (Modular Recordings/Island Records Australia / Universal Music Australia): WINNER

Violent Soho - Everything Is A-OK (I OH YOU / Mushroom)

Best Adult Contemporary Album

Archie Roach - Tell Me Why (Bloodlines / Mushroom): WINNER

Donny Benét - Mr Experience (Dot Dash Recordings / Remote Control Records)

Gordi - Our Two Skins (Liberation Records)

Josh Pyke - Rome (Wonderlick Recording Company)

Nick Cave & The Bad Seeds - Ghosteen (Ghosteen / AWAL Recordings)

Best Country Album

Casey Barnes - Town of A Million Dreams (Chugg Music Pty Ltd)

Fanny Lumsden - Fallow (Cooking Vinyl Australia): WINNER

Jasmine Rae - Lion Side (ABC Music / Universal)

The McClymonts - Mayhem To Madness (Island Records Australia / Universal Music Australia)

Travis Collins - Wreck Me (ABC Music / Universal)

Best Hard Rock/Heavy Metal Album

King Gizzard & The Lizard Wizard - Chunky Shrapnel (Flightless Records): WINNER

Parkway Drive - Viva The Underdogs (Resist

/ Cooking Vinyl Australia)

Polaris - The Death Of Me (Resist / Cooking Vinyl Australia)

The Amity Affliction - Everyone Loves You... Once You Leave Them (The Amity Affliction. Marketed & Distributed by Warner Music Australia under exclusive license)

The Chats - High Risk Behaviour (Bargain Bin / Cooking Vinyl Australia)

Best Blues & Roots Album

Busby Marou - The Great Divide (Warner Music Australia Pty Ltd)

Frank Yamma - Tjukurpa: The Story (Wantok Musik/MGM)

Lucky Oceans - Purple Sky (Songs Originally By Hank Williams) (ABC Music / Universal)

The Teskey Brothers - Live At The Forum (Ivy League Records / Mushroom): WINNER

Tracy McNeil & The GoodLife - You Be The Lightning (Cooking Vinyl Australia)

Best Children's Album

Teeny Tiny Stevies - Thoughtful Songs for Little People (ABC Music / Universal): WINNER

The Vegetable Plot - Season Two (ABC Music / Universal)

The Wiggles - Choo Choo Trains, Propeller Planes & Toot Toot Chugga Chugga Big Red Car! (ABC Music / Universal)

Tiptoe Giants - Colour the World (Tiptoe Tunes / ABC Music)

Best Comedy Release

Anne Edmonds - What's Wrong With You? (Guesswork Television): WINNER

Bev Killick - Crummy Mummy (Rivershack Records / MGM)

Celia Pacquola - All Talk (Guesswork Television)

Crossbread feat. Chris Ryan and Megan Washington - Just Jesus (ABC Music / Universal)

Tom Gleeson - Joy (Guesswork Television)

PUBLIC VOTED AWARDS

Best Video presented by YouTube Music

Baker Boy - Meditjin feat. JessB (Danzal Baker/Island Records Australia / Universal Music Australia)

Guy Sebastian - Standing With You (Sony Music): WINNER

Lime Cordiale - Robbery (Chugg Music Pty Ltd)

PNAU feat. Vlossom - Lucky (etcetc Music)

Sampa The Great - Time's Up (feat. Crown) (Ninja Tune / Inertia Music)

Tame Impala - Is It True (Modular Recordings/Island Records Australia / Universal Music Australia)

The Chats - The Clap (Bargain Bin/Cooking Vinyl Australia)

Tones And I - Ur So F**kInG cOoL (Bad Batch Records / Sony Music)

Troye Sivan - Easy (EMI Music Australia)

Violent Soho - Pick It Up Again (I OH YOU / Mushroom)

Best Australian Live Act

Amy Shark - Amy Shark Regional Tour (Wonderlick Recording Company/Sony Music): WINNER

Baker Boy - Falls Festival (Danzal Baker / Island Records Australia / Universal Music Australia)

Cold Chisel - Blood Moon Tour (Cold Chisel / Universal Music Australia)

DMA'S - Unplugged & Intimate | Laneway Festival (I OH YOU / Mushroom)

King Gizzard & The Lizard Wizard - St Jerome's Laneway Festival (Flightless Records)

Paul Kelly - Paul Kelly - Making Gravy 2019 (GAWD AGGIE / EMI Music Australia)

PNAU - All Of Us Australian Tour (etcetc Music)

RÜFÜS DU SOL - 2019 Summer Festival Tour (Rose Avenue Records under exclusive license to Reprise Records.)

Sampa The Great -The Return Australian Tour 2019 (Ninja Tune / Inertia Music)

The Teskey Brothers - Run Home Slow (Ivy League Records / Mushroom)

Song of the Year presented by YouTube Music

5 Seconds Of Summer - Teeth (Interscope / EMI Music Australia): WINNER

Flume feat. Vera Blue - Rushing Back (Future Classic)

Hilltop Hoods feat. Illy & Ecce Vandal - Exit Sign (Hilltop Hoods / Island Records Australia/UMA)

Lime Cordiale - Robbery (Chugg Music Pty Ltd)

Mallrat - Charlie (Dew Process/Universal Music Australia)

Ruel - Painkiller (RCA / Sony Music)

Sam Fischer - This City (Sony Music)

The Jungle Giants - Heavy Hearted (Am-

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plifire Music / Together We Can Work Together / The Orchard)

The Rubens - Live In Life (Ivy League Records)

Tones and I - Never Seen the Rain (Bad Batch Records / Sony Music)

Best International Artist

Dua Lipa - Future Nostalgia (Warner Music Australia Pty Ltd)

Eminem - Music To Be Murdered By (Interscope/Universal Music Australia)

Halsey - Manic (Capitol/EMI Music Australia)

Harry Styles - Fine Line (Columbia/Sony Music): WINNER

Juice WRLD - Legends Never Die (Interscope/Universal Music Australia)

Justin Bieber - Changes (Def Jam Recordings/Universal Music Australia)

Lewis Capaldi - Divinely Uninspired To A Hellish Extent (Universal Music Group/Universal Music Australia)

