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Streaming Is Stalling: Can Music Keep Up in the Attention Economy?

BY WILL PAGE

Music streaming services have continued to add U.S. subscribers this year, according to MIDiA Research, growing by 11 million paying users from January to September, to 117.9 million. But in a potentially troubling sign for the recorded music business, the number of total streams has remained the same.

For the past four months and counting, audio music streams have averaged 17.5 billion a week. That's up slightly from the early March pre-pandemic peak, before the lockdown cut music listening down by 13% to a year low of less than 15 billion streams, as consumers stopped commuting and obsessed over the news. Streaming gradually rebounded, increasing 15% by the end of June — but has plateaued since.

This could actually be good news for streaming services, which for the past two years have been pouring money into podcasts, which cost them less. Streaming companies don't have to share as much revenue on podcasts — a growing number of which they own — as they do on streams of music, most of which they don't. But for record labels, publishers, songwriters and artists, this may be the calm before the storm. In the short term, at least, the lack of growth in the number

of streams won't impact the music industry's aggregate streaming revenue — if subscribers are added and consumption stays flat, rights holders just make more per stream. But a move toward podcasts could cost rights holders leverage in licensing negotiations.

Perhaps more important, with some 55,000 new tracks being uploaded onto streaming services every day — up from the 40,000 reported in April 2019 — you have a dilemma: more songs (and more users) competing for a fixed number of streams.

Has streaming volume really peaked in the U.S., though, or is the current growth freeze just a blip?

A number of factors seem temporary. Label sources point to the previous year, where cyclical trends in the release schedule led to finite periods of flatness. The presidential election also appears to have cut into music time, given the sharp dip in streaming during election week itself. Thanksgiving has also historically seen a 2% to 3% dip in music streaming. (The U.K., by comparison, where neither occurred, saw streaming dip 5% when the pandemic hit but regained momentum in three weeks and has continued to edge

(continued)

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► IN BRIEF

upwards since.) Another obvious factor limiting music streaming time for now is the lack of commuting, with most offices still closed.

Other forces are putting permanent pressure on streaming volume, though. Gaming is competing for attention with music. Market research firm IDG Consulting reports increasing average gameplay hours per user across the board. Counter Strike Global Offensive play increased 40% since the pandemic started and Defense of the Ancients is up 38%. Roblox, which appeals to kids 9 and up, hit 120 million global monthly active users in June 2020, and IDG Consulting now puts that figure at about 160 million — a fifth of which are likely in the U.S. That's a 33% increase in just the past five months.


TikTok is also giving music streaming platforms a run for their money. The company claimed [100 million U.S. daily active users](#) in September. For context the U.S. online population under the age of 29 is only 110 million, meaning TikTok may have already soaked up its addressable market. The app has been installed more than 66 million times this year, according to app analytics company Sensor Tower, and 37% of that activity happened between April and June. The company estimates that 40% of TikTok's U.S. growth was accumulated in 2020. (From July to September, installs dropped by 31%, possibly indicating a saturation point.)

Tom Silverman, founder of Tommy Boy Records, views kids' obsession with swiping 30-second clips on TikTok as a new era of the sub-song, asking, "If a single used to be an ad or trailer for an album, is a sub-song a trailer or ad for a single?"

If young kids are hooked on Roblox, and older kids are TikToking, then their parents may increasingly be listening to podcasts. Between 2014 and 2019, time spent with music was down 5% and time spent with spoken word was up 20%, according to a report by NPR and Edison Research. The lack of authoritative data on podcast consumption, however, makes it difficult to gauge its impact on music streaming. Measurement is difficult: a download of a podcast on the Apple app does not constitute a listen, while [Spotify claims](#) that 22% of its users engaged with podcast content in the third quarter, up from 21% the prior quarter, but does not define what that means.

When artists resume touring and releasing big albums to drive ticket sales, music streaming could still return back to growth, but the new attention economy guards against such complacency. With these three "attention merchants" competing for consumers' increasingly scarce time, it's likely that music streaming will struggle to grow even when things return to normal. We know that songs are getting shorter, and without more songs being consumed, music is already losing the battle for attention.

Will Page is a visiting fellow at the London School of Economics who previously was the chief economist at both Spotify and PRS for Music. His book, *Tarzan Economics*, will be published by Little Brown and Company in the United States in early 2021. He would like to thank Ally Glerum, Product Manager at MRC Entertainment, as well as Podnews, MIDiA, IDG Consulting, Sensor Tower and Chartmetric for providing data and helpful suggestions.

[A version of this article originally appeared in the Dec. 19, 2020 issue of Billboard.](#) 

Bob Dylan's 'Incredibly Unusual' Decisions That Let Him Own All His Songs

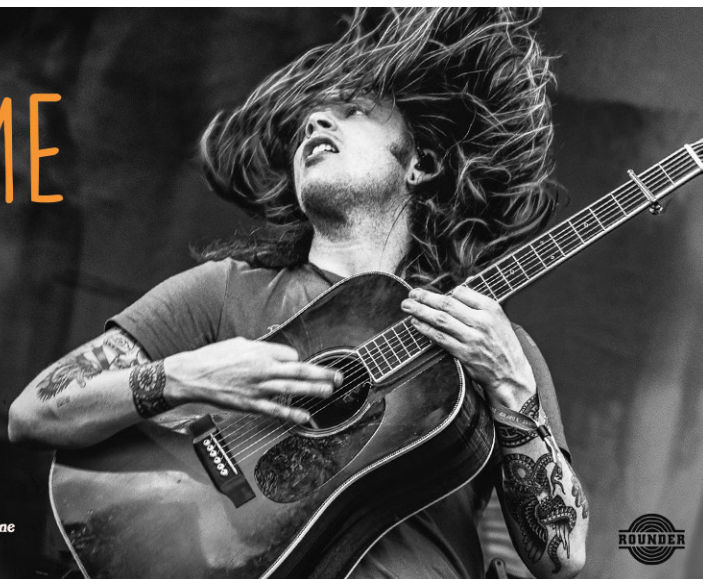
BY ED CHRISTMAN

When Bob Dylan [sold his publishing catalog to Universal Music Group](#), both fans and industry executives were most curious about the price. Others had another question: How did

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JACOB COLLIER

"THE GREATEST MUSICIAN ALIVE" - TY DOLLA \$IGN

"ENDLESS POSSIBILITY WITH THE MUSICIANSHIP
TO BACK IT UP" - NEW YORK TIMES

"JACOB COLLIER IS A F*CKING FAIRY BEAST" - SZA

"MORE TALENTED THAN ANY OF US HAS EVER
DREAMED OF BEING. IT'S LIKE HANGING OUT
WITH MOZART OR PRINCE OR SOMETHING
LIKE THAT." - CHRIS MARTIN

"ABSOLUTELY ASTONISHING" - CHARLIE PUTH

"A KEY, FRESH VOICE" - TIME MAGAZINE

"MY FAVORITE ALIEN!!!" - KEHLANI

"I HAVE NEVER BEEN SO BLOWN
AWAY BY A PERFORMANCE
IN MY LIFE." - STEVE VAI

"HURTS MY BRAIN & HUGS
MY SOUL ALL AT ONCE"
- TORI KELLY

"I CAN HANDS DOWN
SAY IT WAS THE BEST
CONCERT I'VE EVER
BEEN TO IN MY LIFE."
- LENNON STELLA

"NOT ONLY DOES HE
HAVE A SEEMINGLY
ENDLESS SUPPLY OF
IDEAS. HE'S GOT THE
CHOPS TO EXECUTE
THEM AND THE
FEARLESSNESS TO
TRY ANYTHING."
- NPR

"A GENIUS" -
DANIEL CAESAR

"SERIOUSLY,
WHAT *CAN'T*
JACOB COLLIER
DO?"
- SEVENTEEN

"JACOB COLLIER IS BLOWING MINDS" - BILLBOARD

"THERE'S MUSICIANSHIP AND THEN THERE'S GENIUS
AND THEN, WAY, WAY, WAY ABOVE ALL THAT, OUT IN
THE STRATOSPHERE, IS JACOB COLLIER" - HANS ZIMMER

"PROBABLY THE BEST MUSICIAN OF THE
21ST CENTURY" - VANITY FAIR

"A MAD, MAD GENIUS"
- CONSEQUENCE OF SOUND

"F*CKING UNBELIEVABLE" - DAVID CROSBY

"SO INCREDIBLE!" - H.E.R.

"JACOB COLLIER... REPRESENTS
A NEW WAY OF CONSIDERING
MUSICAL GENIUSES... PRINCE
WAS NOT THE LAST GREATEST
LIVING PERFORMER."
- VICE

"AN UNSTOPPABLE FORCE"
- STEREOGUM

"MAD GOOD, RIGHT?"
- ANNIE MAC,
BBC RADIO 1

"I HAVE NEVER
IN MY LIFE SEEN
A TALENT LIKE
THIS. BEYOND
CATEGORY"
- QUINCY JONES

"SUCH A
BRILLIANT MIND" - KCRW

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WIZARDRY"
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► IN BRIEF

Dylan manage to get ownership of so much of his song catalog, which was almost all his by 1990?