Lizzo - Cuz I Love You (Atlantic/Warner Music Australia Pty Ltd)

Taylor Swift - Folklore (Republic Records/Universal Music Australia)

The Weeknd - After Hours (Universal Music Group/Universal Music Australia)

Telstra ARIA Music Teacher Award

CJ Shaw - Palmerston District Primary School, Canberra ACT

Kathryn McLennan - Virginia State School, Virginia QLD

Sarah Donnelley - Wilcannia Central School, Wilcannia NSW: WINNER

Thomas Fienberg - Evans High School, Blacktown, NSW ARTISAN AWARDS

Best Cover Art

Tim Rogers for Donny Benét - Mr Experience (Dot Dash Recordings / Remote Control Records)

Made In Katana for Jessica Mauboy - Hilda (Sony Music)

Louis Leimbach for Lime Cordiale - 14 Steps To A Better You (Chugg Music Pty Ltd)

Luke Henery for Violent Soho - Everything Is A-OK (I OH YOU)

Adam Dal Pozzo, Megan Washington and Michelle Pitiris for WASHINGTON - Batflowers (Washington / Island Records Australia / Universal Music Australia): WINNER

Engineer Of The Year

Alice Ivy - Don't Sleep (Dew Process / Universal Music Australia)

IAMMXO (aka Mohamed Komba) for Miisha - Nyaaringu (EMI Music Australia)

Eric J Dubowsky for Ruel - Free Time (RCA / Sony Music)

Kevin Parker for Tame Impala - The Slow Rush (Modular Recordings / Island Records Australia / Universal Music Australia): WINNER

Greg Wales for Violent Soho - Everything Is A-OK (I OH YOU / Mushroom)

Producer Of The Year

Kevin Shirley for Cold Chisel - Blood Moon (Cold Chisel / Universal Music Australia)

DNA & Louis Schoorl for Jessica Mauboy - Hilda (Sony Music)

IAMMXO (aka Mohamed Komba) for Miisha - Nyaaringu (EMI Music Australia)

M-Phazes for Ruel - Free Time (RCA / Sony Music)

Kevin Parker for Tame Impala - The Slow Rush (Modular Recordings / Island Records Australia / Universal Music Australia): WINNER

FINE ARTS AWARD

Best Classical Album

Alicia Crossley - Muse (Move)

David Greco & Erin Helyard - Schubert: Die schöne Müllerin (ABC Classic / Universal)

Jayson Gillham, Adelaide Symphony Orchestra, Nicholas Carter - Beethoven Piano Concertos (ABC Classic / Universal)

Richard Tognetti & Erin Helyard - Beethoven & Mozart Violin Sonatas (ABC Classic / Universal): WINNER

Slava & Sharon Grigoryan - Our Place: Duets For Cello And Guitar (ABC Classic / Universal)

Best Jazz Album

Katie Noonan - The Sweetest Taboo (ABC Jazz / Universal)

Luke Howard - All That Is Not Solid (Live At Tempo Rubato, Australia / 2020) (Mercury KX / Universal Music Australia)

Mike Nock; Hamish Stuart; Julien Wilson; Jonathan Zwartz - This World (Lionsharerecords / The Planet Company)

Nat Bartsch - Forever More (ABC Jazz / Universal)

Paul Kelly & Paul Grabowsky - Please Leave Your Light On (GAWD AGGIE / EMI Music Australia): WINNER

Best Original Soundtrack or Musical Theatre Cast Album

Chelsea Cullen - I Am Woman (Original Motion Picture Soundtrack) (Sony Masterworks): WINNER

Dan Golding - Untitled Goose Game (Original Soundtrack) (House House / Decca Classics Australia / Universal Music Australia)

Grigoryan Brothers - A Boy Called Sailboat (ABC Classic / Universal)

Matteo Zingales & Antony Partos - Mystery Road (Original Score: Seasons 1-2) (ABC Music / Universal)

Sally Seltmann & Darren Seltmann - The Letdown (Music from Seasons 1+2) (ABC Music / Universal)

Best World Music Album

Grace Barbe - FANM:WOMAN (Afrotropik / MGM)

Joseph Tawadros - Live at the Sydney Opera House (ABC Music / Universal): WINNER

Melbourne Ska Orchestra - Live At The Triffid (ABC Music / Universal)

The Crooked Fiddle Band - Another Subtle Atom Bomb (Bird's Robe Records / MGM)

Xylouris White - The Sisyphians (ABC Music / Universal) 📺

Kendrick Lamar, A\$AP Rocky Set to Return for Longitude Fest 2021

BY TAYLOR MIMS

Irish festival Longitude is set to return from July 2-4 with previously scheduled headliners [Kendrick Lamar](#), [Tyler, the Creator](#) and [A\\$AP Rocky](#).

The hip-hop superstars are set to headline Friday through Sunday, respectively. All three artists were expected headline the 2020 edition of the event that takes place yearly at Marlay Park in Dublin, but the festival was cancelled due to the spread of

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COVID-19 back in April.

Joining the headliners will be [Lil Uzi Vert](#), [DaBaby](#), AJ Tracey, [Aitch](#), [Megan Thee Stallion](#), [Playboi Carti](#) and [Doja Cat](#). Also performing across the weekend for the first round of acts announced are [Tripie Redd](#), [Ski Mask the Slump God](#), [Mabel](#), [Lil Tjay](#), [NLE Choppa](#), [Polo G](#), Jack Harlow, [iann dior](#), [Jay1](#), [KSI](#), [Rod Wave](#), Ivorian Doll and Offica.

Several artists who were originally announced for the 2020 edition including [Young Thug](#), [Charli XCX](#) and [Rex Orange County](#) have not yet been confirmed to return. The festival, produced by MCD Productions and Festival Republic, is set to announce more artists closer to the event.

Day tickets for the festival begin at €89.50 (about \$107 U.S.). Weekend passes start at €219.50 (about \$262 U.S.). Tickets go on sale Friday at 9am BST. Tickets available via www.ticketmaster.ie.

Check out the full line-up below. **B**

Rising Techno Producer i_o Dead At 30

BY BILLBOARD STAFF

Techno producer i_o has passed away at age 30.

The news was announced yesterday (November 24) via [his Twitter](#), with an announcement saying that “On Monday, November 23, the world lost a beautiful soul, Garrett Falls Lockhart, also known as i_o. This extremely talented spirit taught us that even if nothing matters, you can still lead with love. Garrett’s truth and soul lives on through the music he shared.”

No cause of death has been given.

The rising producer released his first track as i_o in December of 2017, and rose swiftly with an experimental acid techno sound that earned him releases on marquee labels, including Mau5trap and Armada Music. He counted deadmau5 as a major inspiration and received support from his idol via his myriad mau5trap releases, and sets at

mau5trap events.

Lockhart, who had previously released music under the name Fawkes, was also supported by industry heavyweights including Armin van Buuren and Eric Prydz, who played his music and selected him to open shows. The most recent i_o release — an update of Ian Van Dahl’s trance classic “Castles in the Sky” — [came out via Armada](#) just last Friday, November 20.

“Going to miss you my dude, it was a real pleasure working with you and watching you succeed,” [deadmau5 tweeted](#) upon Lockhart’s passing. “may you find rest, and let your music live on into eternity.”

“It’s difficult to know where to begin,” mau5trap says in a statement to *Billboard*. “Garrett first came to mau5trap in 2017 with a vision for the i_o project — it was one of those moments where we knew right away it was special from the start. It has been an absolute pleasure and honor working alongside i_o and his incredible team for the past few years, building this passion project from the ground up. The love and support we have received from family, friends, and fans from all over the world has been immensely overwhelming.”

“We will never forget so many iconic moments with our beloved friend Garrett; there’s too many to count,” the statement continues. “i_o was family and an integral part of mau5trap history through multiple record releases, events, and tours. His approach to genres and music started a movement and was unprecedented. Garrett was a kind and loving friend with an incredible vision for his project and a true artist of his generation. He will never be forgotten and will always be with us on the dance floor.”

[Named a Billboard Dance artist to watch](#) in December of 2018, the Washington DC born, Los Angeles-based producer collaborated with a range of artists — including Grimes, who selected Lockhart to work on the track “Violence” from her 2020 LP, *Miss Anthropocene*. In 2019 and 2020, he released his three part 444 EP series.

A fixture of the Los Angeles electronic community, Lockhart was scheduled to play 2021 festivals including Electric Zoo and Electric Daisy Carnival Las Vegas. He is being mourned online by artists including

Rezz, Laidback Luke, Camelphat, Wuki and many more.

“I will always remember you as a passionate, and amazingly talented person,” [wrote](#) Armada music co-founder Maykel Piron. “We are beyond sad to be saying goodbye forever, but we won’t let that take away from the amazing time we had working together. Our hearts go out to your family and loved ones. We will miss you.”

“Today I lost my f—king brother. My best friend,” Lockhart’s friend and collaborator Jauz [tweeted yesterday](#). “The person who I trusted more than anyone when it came to music. Today the world lost an incredible human being and one of the most visionary, genius producers of our generation.” **B**

Morgan Wallen Invited Back to ‘Saturday Night Live’

BY RANIA ANIFTOS

Morgan Wallen is getting another chance to take the *Saturday Night Live* stage.

The popular sketch comedy series announced its next round of performers and hosts on Wednesday (Nov. 25), and the country star is set to appear on the Dec. 5 episode as the musical guest alongside host Jason Bateman.

[Bruce Springsteen](#) will perform and Timothée Chalamet will host on Dec. 12, and [Dua Lipa](#) will take on musical guest alongside host Kristen Wiig on Dec. 19.

“Let’s try this again,” Wallen [tweeted](#) in response.

Back in October, just 72 hours before he was supposed to perform on *SNL*, Wallen was pulled from the show after videos surfaced of him partying with fans without wearing a mask or practicing social distancing while attending the University of Alabama football game on Oct. 3.

“I got a call from the show letting me know that I will no longer be able to play

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and that's because of COVID protocols, which I understand," the country singer said in an emotional video following the announcement. While he didn't test positive for the novel coronavirus, "my actions this past weekend were pretty short-sighted and they have obviously affected my long-term goals and my dreams." 📺

Mexican Singer & Actress Flor Silvestre Dies at 90

BY GRISELDA FLORES

Mexican singer and actress Flor Silvestre has died at 90 in her ranch "El Soyate" located in Zacatecas, Mexico, *Billboard* has confirmed. Silvestre was the wife of regional Mexican icon [Antonio Aguilar](#) and mother to [Pepe Aguilar](#).

According to an official press release, she died of natural causes the morning of Nov. 25. "The Aguilar family is thankful for those who always showed affection toward Flor," the statement reads. "The family asks for privacy at this moment."

In her 70-year career, the songstress born Guillermina Jiménez Chabolla was known for starring in classic black-and-white films as one of the leading stars of the "golden age" of the Mexican film industry, where she'd act and sing, showcasing her one-of-a-kind melodious voice.

Silvestre — sister of fellow singer Enriqueta "Queta" Jiménez, who is known as "La Prieta Linda" — recorded ranchera, bolero, bolero ranchero, tambora and huapango in her more than 300 songs.

Born Aug. 16, 1930, Silvestre married actor and singer Antonio Aguilar, who died in 2007, in 1959, with whom she pioneered the Mexican folk equestrian shows. They had two sons: Toño and Pepe Aguilar. Silvestre is the grandmother of rising regional Mexican singers Angela and Leonardo Aguilar. 📺

Dua Lipa's 'Studio 2054' Guest List Just Added a Lot More VIP Guests

BY BILLBOARD STAFF

Surely you thought [Dua Lipa](#) wasn't done [announcing the A-list lineup](#) for Friday's (Nov. 27) "[Studio 2054](#)" livestream event? After the "Levitating" singer revealed on Tuesday that her pop queen [Kylie Minogue](#) will be joining her for the "multi-dimensional live performance" shot at a massive warehouse, Dua tripled down on Wednesday (Nov. 25) by announcing a ton more headline talent.