When Dylan started his career in the early 1960s, standard music publishing contracts gave the songwriter a 50% cut of royalties, and the publisher the other 50%. Songwriters typically signed contracts that gave a publisher two terms of copyright ownership, of 28 years each, for a total of 56 years.

In 1962, Dylan signed his first publishing deal, with Leeds Music Publishing; then, later that year, he signed another deal with Witmark & Sons, according to Phil Hardy's book *Nickels & Dimes: Music Publishing & Its Administration in the Modern Age*. Told that he couldn't sign with two publishers at the same time, Dylan was instructed by legendary executive Artie Mogull, then a top executive at Witmark, to try to buy his way out of the Leeds deal. Dylan succeeded. But his early songs, including the two originals on his first album, were still owned by Leeds, which was subsequently acquired by MCA, an earlier incarnation of the Universal Music Group. So that means Universal already owned the copyrights to Dylan's songs on his first album.

Dylan's songwriting contract with Leeds was apparently typical for its time. The 1976 Copyright Act gives creators, including songwriters, the right to reclaim the copyright to their work – after 35 years for songs created after 1978 and after what

usually amounts to 56 years for songs created before then. Dylan filed a notice of copyright termination for the songs on his first album on Feb. 17, 2010, according to the U.S. Copyright Office. The reversion became effective on June 30, 2018 – 56 year after the album was released. While Dylan got back those copyrights in the U.S., other countries don't provide for termination rights, so those songs were already owned by Universal elsewhere. (Dylan also filed termination notices for his copyrights on arrangements of a few songs he covered.)

Dylan doesn't seem to have filed any other termination notices with the Copyright Office, which is unusual for a songwriter who was signed to a publishing deal in the early 1960s. So how did he, according to published reports, come to own the rest of his catalog by 1990? And how did someone who started his career naïve enough to sign two publishing deals within months of one another, come to make such savvy decisions later in his career? He seems to have benefitted from both serious business acumen, according to sources, as well as very good advice.

"Dylan has this enormous intellectual curiosity about how the business was run, often asking how things work," says a retired Sony Music executive who occasionally dealt with Dylan in the 1970s and 1980s. "It was the other side of the coin for his creative genius as a songwriter and an artist."

With his new manager, Albert Grossman, Dylan made the Witmark deal a co-publishing agreement under which Dylan and Grossman owned half the publishing and Witmark owned the other half, according to Hardy's book. But instead of signing with Witmark under the standard contract that covered two terms of copyright, Dylan had the foresight to make a deal for just one term of 28 years. That means he regained full ownership of the songs created under the contract beginning in 1990.

It was "incredibly astute and incredibly unusual," says an executive who deals in the buying and selling of publishing catalogs. While this was very unusual, it wasn't unique to Dylan. A songwriters' organization of the time gave out prototype contracts that called for assigning one term of copyright.

In 1965, Dylan and Grossman set up Dylan's first publishing company, Dwarf Music, which they owned together, according to a Nov. 20 1965 article in *Billboard*, and hired Mogull to run. In 1969, that deal ended, with Dylan controlling the administration for the songs and Grossman maintaining a stake in them. That year, Dylan set up a publishing company by himself, Big Sky Music; it was succeeded by Ram's Horn Music and later Special Rider Music, both of which gave Dylan complete ownership of all the songs he has written since.

It took a lawsuit, and a subsequent settle-

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GEORGE CLINTON
DENZEL CURRY
ERYKAH BADU

THUNDERCAT on working with FLYING LOTUS
"YOU WANT SOMEONE WHO CARES" - *Billboard*



► IN BRIEF

ment with Grossman's estate, according to The Bob Dylan Copyright Files by Tim Dunn, for Dylan to regain full control and ownership of the Dwarf Music and Big Sky songs. **B**

Joie Manda Exiting Interscope Geffen A&M: Exclusive

BY BILLBOARD STAFF

Interscope Geffen A&M Records (IGA) executive vp Joie Manda is leaving after eight years with the company, Billboard has learned.

Manda and IGA CEO John Janick made the announcement in staff memos obtained by Billboard on Tuesday (Dec. 15).

"For the last eight years I have worked alongside all of you and I'm immensely proud of the legacy we have built together. To see IGA become the number one label this year driven by the success of our artists and partnerships is very gratifying," said Manda. "I want you to know that I have shared with John that I have made the difficult decision to leave Interscope Geffen A&M at the end of the year to pursue new

endeavors. I thank each and every one of you for making my time here so exciting and rewarding. And a very special thank you to John for his ongoing support and friendship."

Formerly Interscope's head of urban music, Manda assumed the executive vp role in 2017. With Janick, he helped bring the label to record-level market share, signing or working with top hip-hop and R&B acts including DaBaby, Summer Walker, Mike Will Made-It, Rae Sremmurd, Machine Gun Kelly, 6lack, Dreezy and Playboi Carti, and was instrumental in the 2014 partnership with J. Cole's Dreamville Records. But he also supported the labels' pop efforts like Billie Eilish, Selena Gomez and Blackpink.

Manda previously served as president of Def Jam Records, also a subsidiary of Universal Music Group. Prior to joining the UMG family, Manda served as head of urban music for Warner Bros. Records, where he worked closely with Jill Scott, Common and Rick Ross' Maybach Music Group, among others. Before that, he was executive vp of Asylum Records when it was resurrected in 2004.

Added Janick, who joined IGA in 2012 was named chairman/CEO in 2014: "When I began my tenure as Chairman of IGA, my personal goals were very clear to me. I wanted to build IGA into the most successful label in the world, one which artists and partners would be excited to call home, and

a company which empowered and highlighted the achievements of our employees."

"I am so proud that we achieved our standing as the number one label as a team; and prouder yet again to be working alongside all of you who helped to make this vision a reality.

"It's bittersweet that we will be saying goodbye to Joie who has made many contributions to IGA through championing our artists, partners and employees.

"I've always said that IGA is more than a company: we are family. I'm supportive of and so happy for Joie as he embarks on this new chapter in his career." **B**

Sen. Amy Klobuchar: Save Our Stages Act Passage 'Is Looking Good'

BY DAVE BROOKS

Sen. Amy Klobuchar (D-Minn) is optimistic Congress will pass the new COVID-19 relief package that includes Save Our Stages, a \$10 billion relief bill she co-authored with

STAR
THE RISE OF SKYWALKER
WARS

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His pioneering career as a live performer has produced some of the most memorable moments on concert stages all over the world, numerous film and television projects, and a remarkable amount of recognitions.

Take this opportunity to congratulate Marc Anthony on 3 decades of musical success.

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ISSUE DATE 1/16

AD CLOSE 1/6

MATERIALS CLOSE 1/7



► IN BRIEF

Sen. John Corby (R-Texas), the lawmaker tells Billboard. If the package passes both chambers, it will be up to President Donald Trump to sign it into law.

"I think it's looking good," Klobuchar tells Billboard in an interview Tuesday (Dec. 15) following a Senate Commerce Committee hearing on the legislation. But don't expect an immediate return for live music, she adds. "Even though we know that the vaccine is coming out and there's the light at the end of the tunnel, but there's still not going to be any mosh pits in January and February. Venues were the first to close and they're going to be the last to reopen."

Party leaders in both the House and the Senate met Tuesday to hammer out the final details for a second COVID-19 relief package, as well as reach a spending deal to avoid a government shutdown that would cause government funding to lapse at the end of the week and cut off unemployment checks to 10.7 million Americans who are currently out of work.

Two previous attempts at a congressional deal for a second relief package collapsed over two contentious sticking points — Democratic insistence that relief funding also be allocated to state and local governments, and a Republican push for liability protections for business owners if patrons or employees contract COVID-19 at restaurants, theaters, offices and other public spaces.

Monday congressional leaders agreed to split the relief package into two bills. The first bill would fund many of the popular bi-partisan aid packages — including the \$10 billion Save Our Stages Act — and deliver \$740 billion total in relief funding for programs like vaccine distribution and aid to small businesses. The second bill, costing \$148 billion, would deal with the local government funding and liability issues.

Klobuchar says she has continued to monitor the \$740 billion bipartisan spending bill to ensure that Save Our Stages — a grant program for independent venues, clubs and agencies — is included.

"We've been negotiating this bill through the weeks, and I've talked to 25 different senators to make sure that we kept the formula" in place for determining how much financial aid each venue receives, says Klobuchar. Under the Save Our Stages allocation model, qualifying venues will receive an initial grant of up to \$12 million for costs incurred from March through December as well as a supplemental grant equal to 50% of the initial grant that may be used for expenses incurred through June 30, 2021.

"There were some real issues with that, and people don't quite know what an incredible force we were to be reckoned with in terms of all the grassroots support," Klobuchar tells Billboard. "We were able to keep the coalition together through some stormy moments."

That coalition includes 56 senators, including Vice President-elect Kamala Harris, Doug Jones (D-Ala), Thom Tillis (R-N.C.), Roy Blunt (R-Mo.), Lindsey Graham (R-S.C.) and Senate Minority Leader Chuck Schumer (D-NY).