In addition to [Elton John](#), the singer revealed that she'll also be joined by [Angele](#), [Bad Bunny](#), [FKA Twigs](#), [J Balvin](#), [Tainy](#) and her "[Prisoner](#)" collaborator, [Miley Cyrus](#). "It's my absolute pleasure and honor to announce Elton John will be joining me at Studio 2054 this Friday," Lipa said in a statement. "A one of a kind global musical icon, singer songwriter and flawless performer, it's going to be spectacular! He is truly musical royalty and I am elated that we will be appearing together."

John added, "I loved speaking to Dua when we met up to talk on Instagram Live a few weeks ago, she is incredibly smart and talented. So when she asked me to be part of Studio 2054 I said 'yes!' in a heartbeat. It's amazing to be part of a live performance when live music just isn't happening right now, and especially in such a colorful and creative way. If you're going to do virtual live music then this is the way to do it."

The event, which promises to be a "celebration of the unconventional and unique," will have Dua Lipa moving through a series of custom-built sets that the release said will include: surreal tv shows, roller discos, ecstatic raves, trashy rocker hang outs, voguing ballrooms and diva style dressing rooms.

The pop star will have plenty to celebrate on Friday, since she was nominated for six Grammy Awards on Tuesday, including

for album of the year and best pop vocal album (*Future Nostalgia*), song and record of the year and best pop solo performance ("Don't Start Now") and best pop duo/group performance for her collaboration with Balvin, Bad Bunny and Tainy on "Un Dia."

"Studio 2054" promises to feature performances of tracks from *Future Nostalgia*, the remix album *Club Future Nostalgia* and the singer-songwriter's 2017 self-titled debut. The event will be streamed via LIVENow beginning at 9 p.m. ET in New York with standard tickets going for \$11.99 and bundle tickets (\$27.50) giving access to exclusive pre-show, behind-the-scenes footage and an invite to the After Show Party with Dua in attendance and guest DJs on the decks; more information is available [here](#).

Watch a preview video below. 📺

Karol G Hits Top 20 on Billboard Global Charts With 'Bichota'

BY ERIC FRANKENBERG

Karol G has been a consistent presence on the Billboard Global 200 and Billboard Global Excl. U.S. charts since their Sept. 19 inceptions. Her own "Ay, Dios Mio!," "Tusa" with [Nicki Minaj](#), and "Caramelo" with [Ozuna](#) and [Myke Towers](#), have appeared on both charts every week, but on the most recent rankings, she notches her highest-charting hit as a sole lead artist.

On the Nov. 28-dated charts, the Colombian star bursts into the top 20 with "Bichota." The song charges from No. 33 to No. 12 on the Global Excl. U.S. ranking and from No. 40 to No. 20 on the Global 200. In the tracking week ending Nov. 19, it earned 46.3 million global streams and sold over 1,000 downloads worldwide, according to Nielsen Music/MRC Data.

"Bichota" surpasses "Ay, Dios Mio" to become Karol G's highest-charting title as a sole lead artist on both charts. The former

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reached No. 18 on the Global Excl. U.S. tally and No. 25 on the Global 200.

The song's worldwide stream count spiked by 53%, while its sales shot up 36% (a week after posting gains of 39% and 19%). Not only does the single rank higher on the Global Excl. U.S. chart, it is increasing at a more rapid pace in its list's metrics: its streams outside the U.S. are up 58%, while its sales surge by 52%.

While it hasn't yet hit the Billboard Hot 100, "Bichota" does move up two spots to No. 5 on the Hot Latin Songs chart, becoming Karol G's seventh song to crack that tally's top five.

Concurrently, four hits by international acts debut on both global charts. Here's a recap.

"Dime Como Quieres": Regional Mexican superstar [Christian Nodal](#) teams up with [Angela Aguilar](#) and cracks the top half of both charts at No. 63 start on Global Excl. U.S. and No. 90 on the Global 200, with 28.2 million streams and 1,000 sold worldwide in the tracking week.

"Niji": The Japanese singer and actor Masaki Suda begins on the Global 200 at No. 174, and, more than 100 spots higher, at No. 70 on the Global Excl. U.S. chart (3.9 million streams; 19,000 sold).

"Ilusao (Cracolandia)": A quintet of Brazilian acts, MC Hariel, [Alok](#) and MC Ryan, as well as featured acts MC David and Salvador da Rima, launch at No. 88 on the Global Excl. U.S. and No. 178 on the Global 200 (19.1 million streams).

"Black Mamba": South Korean girl group Aespa makes its arrival at No. 100 on the Global Excl. U.S. and No. 183 on the Global 200 (18.9 million streams; 3,000 sold). 📺

Andrea Bocelli Earns 10th Top 10 on Album Sales Chart With 'Believe,' Bows at No. 1 on Classical Albums

BY KEITH CAULFIELD

Andrea Bocelli earns his 10th top 10 on *Billboard's* [Album Sales](#) chart (dated Nov. 28), as his latest release, *Believe*, bows at No. 5. The set was released on Nov. 13 via Sugar/Decca Records, and sold 20,000 copies in the U.S. in the week ending Nov. 19, according to Nielsen Music/MRC Data.

Also in the top 10, [AC/DC's](#) *Power Up* launches at No. 1, [Chris Stapleton's](#) *Starting Over* debuts at No. 2, [Pentatonix's](#) *We Need a Little Christmas* arrives at No. 8 and a flurry of catalog titles see major gains thanks to sale pricing at Walmart.

Billboard's [Album Sales](#) chart ranks the top-selling albums of the week based only on traditional album sales. The Album Sales chart's history dates back to May 25, 1991, the first week *Billboard* began tabulating charts with electronically monitored piece count information from SoundScan, now Nielsen Music/MRC Data. Pure album sales were the measurement solely utilized by the [Billboard 200](#) albums chart through the list dated Dec. 6, 2014, after which that chart switched to a methodology that blends album sales with track equivalent album units and streaming equivalent album units. For all chart news, follow @billboard and @billboardcharts on both Twitter and Instagram.

Bocelli got his first top 10 on the Album Sales chart in 1999 with *Sogno*, which debuted and peaked at No. 4. He landed his first No. 1 with 2018's *Si*.

Through his career, Bocelli has sold 24.3 million albums in the U.S. *Believe* also gives

Bocelli his 20th No. 1 on the [Classical Albums](#) chart and his 14th No. 1 on the [Classical Crossover Albums](#) tally. He extends his own record for the most No. 1 albums on both charts.

The Classical Albums ranks the most popular classical albums of the week based on multi-metric consumption, combining album sales, track equivalent album units and streaming equivalent album units. The Classical Crossover Albums chart ranks the top-selling classical crossover titles of the week.

Back in the top 10 of the new Album Sales list, [AC/DC's](#) *Power Up* debuts at No. 1 with 111,000 copies sold. [As earlier reported, the album also enters at No. 1](#) on the multi-metric consumption [Billboard 200](#) chart – the band's first No. 1 since 2008.

Chris Stapleton's latest effort *Starting Over* starts at No. 2 with 75,000 copies sold, while [Queen's](#) *Greatest Hits* blasts 46-3 (a new peak) with 24,000 sold (up 737%) – its best sales week since 2007. The bulk of the latter's sales (23,000 in fact) came from vinyl LP sales, thanks in large part to a Walmart sale where all vinyl in-store on Nov. 14 was marked down to \$15. *Greatest Hits*, which was initially released in 1981, also [reaches the top 10](#) of the *Billboard 200* for the first time.

Greatest Hits logs its best sales week since the Dec. 8, 2007-dated chart, when it sold 36,000 copies (in the tracking week ending Nov. 25 – which reflected the busy Thanksgiving and Black Friday shopping holidays that year).

[Dolly Parton's](#) *A Holly Dolly Christmas* returns to its peak of No. 4 on Album Sales, as it rises two spots with 21,000 copies sold (up 90%).

[Fleetwood Mac's](#) *Rumours* jumps 18-6 with 17,000 sold (up 261%), with vinyl LP sales comprising 16,000 of that sum (up 369%). *Rumours* was also a beneficiary of Walmart's \$15 sale pricing. *Rumours* additionally reaches the top 10 on the Album Sales chart (whose history dates to May 25, 1991) for the first time, and marks the band's first top 10 since the 2003 album *Say You Will* debuted and peaked at No. 3 (May 3, 2003-dated chart). *Rumours* also tallies its best sales week since the May 21, 2011-dated

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chart, when it sold 30,000 copies in the wake of the premiere of the *Glee* TV episode dedicated to the album (May 3).

Carrie Underwood's holiday set *My Gift* is pushed down 3-7 on the new Album Sales chart, but posts a gain, as it sold just under 17,000 copies (up 17%).

Pentatonix's latest holiday album *We Need a Little Christmas* bows at No. 8 with 16,000 sold. It's the 11th top 10 for the vocal group. Of those 11 top 10s, six have been Christmas titles.

Bob Marley and The Wailers' *Legend: The Best Of...* vaults 48-9 with 15,500 sold (up 453%). It also was goosed by the Walmart vinyl sale, as the title sold nearly 15,000 on vinyl LP (up 639%).

Legend logs its best overall sales week since the Sept. 20, 2014-dated chart, when the album sold 41,000 copies after it was discounted to 99-cents in the Google Play store.

Closing out the new top 10 on the Album Sales chart is another title that gets a lift from Walmart, as Creedence Clearwater Revival's *Chronicle: The 20 Greatest Hits* rises 59-10 with 14,000 copies sold (up 485%). Of that sum, 13,000 are in vinyl LP sales (up 776%). *Chronicle* nets its best sales week since the Aug. 17, 2013-dated chart, when it moved 15,000 copies. ▣

Internet Money & Gunna's 'Lemonade' Leads Rhythmic Songs Chart

BY TREVOR ANDERSON

Production collective **Internet Money** rallies to its first No. 1 as artists on *Billboard*'s **Rhythmic Songs** airplay chart as "Lemonade," a collaboration with **Gunna** that also features **Don Toliver** and **NAV**, ascends from No. 2 on the list dated Nov. 28. The collaboration reaches the summit thanks to its

6% boost in plays at the radio format in the week ending Nov. 22, according to Nielsen Music/MRC Data.

Internet Money is led by songwriters and producers Nick Mira, 20, and Taz Taylor, 28, who have contributed to a string of pop, R&B and hip-hop hits in recent years. Notably, both men have already claimed No. 1s as producers and writers on the Rhythmic Songs chart. The pair entirely co-produced — and co-wrote, with others — Lil Tecca's "Ran\$om," which ruled for one week last year, while Mira also produced and co-wrote Juice WRLD's "Lucid Dreams," another one-week champ, in 2018.

With both men sporting production and writing credits on "Lemonade," Mira adds a third Rhythmic Songs No. 1 as a writer and producer, while Taylor nets his second in both capacities.

Gunna, meanwhile, scores his second No. 1 after his featured turn on Chris Brown's "Heat." That track reigned for one week in 2018. NAV and Don Toliver each post a first Rhythmic Songs No. 1.

In addition to its Rhythmic Songs coronation, "Lemonade" skips 21-14 on the **R&B/Hip-Hop Airplay** chart through a 15% surge to 8.6 million in audience in the week ending Nov. 22. The track also holds at No. 34 on the **Pop Songs** airplay chart, though it adds 20% in weekly plays at the format.

"Lemonade" appears on Internet Money's album *B4 The Storm*, which debuted at No. 6 on the **Top R&B/Hip-Hop Albums** chart and at No. 10 on the *Billboard* 200 in September. ▣

Trey Songz & Summer Walker's 'Home' Hits No. 1 on Adult R&B Songs Chart

BY TREVOR ANDERSON

Trey Songz scores his third No. 1 on *Billboard*'s **Adult R&B Songs** airplay chart as "Back Home," featuring **Summer Walker**, advances from the runner-up spot (on the chart dated Nov. 28). The track climbs thanks to an 8% increase in plays in the week ending Nov. 22, according to Nielsen Music/MRC Data.

R&B singer Songz notched his first of 16 appearances on the Adult R&B chart with "Gotta Go" in 2006. He previously also topped the list with "Can't Be Friends," which led for two weeks in February 2011, and "What's Best for You," a one-week champ in October 2014.