"I think the fact that Sen. Cornyn and I have worked well together has been really important. We've done a lot of bills together before," Klobuchar says, noting that the bi-partisan legislation was an example of how senators "stuck with it and stuck together."

She adds, "The grass root efforts were also key. It was so clear during today's hearing [that] this is about First Avenue in Minneapolis and The Cotillion in Wichita and the Fargo Theater. It's about protecting independent venues that [are] critical to our communities." **B**



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"What Might Be The Hip-Hop Album of the Year So Far." NME

"King's Disease Hears The Rapper Breathe New Life Into Hip-Hop." HYPEBEAST



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2021

CHANGE AGENTS

In the wake of an unprecedented year, *Billboard* responds with its inaugural Change Agents issue.

The 2021 *Billboard* Change Agents issue will take the place of our annual Power List and will be published ahead of the Grammy Awards.

This issue will recognize a select number of individuals for their advocacy—those working to help music industry achieve equality, survive the pandemic, and address the urgent causes of this moment.

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ISSUE DATE 1/30 | AD CLOSE 1/20 | MATERIALS DUE 1/21

► IN BRIEF

How Indie Venues Could Emerge From the Pandemic Stronger Than Ever

BY DAVE BROOKS

Owners of independent music venues across the United States have been waiting since July to see if long-delayed federal coronavirus relief funding might include support for their struggling businesses. After Congress' attempts to pass a second round of COVID-19 stimulus have repeatedly stalled, leaders at the National Independent Venue Association (NIVA) are exploring how to leverage its 3,000 members for an advantage once concerts resume.

NIVA has already taught some small promoters the value of collaboration with organized campaigns to raise awareness for the Save Our Stages Act, which would establish a \$10 billion federal grant program to support indie venues, promoters and booking agencies. A May survey found nine out of 10 indie venues faced permanent closure by year's end without federal support, but so far, the worst hasn't happened: Fewer than 90 venues have shut down, according to Billboard figures. How others have managed to stay afloat could set a framework for NIVA's future initiatives.

While some owners have kept their businesses operating by cutting costs — renegotiating leases, deferring mortgage payments or furloughing/laying off employees — others have tapped new revenue streams. New York's Bowery Electric created a livestream series with the platform VEEPS where artists perform professionally mixed and engineered sets from the venue, splitting profits evenly. ("Every band that has performed has walked out with money," says talent buyer Stephanie Boriskin.) Chain

Reaction in Anaheim, Calif., licensed its name for limited-edition merchandise deals with bands like Stick to Your Guns and local brands like Violent Gentlemen to cover its monthly \$7,000 rent.

Other venues are striking deals with third parties interested in buying the exclusive rights to branding, sponsorship and livestreaming, says Steve Sternschein, owner of Heard Presents in Austin and NIVA treasurer, who negotiated NIVA's agreement with YouTube to host the three-day Save Our Stages virtual festival in October. Theoretically, NIVA could handle these arrangements, leveraging its membership to help smaller venues find partners and others get better deals.

While NIVA's main focus is still lobbying for a federal relief bill, Sternschein is leading an effort to explore whether a for-profit collective approach to licensing, livestreaming and booking — modeled after indie-label rights management group Merlin, a nonprofit that negotiates licensing deals on behalf of its members — would help NIVA members secure more revenue.

There are legal restrictions on what NIVA can do collectively — member companies can't collude to set prices or limit competition — but it can negotiate with brands like YouTube and share information internally. If they don't work together, venues risk losing ground to new competitors like Save-Live, former WME co-head of music Marc Geiger's initiative to buy up controlling interests of distressed venues to create a new dominant player in indie music, or companies like Big Neon, which wants to bundle venues' advertising rights with proprietary ticketing technology.

"We have an opportunity to direct the evolution of our streaming and licensing rights in a way that prioritizes venues first," says Sternschein. "We can create a network of independent venues rather than having one person or company take control."

[This article originally appeared in the Dec. 19, 2020, issue of Billboard.](#) 

Music Stocks Are Skyrocketing Past Analyst Expectations

BY GLENN PEOPLES

Music stocks are rising again: Spotify has tripled in value since mid-March, iHeartMedia is on the rebound, and even Live Nation is close to its 2020 peak. Some equity analysts think it's time to stop the music, though.

As compared with an average of analyst price targets, four out of seven key music stocks — Spotify, Live Nation, iHeart and Tencent Music Entertainment — have more downside than upside. (The graph below lists the closing price of a stock on Dec. 14 and an average of its analyst price targets, along with the distance between them — the "upside" or "downside.") In the case of Spotify, which is up 26.2% since June to \$325.83 on Dec. 14, investors have been buying based on any news that suggests the company has a competitive advantage or improved margins. But 30 analysts who cover the stock gave it a combined average target of \$232.63.

Live Nation shares closed at \$70.35 on Dec. 14, almost where they traded on Feb. 24, when news of the coronavirus first seriously affected the U.S. stock market. Since a 2020 low of \$21.70 on March 18, the stock is up more than 224%, driven by the expectation that vaccinations will save the 2021 concert season. Analysts have an average price target of \$66.10, though.

Analysts don't, however, think all music stocks are overvalued: Their average price targets for Warner Music Group, Madison Square Garden Entertainment and SiriusXM suggest significant upsides.

[This article originally appeared in the Dec. 19, 2020, issue of Billboard.](#) 

► IN BRIEF

Five Takeaways From TikTok's First-Ever Annual Music Report

BY TATIANA CIRISANO

It's been a tumultuous year for TikTok, which has [continued to battle](#) a potential ban on the app in the U.S., [proposed a sale](#) to Oracle and Walmart to fend off that threat, [lost its CEO](#) and faced emerging competitors like Triller and Instagram's Reels.

Yet amid the turmoil, 2020 has also been the platform's biggest year for music yet. This year — and perhaps aided by a surge in usership amid the coronavirus pandemic — TikTok continued to churn out Billboard Hot 100 hits and collaborated on in-app events with artists like [The Weeknd](#) and [Miley Cyrus](#), all while reaching 100 million monthly active U.S. users.

To commemorate the year's achievements, TikTok on Wednesday (Dec. 16) released its first-ever annual report, [“Year On TikTok: Music 2020”](#) with insights including the year's top genres and songs on the platform. Below, review the report's five key takeaways.

1. TikTok continues to shape the Billboard charts.

TikTok's report confirmed what's been anecdotally clear all year: The app has a strong influence over the music charts. A closer look shows that of the 20 total songs which topped the Hot 100 this year, nearly half can thank TikTok, at least in part, for their rise.

Close to 90 songs which trended on TikTok in 2020 thanks to dance challenges, video memes and other trends entered the Billboard Hot 100, 15 of which also topped a Billboard chart, according to the report.

Earlier this month, TikTok also [published](#) the top 10 most popular songs on the app in 2020, five of which topped the Billboard Hot 100: Jawsh 685 & [Jason Derulo](#)'s “Savage Love (Laxed - Siren Beat)”

(although it was a remix by [BTS](#) which topped the chart); [Megan Thee Stallion](#)'s “Savage Remix” featuring [Beyoncé](#); [Cardi B](#)'s “WAP” featuring Megan Thee Stallion; [Doja Cat](#)'s “Say So” featuring [Nicki Minaj](#); and [Roddy Ricch](#)'s “The Box.”

That's not including three more TikTok-related Hot 100 No. 1s: The Weeknd's “Blinding Lights,” promoted by a TikTok challenge, [Drake](#)'s “Toosie Slide,” which spread largely through a TikTok dance video, and [24kGoldn](#)'s “Mood” featuring [Iann Dior](#), given that 24kGoldn first rose to notoriety for his TikTok-driven single “Valentino.”

TikTok also claims that more than 70 artists who have “broken on the platform” have since received major-label deals, name-dropping Claire Rosinkranz, Dixie D'Amelio, Powfu, Priscilla Block and Tai Verdes. That list could also include Arizona Zervas, Jawsh 685, StaySolidRocky, Surf Mesa, Stunna Girl, Ant Saunders and Sueco — not to mention, of course, [Lil Nas X](#).

2. Almost anything goes on TikTok...

More than 176 different songs surpassed 1 billion video views as TikTok sounds in 2020. In other words, this year, users posted enough videos soundtracked by each of 176 different songs to culminate in 1 billion video views per song.

Those songs reached the same benchmark through wildly different paths. As the report notes, “Toosie Slide” generated 1 billion views in three days, while “WAP” did the same in two weeks. By contrast, [Harry Styles](#)' “Watermelon Sugar” and Surf Mesa's “ily (i love you baby)” each took the better part of a year to reach 1 billion views.

Among those 176 songs are many by artists who are otherwise virtually unknown, such as Popp Hunna (“Adderall [Corvette Corvette]”) and WhoHeem (“Lets Link”), as well as catalog songs such as [Ying Yang Twins](#)' “Say I Yi Yi” (2002) and [The Black Eyed Peas](#)' “Where Is The Love?” (2003) — but more on that in takeaway number five.