Walker, meanwhile, claims her first Adult R&B leader in her budding career. The new champ outdoes her previous personal best, "Playing Games," which registered nine weeks at No. 2 in June-August this year, blocked by Kem's "Lie to Me" for seven weeks and then Toni Braxton's "Do It" for the final pair.

"Home," originally released last summer, found solid reception with mainstream audiences before it crossed over and generated strong traction in the adult R&B realm. The single reached No. 12 on the **R&B/Hip-Hop Airplay** chart in August, securing Songz's best result in more than five years, since "Slow Motion" stormed to No. 2 in July 2015.

For Walker, "Home" locked up her fourth consecutive top 20 appearance to continue her stretch as one of mainstream R&B/hip-hop's favorite newcomers. Her breakthrough "Girls Need Love," featuring Drake, and "Games" both rose to No. 6, while the Usher collaboration "Come Thru" peaked at No. 9.

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“Home” also picked up some play at rhythmic radio, with the track spending six weeks on the [Rhythmic Songs](#) radio chart and attaining a No. 35 high.

The single is the title track to Songz’s 2020 album, which debuted at No. 1 on the [Top R&B Albums](#) chart and No. 9 on the [Billboard 200](#) in October. 

Megan Thee Stallion Denies Stealing Designs for Fashion Nova Collection

BY HERAN MAMO

Four-time Grammy-nominated rapper [Megan Thee Stallion](#) is defending her [debut Fashion Nova collection](#) after a designer accused her of stealing her work.

A designer named Aazhia came forward on [Instagram](#) last week claiming the 25-year-old rapper had used her unique [TLZ L’Femme](#) dress design to create the [Chase the Bag Shoulder Pad Mini Dress](#) with a similar long cloth draping in between the legs. “IMA BREAK THIS DOWN REAL SIMPLE! MY DRESS WAS STOLEN AND USED IN THIS MEGAN X FN COLLAB! WAS I TOLD? NO! WAS I COMPENSATED? NO!” she wrote in the lengthy caption, which alleged the rapper’s team reached out to Aazhia to pull one of her dresses for an event Megan was attending. “I’M VERY MUCH SO TAKEN BACK BY THE THE LACK OF RESPECT FOR ANOTHER BLACK WOMAN! THERE IS THIS TIRED NARRATIVE THAT THE BLAVK WOMAN IS SO DISRESPECTED, BUT WE DO IT TO EACH OTHER!!!!”

The “Savage” rapper, who has been actively chanting a [“protect Black women”](#) rallying cry since her shooting incident with Tory Lanez in July, cleared the air during an interview with *The Morning Hustle* on Tuesday.

“A lot of times, people say that they talked to somebody from my team. I don’t know what year that was, I don’t know who... what are you talking about? And a lot of times, they won’t even bring me... they don’t tell me who they talking to,” Meg said in the interview. “If I’ve probably never heard of you, like I’ve never seen that dress before. But it’s been a dress that has been done a lot, like over the years. So I feel bad that people’s initial reaction would be to just come at me like, ‘Oh, you a Black woman! You’re stealing from Black women!’ And I’m like, ‘Damn, hold on, sis, ‘cause like I don’t know you.’”

While denying the allegations, Megan explained how she would’ve made amends with the designer, whom she left unnamed during the interview.

“It’s a way to come at people. ‘Cause if it would’ve been a real misunderstanding, I would’ve never had a problem saying, ‘I’m sorry, sis.’ I would have checked my stylist. Like you don’t do that. That’s not right,” Megan continued. “And then I would’ve had the dress taken down, whatever the money made from the dress, I would’ve gave the money to the girl if that was really something that she felt like was stolen from her.”

The “Body” rapper’s Fashion Nova collection dropped exactly one week ago, with 106 denim pieces, dresses, bodysuits, outerwear and more ranging from \$24.99 to \$199.99. It reportedly brought in \$1.2 million within the first 24 hours, according to [TMZ](#), who broke the news last Friday — the same day Meg’s highly anticipated [debut album Good News](#) dropped.

Aazhia responded to Megan’s interview the same day in an [IGTV video](#). “I’m vexed because it’s condescending, it’s disrespectful, it’s hypocritical. Everything that she said was addressed towards me, although we were talking about multiple Insta boutiques,” she claimed. “My dress is from the ‘90s. And she also said, in her opinion, it’s not stolen.... But for me, all I saw was more disrespect.”

Watch Megan’s interview in full below. 

Winans Family Extends Chart Legacy, As Juan & Lisa Winans Lead Gospel Airplay for First Time

BY JIM ASKER

The iconic Winans family again ranks at No. 1 on a *Billboard* chart, this time thanks to two members new to the coveted spot.

On Gospel Airplay, husband and wife Juan & Lisa Winans’ debut single “It Belongs to Me,” featuring Marvin Winans, climbs 2-1, up by 22% in plays in the week ending Nov. 22, according to Nielsen Music/MRC Data.

While the twosome reigns in its first Gospel Airplay appearance, Marvin Winans, who is Juan’s uncle, adds his second No. 1. He first led as featured on Andrae Crouch’s “Let the Church Say Amen,” for four weeks starting in April 2012.

Marvin Winans is a member of landmark gospel group The Winans, which also includes Carvin (Juan’s father) and Michael Winans. The act most recently ruled Top Gospel Albums in 1990 with its LP *Return*.

Juan Winans began his career as a teen-aged member of the group Winans Phase 2, with younger members of the family. The act scored a No. 1 on Top Gospel Albums in its lone appearance, as *We Get Next* led in September 1999.

Lisa Winans (formerly Lisa Kimmey) broke through as a member of Christian music trio Out of Eden with her sisters Andrea Kimmey-Baca and Danielle Kimmey Torrez. In 1994-2005, the group posted six Top Christian Albums entries, including two top 10s.

Another member of the Winans family scales the airplay-, sales- and streaming-based Hot Gospel Songs chart, as CeCe Winans’ “Never Lost” hops 12-10. The song gained by 12% to 234,000 U.S. streams and

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by 4% in format radio plays in the tracking week. Winans adds her third Hot Gospel Songs top 10 and first since “Never Have to Be Alone” hit No. 4 in February 2017. Her first chart entry, “Pray,” led for two weeks in January 2006.