The 10 fastest songs to reach 1 billion video views were:

1. Drake, “Toosie Slide”
2. Cardi B, “WAP” (feat. Megan Thee Stallion)
3. Billie Eilish, “Therefore I Am”

4. WhoHeem, “Lets Link”
5. Ying Yang Twins, “Say I Yi Yi”
6. The Black Eyed Peas, “Where Is The Love?”
7. Sada Baby, “Whole Lotta Choppas”
8. Popp Hunna, “Adderall (Corvette Corvette)”
9. Pop Smoke, “Mood Swings”
10. DJ Chose & Beatking, “THICK”
3. ...But hip-hop leads the way.

As that list of 10 fastest songs to reach 1 billion video views also reflects, hip-hop was “by a large margin” the most popular genre on the app in 2020, the report notes, driven by stars like Megan Thee Stallion and [DaBaby](#). Looking at the report's most-viewed artists by catalog, seven of the top 10 are hip-hop acts.

The most-viewed artists by catalog:

1. Megan Thee Stallion
2. Doja Cat
3. Pop Smoke
4. DaBaby
5. Roddy Ricch
6. Melanie Martinez
7. Don Toliver
8. Dua Lipa
9. 24kGoldn
10. Lil Uzi Vert

Pop music came in second place genre-wise, thanks to hits by [BTS](#), [Justin Bieber](#) and [Dua Lipa](#). The report also notes that Latin music is one of the fastest-growing genres on the platform, where trending songs this year ranged from trap-infused reggaeton ([Ozuna](#)'s “Caramelo”) to regional Mexican music ([Los Tucanes De Tijuana](#)'s “Espejeando”).

4. TikTok is reviving decades-old hits as much as it's breaking new ones.

When [Fleetwood Mac](#)'s 1977 hit “Dreams” [re-entered](#) the Hot 100 with its best streaming and sales week ever in October — thanks to an Ocean Spray-chugging skateboarder's viral TikTok video featuring the song — it was the latest evidence that TikTok can be as transformative for old songs as it can be for newly-released ones. Other catalog songs revitalized on TikTok this year include [Run-DM.C.](#)'s “It's Tricky,” [La Roux](#)'s “Bulletproof” and [Simple Plan](#)'s “I'm Just a Kid.”

The music industry is taking notice.

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Not only are record labels [strategically promoting](#) organic TikTok moments which use old songs, but labels are working with TikTok to ensure that legacy artists' music is available on the platform in the first place.

This year, TikTok worked with major labels to add music by [Prince](#), [John Lennon](#) and [George Michael](#) to its catalog, and each of those launches included special hashtags and/or challenges designed to spawn as many videos as possible from the announcement.

Those efforts have led to some impressive numbers. Since the June [launch](#) of Prince's music on TikTok, the #Prince4Ever hashtag has generated more than 2 billion views, while the official Prince account (@prince.4.ever) has more than 192,000 followers. When TikTok [celebrated](#) Lennon's would-be 80th birthday in October, it announced the #GimmeSomeTruth challenge to recognize the legendary songwriter's 1971 protest song, and the hashtag has spawned 4 billion views. Meanwhile, Michael's official account [launched](#) in October (@GeorgeMichaelOfficial), which features archival footage from the singer-songwriter's career, now has 22,000 followers.

5. TikTok is increasingly collaborating with the music industry on original content.

Whereas TikTok was at [odds with the music industry](#) a year and a half ago, the company — which now has music licensing deals with the three major labels, Universal Music Group, Sony Music Entertainment and Sony Music Group — collaborated with artists and labels more than ever this year.

Most notably, in August, TikTok partnered with Wave to create "The Weeknd Experience," a virtual in-app concert which drew more than 2 million unique viewers and 275,000 concurrents while raising more than \$350,000 for the Equal Justice Initiative. This year, TikTok also worked on behind-the-scenes content with [Jennifer Lopez](#) and [Maluma](#) for their collaboration "Pa Ti/Lonely," and launched series like "[Watermarked](#)," where artists like Miley Cyrus preview new music 30 minutes before its release, and "Sound Off In The Comments," a live interview series which has hosted the likes of Queen Naija and [T-Pain](#).

Over the summer, TikTok also hosted

a [virtual prom](#) featuring performers like [Diplo](#) and [Dillon Francis](#), while the platform tapped [Bad Bunny](#), [H.E.R.](#), [The Jonas Brothers](#) and [Pharrell](#) for a [graduation ceremony](#). In all likelihood, the app's collaborations with the music industry have only just begun. ■

Recording Academy Paid \$4.5M in Legal Fees in 2019, Filings Show

BY CLAUDIA ROSENBAUM

The Recording Academy paid \$4,522,077 in legal expenditures from August 2018 to July 2019, according to the nonprofit's most recent 990 [filing](#) with the IRS — with 65.6% of that total going to two outside law firms accused by former chairman/CEO Deborah Dugan of receiving "exorbitant" fees.

The academy has been criticized for continuing to pay millions to outside law firms when it could hire in-house counsel. During an October [roundtable](#) discussion with academy interim president/CEO Harvey Mason Jr. and chief diversity, equity and inclusion officer Valeisha Butterfield Jones, omalilly projects founder Binta Niambi Brown and others, Brown told Billboard that she had been in talks to become the academy's in-house counsel before Dugan was fired. This would have translated into "[substantial savings](#)" for the nonprofit, Brown said in a separate interview.

The 990 filing covers fiscal year 2019 for the academy, which ended July 31, 2019, the day that Neil Portnow's contract expired, and he stepped down as chairman/CEO.

Dugan's short-lived tenure as Portnow's successor began Aug. 1, 2019, and her salary — as well as any changes in expenditures that occurred under her short-lived tenure — are not indicated in this filing.

Five days after being put on administra-

tive leave on Jan. 16, 2020 — just 10 days before the 62nd Grammy Awards — and eventually terminated, Dugan filed a discrimination complaint with the Equal Employment Opportunity Commission (EEOC). According to Dugan's EEOC complaint, she learned in May 2019 that "[Joel] Katz and his law firm [Greenberg Traurig] are paid an exorbitant amount of money by the Academy." She accused the academy of being "boys' club network" — a place "where men work together to the disadvantage of women and disenfranchised groups in order to line their own pockets and maintain a firm grip of control on the Academy's dealings."

"This is evident in many ways," the complaint elaborated, "including, but not limited to, the Board's willingness to acquiesce to the payment of exorbitant legal fees to male partners of large law firms who are extremely conflicted with respect to their work for the Academy."

Dugan is still engaged in arbitration proceedings with the academy, according to sources. Sources say that Greenberg Traurig and Proskauer Rose continue to conduct legal work for the academy.

During the Billboard Roundtable, Mason said that the academy had considered hiring an in-house counsel "for probably the last five or so years." But he added that it was not a decision he could make unilaterally. "The finance committee, the trustees — these are decisions that would go beyond just the CEO or even the chair. It is something that we are evaluating," he said.

Dugan's EEOC complaint claims that she was removed from office, not because of complaints that she had bullied coworkers, but because she raised concerns about "egregious conflicts of interest, improper self-dealing by Board members and voting irregularities with respect to nominations for Grammy Awards, all made possible by the 'boys' club' mentality and approach to governance at the Academy."

In addition to Katz and Greenberg Traurig, Dugan's EEOC complaint contends that media reports have identified Proskauer Rose (and former Proskauer Rose partner, Chuck Ortner) as another firm that has billed millions of dollars to the Academy.

"Both Mr. Katz and Mr. Ortner are cur-

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rently Board members of the Academy's museum," the report continues, claiming that "during the first week of her employment Ms. Dugan was asked to approve a \$250,000 retainer agreement to Mr. Ortner for "consulting" services."

The academy's most recent 990 shows that 65.6%, of the legal fees the academy paid in fiscal year 2019 went to those two firms: Greenberg Traurig received \$1,472,364 and Proskauer Rose received \$1,035,240, of a total \$4,522,077 in legal fees — of which, according to the Recording Academy CFO Wayne Zahner, \$700,000 was an amortization from the CBS contract negotiation that was paid prior in 2017. (Zahner says \$5 million was paid to Greenberg Traurig for the CBS deal, less than 1% of the contract value.)

With the exception of 2016, those totals are in line with the amounts paid to the two firms over the last three years. According to the last six 990 filings, Greenberg has been paid \$13,144,028 in legal fees and Proskauer Rose \$3,644,576 since 2013:

2017: The academy paid Greenberg Traurig \$1,758,388 and Proskauer Rose \$906,691 of a total \$3,737,440 in legal fees.

2016: Greenberg Traurig was paid \$6,309,936. (The significant increase may related to the academy's negotiations to extend CBS' broadcast of the Grammys through 2026, given Mason's comment during the Roundtable that, "We've done two contracts with CBS — deals that were in the hundreds of millions of dollars — and the commissions from those deals are part of the legal fees we paid over the last few years.) Proskauer Rose received \$873,611. Legal fees totaled \$3,922,593 that year.

2015: The academy paid Greenberg Traurig \$1,167,029 and Proskauer Rose \$829,034 of a total \$2,169,229 in legal fees.

2014: The academy paid Greenberg Traurig \$1,107,705 of a total \$1,925,119 in legal fees (Proskauer Rose is not listed in the filing).

2013: The academy paid Greenberg Traurig \$1,328,606 of a total \$1,824,446 in legal fees (Proskauer Rose is not listed in the filing).

By comparison, the Academy of Motion Pictures' most recent 990, indicates

a total of \$1,724,551 in legal fees in 2018. That included \$313,137 for an in-house general counsel and additional legal fees of \$1,411,414.

The Recording Academy's fiscal 2019 filing also indicates that its income from the Grammys totaled \$82,984,592 and that it spent \$22.4 million in salaries and employee benefits in 2018 — including Portnow's \$1,174,972 base salary. It also paid \$17,822,438 to AEG Ehrlich Ventures, which produced the Grammys telecast, and distributed \$8 million in grants.

Greenberg Traurig and Proskauer Rose did not provide comment at time of publishing.

UPDATE: This story was updated at 8:20 EST on Dec. 15 to correct the total legal fees for the 2019 fiscal year as \$4,522,077, not \$7,029,681 million as previously published, as well as note the \$700,000 amortization from the CBS contract negotiation. The original article counted what's listed as additional legal fees in addition to the payments to Greenberg Traurig and Proskauer Rose, but their payments are actually included in that total. ■

European Union Unveils Bills Targeting Big Tech Companies

BY SCOTT ROXBOROUGH

The European Commission, the executive arm of the European Union, has unveiled two bills that aim to regulate, reshape, and rein in the power of big technology platforms, particularly the U.S. giants including Google, Facebook, Apple, and Amazon.

The twin bills—the Digital Services Act (DSA) and the Digital Markets Act (DMA) — focus on, respectively, illegal content and anti-competitive behavior. If passed, they will give European officials new powers to oversee the workings of the world's biggest tech companies and to impose multimillion-

dollar fines if those companies break the rules.

The proposed legislation includes suggested fines of up to 6 percent-10 percent of annual worldwide revenue — a figure that would amount to \$28 billion for a company like Apple or Amazon — or mandate the break up of firms if they repeatedly violate competition laws.

While no companies are mentioned in the draft bills, it is clear EU legislators have U.S. tech in their sights.

The news comes after the U.K. government unveiled proposals that could slap tech giants with fines of billions of pounds if they fail to remove and limit the spread of harmful online content.

The EU's DSA bill will apply only to firms with a reach of 45 million users, or a tenth of the EU's population. The DMA would apply a series of regulations on a new category of "gatekeeper" platforms, defined as a "core platform service" with a reach of 45 million users and a market capitalization of at least €65 billion (\$79 billion). Amazon, Apple, Facebook, and Microsoft, along with Google parent company Alphabet easily satisfy both conditions. Only one European firm, German software maker SAP, currently meets the value threshold.

There have been unconfirmed reports that Swedish music streaming service Spotify, and other big European tech firms, lobbied to adjust the conditions to ensure they didn't apply to them.

The scope of both bills is extremely broad. The DSA covers regulation regarding illegal goods, services, and content, and abuse of platforms as well as online advertising, and the transparency of recommendation algorithms. The DMA would regulate competition online, prohibiting "gatekeeper" platforms from engaging in practices deemed uncompetitive, such as blocking users from uninstalling pre-installed software or favoring their own products on their platforms over third-party sellers. The law would also impose a greater obligation on large firms to share data with smaller companies and to ensure interoperability with their own software and hardware.

Broadly speaking, the DSA would make stricter already existing laws on content

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regulation and illegal activities. The DMA would arguably entirely transform the on-line marketplace.

Big tech is certain to lobby hard against the legislation on several fronts. They could argue the “gatekeeper” regulations unfairly single out large companies, or that sharing data would violate intellectual property laws.

Both bills are a ways from becoming law. They first have to go to the European Parliament, where politicians may propose further amendments, then to the Council of Ministers. While some regulations may get watered down, others could be strengthened. One point of contention not addressed by either bill is taxation. Several big U.S. tech companies have been sharply criticized for allegedly paying too little tax on the billions in revenue they make in Europe.

Two years ago Europe successfully implemented the online privacy law, the General Data Protection Regulation (GDPR), which has become an international standard. But attempts to apply new antitrust legislation to tech giants faced a major setback earlier this year when the European Court of Justice tossed out a €14 billion (\$17 billion) fine on Apple for supposed anti-competitive behavior.

With the DSA and DMA, Europe hopes to regain its position as a world leader in online regulation.

This article was originally published by [The Hollywood Reporter](#). 

The Year in Livestreams 2020: Bandsintown Data Shows Promise for Growth in 2021

BY ERIC FRANKENBERG



hat a year it's been! At the beginning of 2020, [Elton John](#), [Celine Dion](#), [Post Malone](#), and many, many

more were filling arenas and ticket sales were continuing at a seemingly unstoppable pace. Now, in mid-December, we're nine months out from the last proper concerts and tens of thousands of livestreams deep.

To be exact, we're 60,905 livestreams deep, according to data from Bandsintown from March 25 through Dec. 12. Throughout 2020, the concert discovery site has tracked livestream listings from nearly 20,000 artists and allowed fans to RSVP and directly click-through to watch their favorite artists' broadcasts.

There was a massive surge at first, growing from an average of 139 streams per day in late March, to 307 in April and 391 in May. Following the initial boom, the volume of livestreams cooled but has stabilized and even rebounded in recent months. After four months of steady decline, the daily average rose by 16% in October and is pacing up 5% in December, with over 2,200 streams played through the 12th of the month.

Even more promising than the once-novel approach to live performance readying itself for stability and expansion in 2021, is the rise in paid livestreams. While free and donation-based concerts overwhelmed the marketplace in the early months of COVID lockdown, artists and fans alike have opened the door to monetizing livestreams.

In June, ticketed livestreams accounted for less than two percent of the total number of daily broadcasts. In November, following months of double-and-triple-digit percentage increases, they accounted for more than half.


That rise has been steady, with the number of paid streams growing each month. This shift is not just due to artists charging for tickets as a way to earn a living – fans have naturally adjusted as well. A Bandsintown survey showed that 80% of fans are now ready to watch a live broadcast.

What has been steady throughout the year, is the separation of major artists (those with 250,001 or more trackers or Bandsintown) and buzzing acts (those with 10,000 or fewer trackers). Buzzing artists have performed over 46,000 livestreams in 2020, or 77% of the total streams tracked on Bandsintown. Major artists account for just 3.9% of the pie, while rising artists (those with

between 10,001-250,000 trackers) make up 19.1% of the whole.

Bandsintown tracked livestreams of all kinds, not just music performances. And so, the site's top buzzing artist of 2020 (determined by 'Notify Me' reminders) is not actually an up-and-coming band or rapper, but the Dalai Lama himself. The spiritual leader performed a series of livestreams around his 85th birthday that included material from his debut album *Inner World*, mixing lectures, mantras, chants, and new music. His finale performance on July 8 had 3,626 reminders.

The platform's top rising act of the year is the artist who performed more livestreams than anyone else: [Melissa Etheridge](#). The rock singer-songwriter went live 180 times between March 25 and Dec. 12, performing, on average, two out of every three days for the last nine months. Etheridge peaked with 32 streams in September, obviously doubling-up on certain days.

But despite the overwhelming majority of livestream listings coming from buzzing and rising acts, it was still the world's arena and stadium acts who packed the biggest punch. Bandsintown's top act of 2020 overall was [Pearl Jam](#), with over 79,000 Notify Me reminders. But contrary to Etheridge's consistent approach, the Seattle rockers' gold medal is in large part due to two streams. Their livestreams on April 18 and June 24 combined to more than 80% of the band's year-long engagement. 

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Texas Promoter Margin Walker Permanently Closes: 'It's Been a Long Time Coming'

BY TAYLOR MIMS

Margin Walker Presents, Texas' largest independent promoter, announced Monday that it would closing its doors permanently. Since its launch in 2016, Margin Walker has booked and promoted over 3,500 shows across Austin, Dallas, San Antonio and Houston.

Like many in the live entertainment business, Margin Walker was forced to cancel shows in mid-March due to the coronavirus and attempted to stay afloat through various measures, including show bonds, for the past nine months. But in a message posted Monday on the company's website and socials, the promoter said it had reached the end of the line: "Even with strategic changes in the business, painful staff cuts, and taking loans and grants, sadly, we at Margin Walker Presents have not been immune, and it breaks our hearts to announce that this wild ride has come to an end, and we are closing the business, as of this week."

"It's been kind of a long time coming behind closed doors," Margin Walker Presents owner and founder Graham Williams tells Billboard. "We've been watching it happen over time and we've really adjusted and re-strategized so many times, and then nine months now with no shows and no income, we just finally said, 'Okay, we know it's far enough off that we can't keep doing it.'"

Williams explains that Margin Walker lost steam after shows and tours continued to be booked, rebooked and then canceled all together. While he calls the team at Margin Walkers passionate, he says it was unrealistic for them to keep going until shows

return either late next year or in 2022. Williams says the company dug themselves into debt assuming they would be back to doing shows in the summer of 2020, but the financial hole eventually became too big to recover from.

"Even if you're an optimistic person, you have to be realistic too and recognize where there's challenges and right now there's just too big a gap between what we do for a living being doable and where we are right now," says Williams, who also predicts that the shows could be light in attendance when they do return due to a lack of income for many concertgoers.