The Nashville-based Winans (born Priscilla Marie Winans Love) is originally from Detroit and is the daughter of Delores and David Winans, aka, “Mom & Pop Winans.” CeCe and older brother BeBe Winans have posted six top 10s on Top Gospel Albums, most recently *First Christmas* (No. 5 in January). Two of those titles hit No. 1. CeCe Winans has also scored six No. 1s, among 10 top 10s, on the chart as a solo act. 📺

BTS Rules October's Top Facebook Live Videos Chart

BY KEVIN RUTHERFORD

BTS' Facebook Live performance for Radio.com on Oct. 6 is a massive success on *Billboard's* Top Facebook Live Videos chart, ruling the October 2020 tally.

The chart, the latest of which recaps October 2020 activity, is a monthly look at the widest-reaching and most-reacted-to videos posted by musicians on Facebook Live, as tracked by media analytics company Shareable. Rankings are determined by a formula that blends reactions, comments, shares and first-seven-days views.

On Oct. 6, the K-pop boy band performed on a 14-minute video in conjunction with Radio.com that was streamed on BTS' Facebook.

The clip rules the tally in one of its four component metrics — reactions (252,000) — and also ranks high in views in its first seven days (746,000), comments (38,000) and shares (11,000), leading to its No. 1 spot.

Filipino rockers [Sponge Cola](#) follow BTS at No. 2 with an Oct. 30 live performance, with the band dressed in costumes to cel-

ebate Halloween.

The 72-minute performance had the most views in its first seven days of any musician-uploaded livestream on Facebook in October 2020, with 823,000 views, and it was also the most-commented (75,000) and most-shared (24,000); however, its reactions only totaled 36,000, which helped BTS to the overall lead.

Two other Sponge Cola clips reach the October 2020 list at Nos. 4 and 6.

See the full top 10 below.

10. MC Davo
9. GianMarco
8. Blake Shelton
7. Alicia Keys
6. Sponge Cola
5. Luke Combs
4. Sponge Cola
3. Armaan Malik
2. Sponge Cola
1. BTS 📺

Koryn Hawthorne's 'Speak to Me' Tops Hot Gospel Songs: 'I'm Grateful to Offer Inspiration'

BY JIM ASKER

Koryn Hawthorne notches her third No. 1 on *Billboard's* airplay-, sales- and streaming-based Hot Gospel Songs chart, as “Speak to Me” rises 2-1 on the Nov. 28-dated list.

In the tracking week ending Nov. 19, the song increased by 2% to 312,000 U.S. streams, according to Nielsen Music/MRC Data. It also holds at its No. 14 high on Gospel Airplay, up 10% in plays in the week ending Nov. 22.

“Wow, this year has been a tough one but

I'm grateful to God to be able to make music that can offer some type of inspiration in a time that has been filled with so much tragedy and loss,” Hawthorne tells *Billboard*. “So, this No. 1 is for the people: Stay inspired.”

“Speak” was co-written by Johntá Austin, Troy Taylor and Jeremy Hicks. It samples gospel icon Donnie McClurkin's 1996 single “Speak to My Heart” (which was released prior to the 2005 start of Hot Gospel Songs and Gospel Airplay).

Hawthorne had last led Hot Gospel Songs with “Won't He Do It” for 41 weeks beginning in March 2018, the longest reign by a female artist. The song is tied with Kanye West's “Follow God” (2019-20) for the fourth-longest-leading No. 1 among all acts, after Marvin Sapp's “Never Would Have Made It” (46 weeks, 2007-08) and Kirk Franklin's “Wanna Be Happy?” (45 weeks, 2015-16) and “Love Theory” (44 weeks, 2019-20).

As a finalist on the eighth season of NBC's *The Voice*, Hawthorne first topped Hot Gospel Songs with “How Great Thou Art,” which she performed on the show, for a week in April 2015. 📺

Ariana Grande's 'Positions' Chasing Sixth Week at No. 1 In U.K.

BY LARS BRANDLE

Ariana Grande is on track for a sixth week at No. 1 in the U.K. with “Positions,” while Liam Gallagher is *dreaming* of his own career high.

Gallagher's new charity single “All You're Dreaming Of” is the most downloaded track in the early part of the week, and is heading for the week's highest debut.

The former [Oasis](#) and [Beady Eye](#) frontman starts at No. 12 on the Official Chart: First Look, which tallies sales and streaming data from the weekend.

The Manchester singer's personal best as

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a solo artist is 2017's "Wall Of Glass" which peaked at No. 21, though he hit the singles chart summit eight times with Oasis.

Gallagher premiered the new song Saturday night on ITV's *The Jonathan Ross Show*.

There's a festive theme across the chart blast as [Mariah Carey's](#) "All I Want For Christmas" rockets to No. 4, and is one of four yuletide tunes aiming for the Top 10.

Among them is [Wham's](#) "Last Christmas," up 20-7; [Justin Bieber's](#) cover of [Brenda Lee's](#) "Rockin' Around The Christmas Tree" roars 48-8; and [The Pogues](#) featuring [Kirsty MacColl's classic](#) "Fairytale Of New York" lifts 26-10.

Further down the list, look for holiday tunes from [Shakin' Stevens](#), [Jess Glynne](#), [Band Aid](#), [Elton John](#) and Wizard to jostle for Top 20 positions.

The Official U.K. Singles Chart is published late Friday, local time. 📺

AC/DC's 'Power Up' Plugs In For Second Week Atop Australia's Albums Chart

BY LARS BRANDLE

AC/DC are fully charged on the ARIA Albums Chart as *Power Up* repeats at No. 1.

Power Up equals the effort of the Aussie rock heroes 1992 album *Live*, which also spent two weeks at the chart summit.

With AC/DC plugged in at the top, [BTS](#) debut at No. 2 with *BE*, for their fourth Top 50 entry on the Australian chart this calendar year.

BE features the track "Fly To My Room," produced and co-written with Sydney electronic duo Cosmo's Midnight, while album track "Life Goes On" is the highest new entry on the Australian singles survey, at No. 27.

Homegrown artist, comedian and

playwright [Tim Minchin](#) bows at No. 3 with *Apart Together*, his debut solo studio album. It's not Minchin's first appearance on an ARIA chart. He appeared on the singles survey at No. 11 with "Come Home (Cardinal Pell)" in February 2016.