Larger promoters may follow in Margin Walker's footsteps in the coming months even with a vaccine in circulation, Williams predicts. He adds that smaller promoters without venues, offices or a lot of overhead are most likely to weather the storm.

Despite the difficulties facing the live sector right now and in the near future, Williams says he isn't going away permanently. "I've just done it for so long. It's what I know. I honestly don't know if I could get a job anywhere else," he says.

The live music industry's focus right now should be on saving independent music venues, Williams says. Texas has already lost 14 music venues since the pandemic started, and the ones that remain are holding out for significant financial relief from the Save Our Stages Act that is [currently working its way through Congress](#). That bill would establish a \$10 billion grant program for live venue operators, promoters, producers and talent representatives.

"I am most concerned about the venues," Williams says. "I'm shocked how many have made it this far, and without major government help. While there is some stuff around the corner that's hopeful, even then it's... a daunting task to imagine."

Williams says that continued widespread closures of music venues will be devastating for everyone in the live music ecosystem, from venue owners to indie promoters who will have fewer rooms to fill. As someone who plans to re-enter the live game in the coming years, he says, "My fingers are crossed."

For fans who have purchased tickets

through Margin Walker Presents, the promoter asks that they contact Eventbrite at eventbrite.com/support. For additional info on a specific show, they can email the venue directly. ■

Rita Houston, Beloved DJ & Tastemaker at New York Radio Station WFUV, Dead at 59

BY CHRIS EGGERTSEN

Rita Houston, longtime program director and DJ at Fordham University's public radio station WFUV, died on Tuesday (Dec. 15) after a six-year battle with cancer. She was 59.

"It is with great sadness that we at WFUV share news that we have lost Rita Houston, our much-loved program director and iconic DJ to generations of listeners — listeners who regarded her as their radio friend," said WFUV general manager Chuck Singleton in a [statement posted to the station's website](#). "Rita left this world this morning, December 15, 2020, in the loving company of her wife and our colleague, Laura Fedele, and her family."

Houston arrived at WFUV in 1994 from triple-a station WXPX (also known as X107) in her native Westchester, where she had hosted the program *Starlight Express*. "[She] helped to break some of the artists that she championed from the very beginning," says Paul Cavalconte, former WXPX program director who hired Houston at the station in the late 1980s. "I think [David Gray](#) did his very first live appearance on radio anywhere on [Starlight Express]."

In 2013, Houston coaxed Cavalconte to join her as an on-air personality at WFUV, where he currently hosts his own program on Sundays.

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"She truly was a force of nature," Cavalconte adds. "Being with her was an event. It didn't matter if we were out for drinks and dinner, going to a show, being in the studio with an artist who was visiting to perform... she was the person who dominated the room when she entered it. Being with her was its own moment. It's very hard to imagine a future where that presence in those moments just won't be there anymore."

Houston started her 26-year stint at WFUV as a DJ in the midday slot before launching her own Friday night program, *The Whole Wide World*, in 2001. Boasting an eclectic mix of sounds, the series was influential in introducing unheralded artists from across the globe to New York City listeners.

"[It] was like her way of harkening back to freeform radio and just playing whatever you felt like," says Jack Walsh, the former senior vp, performing arts at BRIC who worked with Houston on the WFUV-sponsored *Celebrate Brooklyn* festival for over two decades.

As program director, Houston moved the station in a bold and expansive new direction, incorporating a multitude of sounds and genres. "She really did move that station forward...from it being sort of like a folky Americana station to something that had a much broader palette," Walsh adds.

In addition to being a tastemaker in the city and beyond – among the artists she championed early on were [Joan Osborne](#), [Adele](#) and [Brandi Carlile](#) – Houston is remembered as a genuinely enthusiastic and independent-minded music fan determined to chart a path outside the corporate confines of commercial radio. "There's an engagement factor that's so much more personal in public radio, and she wanted that," says Cavalconte. "She didn't want to pull a shift at a big Gotham station...I think that she saw that there was an opportunity to be something beyond that."

That independent spirit was celebrated in 2019 by New York City Mayor Bill de Blasio, who praised Houston for "bringing joy to listeners throughout the five boroughs, providing a platform for new talent that deserves to be heard, and enriching the cultural vitality of our city" in a letter sent

on the occasion of her 25th anniversary with the station.

Multiple prominent figures from the worlds of radio and music have been paying tribute to Houston in the wake of her death. Among them is longtime concert promoter and former Clearwater Festival director Steve Lurie, who wrote on Facebook, "There was no bigger tastemaker, no bigger music fan than Rita. She introduced so many artists to our ears from around the globe. She championed so many artists from those just starting out to stadium headliners."

One of the artists Houston championed, Brandi Carlile, wrote a [heartfelt Instagram tribute](#) to the late program director on Tuesday. "Rita was the very first person to play my music on the radio," she wrote. "The only reason that matters is that it's so important for a young person to know that someone they look up to believes in them. For me, she was that person."

Houston is survived by her wife (and WFUV new media director) Laura Fedele; sister Deb; brothers Rich and Rob and their families; and the family of her late brother Bill.

Read more tributes to Houston below. **B**

The Highwomen, John Prine & More Winners of the 2020 Americana Honors & Awards

BY PAUL GREIN

The [Highwomen](#) were the big winners at the 19th annual Americana Honors & Awards, which were announced on the Americana Music Association's social media channels Tuesday (Dec. 15) instead of at their usual celebration at the historic Ryman Auditorium in Nashville.

The Highwomen swept three of the six membership-voted awards: album of the year for their eponymous debut; song of

the year for "Crowded Table," written by group members [Brandi Carlile](#) and [Natalie Hemby](#) with top songwriter [Lori McKenna](#); and duo/group of the year. [Maren Morris](#) and [Amanda Shires](#) round out the all-star quartet.

[Dave Cobb](#) produced The Highwomen's album. This is the fifth time in the past seven years that Cobb has produced the winner in this category. He also produced [John Prine](#)'s final studio album *The Tree of Forgiveness*, which won last year, and [Jason Isbell](#) and the 400 Unit's *The Nashville Sound*, which won two years ago. Before that, he produced Isbell's solo albums *Something More Than Free* (the 2016 winner) and *Southeastern* (2014).

Prine, who died in April 2020 at age 73, won artist of the year for a record fourth time. He previously won in 2005, 2017 and 2018. Prine was the first artist to be nominated posthumously in this category, much less to win. Prine won a 2003 Americana lifetime achievement award for songwriting. [Black Pumas](#) won emerging act of the year. The duo has multiple Grammy nominations this year, including album of the year for the deluxe edition of their debut, *Black Pumas*, and record of the year for "Colors." The duo was Grammy-nominated for best new artist a year ago.

Fiddle player Brittany Haas won the award for instrumentalist of the year. A member of the quartet *Hawktail*, Haas has also collaborated with such artists as [Steve Martin](#), [Béla Fleck](#) and [Abigail Washburn](#). This is the third time in the past five years that a female musician has won instrumentalist of the year. Molly Tuttle, a guitarist, won in 2018. Fiddle player [Sara Watkins](#) won in 2016.

"I could not be more proud of this slate of winners," said Jed Hilly, executive director of the Americana Music Association, in a statement. "Although we terribly miss celebrating together at the Ryman as we usually have in years past, we're thrilled to still be able to recognize these distinguished members of our community."

NPR Music's World Café, SiriusXM Outlaw Country, Gimme Country and various radio stations will celebrate this year's nominees and winners with special

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programming.

Here are the 2020 Americana Honors & Awards winners:

Album of the year: The Highwomen, *The Highwomen*, produced by Dave Cobb


Artist of the year: John Prine

Song of the year: "Crowded Table," The Highwomen, written by Brandi Carlile, Natalie Hemby and Lori McKenna

Duo/group of the year: The Highwomen

Emerging act of the year: Black Pumas

Instrumentalist of the year: Brittany Haas

For more information, visit Americana-Music.org. 

Post Malone, Kendrick Lamar, The Killers & More Set For Lollapalooza Stockholm 2021: See Full Lineup

BY GIL KAUFMAN

While the 2020 edition of Lollapalooza Stockholm didn't happen due to the coronavirus pandemic, organizers have rescheduled much of the original artists for 2021.


Pearl Jam, Kendrick Lamar, Post Malone, The Killers, Zara Larsson, Veronica Maggio, DaBaby, Kacey Musgraves, Anderson .Paak & The Free Nationals, Doja Cat, Alesso, Lewis Capaldi, Playboy Carti, Jack Harlow and many more will perform at the 2021 fest, per a Wednesday (Dec. 16) announcement.

According to a statement, "fueled by recent progress, organizers are optimistic that the festival will enjoy its return" on July 2-4, 2021 at the picturesque Gärdet park in the heart of Stockholm, Sweden.

Tickets are on sale now [here](https://www.lollapalooza.com/tickets). The release also promises that "if for any reason the

festival does not take place, ticketholders will have the opportunity to transfer tickets to Lollapalooza Stockholm 2022 or request a refund."

Check out the full lineup below.

This article has been updated. 

Love As Laughter Frontman Sam Jayne Found Dead After Friends Report Him Missing

BY ANNA CHAN

Sam Jayne, the frontman of indie rock band Love As Laughter, has been found dead, the NYPD confirmed to Billboard on Wednesday (Dec. 16). He was 46.

A little after 2:30 p.m. ET on Dec. 15, law enforcement responded to a 911 call about an unconscious individual. "Upon arrival, police observed an unidentified, unconscious and unresponsive male laying in the back of the vehicle," NYPD spokesperson Sophia Mason told Billboard in a statement, noting that the man has been identified as the musician. "EMS pronounced the male deceased at the scene."

The medical examiner has not yet determined a cause of death, and police say the investigation is ongoing.


Jayne's Love As Laughter bandmate Zeke Howard also [confirmed the news on Instagram](https://www.instagram.com/p/CD8v8v8v8/). "The search for Sam Jayne has concluded and our hearts are broken," Howard wrote late Tuesday night. "Our dear Sam is no longer with us but his memory and impact will endure."

In the days leading up to the New York-based musician's death, friends had shared their concern for him on social media, saying they had not been able to find or contact him in days. Many also [shared missing persons posters](https://www.instagram.com/p/CD8v8v8v8/) in an effort to find Jayne.

As news of his death spread, Jayne's fellow musicians remembered him on social media.

"Rest In Peace, Sam. You didn't know it but you were an elusive and formatively inspiring hero to me and you touched so many of the lives of the people we love," Robin Pecknold of Seattle's Fleet Foxes [shared on Instagram](https://www.instagram.com/p/CD8v8v8v8/).

"There's not a single bad word I can say about him," The Moldy Peaches' Kimya Dawson [captioned an Instagram photo of Jayne](https://www.instagram.com/p/CD8v8v8v8/), whom she befriended while the two were living in Olympia, Wash., in the early '90s. In her lengthy post, she went on to share some of their adventures together, before ending her post about how much she used to enjoy his hugs. "I am so sad I won't feel one of those hugs again but feel lucky that I had him in my life during those different wild times. I will miss my friend forever."

Jayne, who was born in Olympia, formed Love As Laughter in 1994 after his band Lync broke up. Love As Laughter released several albums on Sub Pop. 

'The Voice' Crowns 2020 Winner

BY BILLBOARD STAFF

The Voice has hit its final, high note for 2020. And the winner is... [spoiler alert]...Carter Rubin.

Team Gwen's cherubic teenage singer won hearts every step of the way, and on Tuesday night he was declared winner.

Really, even casual fans of NBC's talent quest knew Rubin was a strong chance to take the grand prize ever since the Blind Auditions when, aged just 14, he blew away viewers with his cover of "Before You Go" by Lewis Capaldi.

Just two chairs turned on that occasion, Stefani and John Legend.

Now, the 15-year-old Shoreham, New York native from has everyone turning.

Along with the spoils of his Season 19

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victory, Rubin scores a recording contract with Universal Music and \$100,000 in prize money. **B**

How ‘Feliz Navidad’ Became a Christmas Classic & Latin Music Groundbreaker

BY LEILA COBO

José Feliciano’s classic “Feliz Navidad” turned 50 years old this year, a milestone that was celebrated with the first major reimagining of the song, a merchandise line, a children’s book and an upcoming Christmas special. This week, “Feliz Navidad” rose to No. 10 on the Billboard Hot 100 songs chart — its first top 10 appearance on the chart ever (last holiday season it went to No. 12), a breathtaking achievement for a 50-year-old track in its original version.

So important is “Feliz Navidad” to the history of Latin music overall that it’s the opening chapter of my upcoming book [Decoding Despacito: An Oral History of Latin Music](#), to be published by Vintage Books in English and Spanish on March 2, 2021. The book features 19 songs that have shaped the history of Latin music, their stories told by the artists, the songwriters, the producers, the managers, the executives, the arrangers, and sometimes the wives and husbands who brought them to life.

Those 19 songs start with, yes, “Feliz Navidad” — arguably the first-ever Spanish-English hit. In honor of the song’s anniversary, of its new chart achievement, and, of course, Christmas, here is a condensed excerpt of the “Feliz Navidad” story.

Players

José Feliciano: Artist, composer

Rick Jarrard: Producer

Susan Feliciano: Wife, fan

Rick Jarrard

We’ve been friends for so many years. We’re brothers. He calls me every day and every night and we end up having a Grand Marnier or something over the phone. A little salud. I’m a great admirer of Latin music. Man, I love percussion. And that’s one of the reasons I loved José and I always tried, even from the first album, I’d say, “Hey, José, let’s toss a little Spanish in there.”

José Feliciano

I never expected “Feliz Navidad” to be so iconic. I was feeling kind of lonesome for my family in Puerto Rico, and Rick and I were doing the Christmas album, and Rick said to me, “You know, José, you should write a Christmas song.” And I looked at him a little bit bewildered and said, “Rick, I don’t know that I can write a Christmas song that’s as good as the ones that are already out there. Like songs by Mel Tormé and his cohort.” Rick said, “No, man, just write the song.” And I wrote the first lyric of the song: “Feliz navidad, Feliz navidad, prospero año y Felicidad [Merry Christmas, merry Christmas, and a happy and prosperous New Year].”

Rick Jarrard

I said, “Man, I love that!” And he said, “Ricky, that is so simple, no one will ever like this song.” I said, “José, we are recording that on our next session.” That’s one thing about José: We’ve always worked together and respected each other immensely. And if I want to try something, he’ll try it. And if he wants to try something, I’ll say, “Okay, let’s do it.” And he was open to that and we put that on the next session, and, lo and behold, we got “Feliz Navidad.”

José Feliciano

And then I said to myself, “Well let me make it bilingual, so the radio stations can’t turn me off.” I created a monster. Because this song has become the iconic Christmas song. Oh, most definitely. The only “Latin” Christmas record that you heard in English was “Dónde Esta Santa Claus [Where Is Santa Claus]” [a 1958 novelty hit, performed by child star Augie Ríos, born in New York to Puerto Rican parents]. I didn’t know if we would get any kind of airplay on the song at all. So I prepared myself and made it so the radio stations wouldn’t have any excuses. And now every Christmas they have to turn me on.

Rick Jarrard

No one else was recording in Spanish and English. They were not. José was really the first Latin artist in my estimation to have hits around the world, something that’s been an overlooked fact, in my mind. When we recorded “Feliz Navidad,” it felt like a hit single to me. But, of course, the odds were really against it because all the standard Christmas songs were out already, and it was a long shot. But it felt like something incredible to me and I always had that hope.

José Feliciano

Rick and I went to the studio in California and we recorded the track. At the time I had my Brazilian drummer, Paulino, and he did the drums. I played the bass, the guitar, and the Puerto Rican cuatro [a small guitar, common in Puerto Rico], and I also played the guiro [a musical instrument made from a gourd, with a serrated surface scraped with a stick]. I did a duet with the bass and the cuatro. Listen to it and you’ll see what I mean. The arrangement was really between me and me.

Rick Jarrard

I loved José playing cuatro, and I always suggest he do so if the song calls for it. We did not hire a cuatro player. Not when José Feliciano is around. He performs it himself and he plays incredibly. We recorded at RCA Studios in Hollywood in the middle of summer, so it’s a tough deal to get in the Christmas mood. José had just moved out here from New York.

I always cut José with a very basic track: very basic drums and maybe percussion and then we start overdubbing things with him. I do that so he can be free to really perform and not be locked in by a big orchestration. José is one of those artists who has to be free. So we did it that way and then we added percussion and the cuatro, and then built it up from there, adding the vocals and the harmony. We added the strings and the horns at a later date, and I just tried to change the various sections of the songs using the horns or strings.

José recorded the guitar and vocals together. Sometimes we do it separately — the guitar first and the vocals later. But recording together is usually the best way to get a great performance from José because that’s

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the way he does concerts — guitars and vocals. He's one of those guys who records the song from top to bottom versus recording line by line, like I've seen a lot of artists do. No, no, no. We do that song from top to bottom, and he performs the song, and that's how you get that great soulful feeling from José.

José Feliciano

Nobody told me from the record company whether they liked it or not. They just put it out and I have to say, the song did the rest.

Rick Jarrard

That phrase was not known in the English world until José did that song. And now, it's become standard. You see everyone walking around and saying, "Feliz Navidad." And if you say "Feliz Navidad" to them, they understand. It's become a part of their lives.

Susan Feliciano

We have three children who have grown up with it and it's something that they wear proudly. Johnny [Jonathan Feliciano is Feliciano's son as well as his drummer and tour manager] has a T-shirt that says, Feliz Navidad: It's not a song, it's an attitude.

—Leila Cobo is the VP/Latin Industry Lead for Billboard. 📧

Shawn Mendes Foundation Announces Wonder Grants to Empower Young Creatives

BY HERAN MAMO

Shawn Mendes and the Shawn Mendes Foundation have partnered with Google to award the first set of Wonder Grants to young changemakers around the world.

Wonder Grants aim to support and empower young creatives launching their projects across various fields, including music, film, education, science, environment

and technology. Google will also provide the first grantees with its latest technology to enhance their missions.