Reunited Melbourne trio Something For Kate return to the albums tally with *The Modern Medieval*, their first LP in eight years. The follow-up to *Leave Your Soul To Science* (No. 5 in October 2012), *Medieval* is new at No. 4.

It's the group's seventh studio album and their sixth Top Ten on the ARIA Albums Chart.

Rounding out the Top 5 is [Nick Cave's](#) companion album to his *Idiot Prayer* solo concert at London's Alexandra Palace. Recorded in June [during the lockdown](#), *Nick Cave Alone At Alexandra Palace* bows at No. 5. The ARIA Hall of Famer's live album drops in at No. 18 on the Official U.K. Albums chart this week.

There's a notable climb for [Taylor Swift's](#) former leader *Folklore*, which leaps 21-6 following its release on vinyl. *Folklore* logged four successive weeks at No. 1 in August and is the album with the longest streak at the summit this year.

Meanwhile, Aussie garage rockers [Skegss](#) score a second chart entry in 2020 with *Holiday Food / Everyone Is Good At Something*, new at No. 17. The new set compiles two of the Byron Bay band's early EPs. Skegss hit No. 4 just last month with the vinyl reissue of *50 Push Ups For A Dollar EP*.

Elsewhere on the chart, the prolific psychedelic rock outfit [King Gizzard & The Lizard Wizard](#) earn another chart impression, this time with *K.G.* It's the Melbourne band's seventh Top 50 entry in 2020. Last week at the [2020 ARIA Awards](#), King Gizzard took out best hard rock/heavy metal album for *Chunky Shrapnel*, a No. 2 entry on the chart in July 2020.

Over on the ARIA Singles Chart, [24kGoldn's](#) "Mood" featuring [Iann Dior](#) enters a seventh week at No. 1, ahead of pop hits by [Ariana Grande](#) ("Positions") and [Billie Eilish](#) ("Therefore I Am"), respectively. 📺

Michael Ball & Alfie Boe Beat BTS to U.K. Albums Chart Title

BY LARS BRANDLE

BTS will have to do with second best in the U.K., where [Michael Ball & Alfie Boe's](#) *Together At Christmas* (Decca) reigns on debut.

The pair's fourth studio record is their third to hit No. 1 on the Official U.K. Albums Chart following *Together* (2016) and *Together Again* (2017).

Their latest clocked up 32,882 chart sales in its first week, 96% of which were physical sales, the Official Charts Company reports.

Earlier in the year, Ball topped the Singles Chart along with fundraising hero Captain Sir Tom Moore on their charity cover of "You'll Never Walk Alone."

With *Christmas* making a big impact, BTS open at No. 2 on the U.K. chart with *BE* (Big Hit Entertainment), their fifth Korean-language album. It's the K-pop stars' fourth Top 10 collection in the territory in the past two-and-a-half years.

Meanwhile, [AC/DC's](#) *Power Up* (Columbia) dips 1-3, and is one of five Australian album releases in the Top 40, a list that includes [Kylie Minogue's](#) *Disco* (BMG), down 5-10; [Nick Cave's](#) *Idiot Prayer* (Bad Seed), new at No. 18; [Tim Minchin's](#) *Apart Together* (BMG), new at No. 27; and ARIA Award-nominated newcomer The Kid LAROI's *F**k Love* (Columbia), down 19-33.

[Taylor Swift's](#) former leader *Folklore* (EMI) enjoys a lift thanks to its release on vinyl. *Folklore* leads the Official Vinyl Chart and vaults 37-4 on the all-title survey.

Also enjoying top tier debuts this week are [Neil Diamond](#) and the [London Symphony Orchestra's](#) *Classic Diamonds* (Capitol), which shines at No. 5, for the American crooner's 15th Top 10 collection; while heavy metal icons [Iron Maiden](#) bow at No. 7 with the live set *Nights Of The Dead - Legacy Of* (Parlophone).

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Over on the Official U.K. Singles Chart, [Ariana Grande](#) enters a fifth week at the summit with “Positions.” Grande’s seventh No. 1 leads an unchanged top three, ahead of [Billie Eilish’s](#) “Therefore I Am”(Interscope) and [Little Mix’s](#) “Sweet Melody” (RCA), respectively.

The highest new entry belongs to [Miley Cyrus](#), whose “Prisoner” (RCA/Warner Records) featuring [Dua Lipa](#) starts at No. 8.

Close behind is [Shawn Mendes](#) and [Justin Bieber’s](#) collaboration “Monster” (Island) at No. 9, and BTS completes the Top 10 with “Life Goes On,” new at No. 10. **B**

ward, she said she thought the one actress who’s expressed interest in playing her in the film, Anne Hathaway, “isn’t exactly right for it.”

Spokespeople for Amazon Studios and Brownstein could not be reached for comment at press time.

In the meantime, Wilson said the search for the lead roles is ongoing and it’s not known yet if whoever gets cast will sing the Rock and Roll Hall of Fame band’s hits themselves or lip synch. **B**

Ann Wilson Says Heart Biopic Directed by Carrie Brownstein Is in Development

BY GIL KAUFMAN

A biopic about the pioneering rock band [Heart](#) is in the works, according to guitarist Ann Wilson, who also revealed that [Sleater-Kinney’s](#) Carrie Brownstein is on board to direct the unnamed project.

“Yeah, there’s one in the works,” Wilson [told](#) SiriusXM Volume West host Lyndsey Parker last week about the film, which Brownstein is apparently also writing.

While the script is a work in progress at the moment, Wilson — who has fronted the band since 1970 along with her sister, singer Nancy — said, “I saw the first draft of the script, it’s really cool...The script started in childhood and ended up in the ‘90s.”

Wilson said the Amazon project is set to be produced by *Sleepless in Seattle’s* Lynda Obst, and that she doesn’t have any particular actresses in mind to portray the pioneering female-fronted Seattle rock band (best known for such 1970s and early 80s FM-radio staples as “Crazy on You,” “Magic Man,” “Barracuda” and “What About Love”).

While “a few actresses” have come for-