"I'm grateful to be able to provide grants through my Foundation, with Google's support, to young leaders who are on the ground innovating change," Mendes said in a press release. "I am so inspired by their work and want to continue to empower young people daring to wonder in the service of others."

The Shawn Mendes Foundation has already selected five initial Wonder Grant recipients, including 18-year-old college senior, social activist and poet Fanta Ballo from Harlem, New York. Mendes featured a video of Ballo reciting one of her poems on his socials Tuesday (Dec. 15) upon the announcement of his foundation's partnership with Google.

The other four initial recipients will be announced on the [foundation's Instagram account](#) in 2021.

The grant shares the title of Mendes' fourth studio album Wonder, which [launched straight to No. 1](#) on the [Billboard 200](#) this week (dated Dec. 19). And while he's honoring the youth who constantly use their voices, visions and abilities to change the world, the "Youth" singer has made Billboard chart history with his own voice: Mendes is the [youngest male artist](#) to top the Billboard 200 with four full-length albums at exactly 22 years, four months and two weeks old. 📧

'Kelly Clarkson Show' Renewed Through 2023

BY RICK PORTER

Kelly Clarkson's daytime talk show is sticking around for a while.

NBCUniversal Syndication Studios has renewed The Kelly Clarkson Show for two more years, which will take it through its fourth season 2022-23. The show has been cleared in 75 percent of the

country, including on NBC owned stations, for seasons three and four.

"One ray of sunshine in this wildly unpredictable year is that we get to continue to deliver to stations and fans a show that brings people together," said NBCUniversal Syndication Studios executive vp Tracie Wilson. "This wouldn't be possible without the heart and humor of the talented and dedicated Kelly Clarkson and our production team, led by the incomparable Alex Duda, both of whom are masters of storytelling. It's easy to see why Emmy voters, critics and viewers have become such loyal fans of the show."

Clarkson's show debuted in fall 2019 and became the most watched new daytime talk show in seven years. The current season — which returned to studio production after filming remotely in the spring and summer — is putting up solid ratings as well, averaging 1.31 million daily viewers and ranking in the top five syndicated talkers.

"The Kelly Clarkson Show is one of the most optimistic success stories in first-run syndication," said Valari Staab, president NBCUniversal Owned Television Stations. "Kelly is a beloved performer and host with deep roots at NBC, and we are delighted to have her continue to be a very important and treasured part of our stations' programming."

The show won three Daytime Emmys in 2020, including one for Clarkson as best entertainment talk show host. Alex Duda is the executive producer and showrunner.

This article was originally published by [The Hollywood Reporter](#). 📧

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Holiday Titles Make Up Nine of Streaming Songs' Top 10 for the First Time

BY KEVIN RUTHERFORD

For the first time in the history of Billboard's [Streaming Songs](#) chart, nine of the top 10 are holiday titles.

The Dec. 19-dated tally finds [Mariah Carey](#)'s "All I Want for Christmas Is You" perched atop the list for a second straight week, followed by a slew of holiday-themed songs — nine in all in the top 10, including the entirety of the top five.

It's the most holiday titles in the chart's top 10 in its nearly eight-year history, topping the eight that made the top 10 toward the Jan. 4, 2020, survey, whose tracking week contained Christmas 2019. Before then, the record had been seven, accrued on the ranking dated Jan. 5, 2019 (Christmas 2018).

Holiday song dominance comes early this year; despite already setting the all-time top 10 record for the chart, the latest list covers the tracking period of Dec. 4-10, with Dec. 25 contained as part of the Streaming Songs tally dated Jan. 9, 2021, this year — three chart refreshes away.

"All I Want for Christmas Is You" reigns for a seventh total week on Streaming Songs with 31.4 million U.S. streams, according to Nielsen Music/MRC Data. It's followed by [Brenda Lee](#)'s "Rockin' Around the Christmas Tree" at 29.2 million streams. The only non-seasonal song in Streaming Songs' top 10? [Bad Bunny](#) and [Jhay Cortez](#)'s "Dakiti," with 19.8 million streams, at No. 6.

The Dec. 19-dated Streaming Songs list sees 29 holiday songs in all, one of which is a debut: [Donny Hathaway](#)'s "This Christmas" at No. 44 (11 million streams). The all-time record on the 50-position list, 31, is likely to be beaten before the end of the

holiday season; that mark was also set on the Jan. 5, 2019, ranking and equaled a year later (Jan. 4, 2020).

Meanwhile, with 29 concurrent holiday songs on the [Billboard Hot 100](#) (which ranks the most popular songs of the week by blending streaming, sales and airplay data), the Dec. 19-dated charts has the most concurrently charting holiday titles in its history. [Shop here](#)

From Air Balvins to a Bad Bunny Coloring Book, Here's the Ultimate Latin Music Gift Guide

BY JESSICA ROIZ

Christmas is officially just days away!

We know how tedious shopping for the holidays can be, and for all of those last-minute shoppers, Billboard has compiled a list of gift ideas for the Latin music lover in your life.

From Angela Aguila's doll to Bad Bunny's coloring book, J Balvin's Air Jordan 1's to Ozuna's Funko Pop! and beyond, check out the list below. Happy shopping!

FOR THE ANGELA AGUILAR FAN

Whether your daughter or niece really loves Angela Aguilar, or your friend is a sucker for all-things Regional Mexican, this Angela Aguilar doll is the perfect gift. Celebrating the beauty and pride of Mexican culture, the doll — inspired by "la princesa de la música Mexicana" herself — is available for \$35.

[Shop here](#)

FOR THE BAD BUNNY FAN

While the Bad Bunny Crocs sold out instantly when they dropped in September, you can opt for a Bunny-inspired coloring book instead. Available for \$8 on Amazon, this unofficial family-friendly coloring book

includes pages from the artist's best photo shoots, concert moments, and beyond.

[Shop here](#)

FOR THE BECKY G FAN

Becky G teamed up with Dime Optics to launch her first-ever sunglasses collection, which was inspired by her Mexican-American roots and Latinx vibes. With a mix of aviator styles and thick frames, the "No Drama" singer says oversized glasses are her go-tos, and that's why her collection represents a "true Becky sunglasses."

[Shop here](#)

FOR THE CARLOS SANTANA FAN

Just in time for the holidays, Carlos Santana unveiled his very own The Carlos Santana Coffee Company, which features the Smooth Blend, Evil Ways Blend, and Oye Como Va Blend, to name a few. A portion of every purchase will be donated to The Milagro Foundation, which helps children in need around the world.

[Shop here](#)

FOR THE CHIQUIS RIVERA FAN

For the Chiquis Rivera fan who wants to begin la dieta in 2021, why not gift them with Chiquis' very own "Chiquis Keto" recipe book? According to Amazon, the book includes "everything from recetas sabrosas to fun workouts and motivational personal stories to inspire all Latin-food lovers."

[Shop here](#)

FOR THE CNCO FAN

If you missed out on the CNCO clothing line that launched via Forever 21 last year, don't worry! The clothing retailer still has some apparel picks available for the CN-COwner in your life, including a couple of cute graphic tees.

[Shop here](#)

FOR THE J BALVIN FAN

J Balvin, who made Nike history by becoming the first Latino artist to collaborate with the Jordan brand, sold out his Air Jordan 1 x J Balvin sneaker instantly on its Dec. 8 release day. But for those die-hard Balvin fans who are willing to pay a bit more for the shoes, check out retailers such as Fight Club and Stadium Goods, who have the kicks available.

[Shop here](#)

FOR THE OZUNA FAN

Funko Pop! unveiled an Ozuna figurine

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dressed in all-white, rocking white sunglasses, and featuring his distinct braids. Though the collector's item will not be available until April 1, 2021, fans can pre-order their Ozuna Funko Pop! for \$10.99.

[Shop here](#)

FOR THE ROSALIA FAN

Rosalía's flamenco, pop-urban and electronic fusions, in combination with her unique, passionate and fierce personality, inspired the newest lip color in the M.A.C. Viva Glam collection coined VG26, a matte, bright orangey-red shade. The collaboration raises awareness and supports the future and equal rights of women, girls, the LG-BTQ+ community, and those affected with HIV/AIDS.

[Shop here](#)

FOR THE SELENA QUINTANILLA FAN

The Quintanilla family continues to keep Selena's legacy alive through their must-have collection that includes "Como La Flor"-inspired hoodies, T-shirts with rare Selena prints, and more. For the "Anything for Selenas" fan, why not gift him or her with a limited edition Selena-inspired Bumpboxx Flare6 Bluetooth boombox too?

[Shop here](#) and [here](#)

FOR THE SHAKIRA FAN

Shakira fans are in for a real treat this year. The Colombian singer announced her latest fragrance called "Dance Midnight" and a limited edition clothing collection in celebration of the 25th anniversary of her Pies Descalzos album released in 1995.

[Shop here](#) and [here](#)

FOR THE THALIA FAN

Thalia has it all: a clothing line sold in Macy's, a fragrance collection, hair care products, and even a home collection available at Burlington. For those who not only love the Mexican singer and actress but are also suckers for a comfy blanket, check out the Thalia Sodi collection, which also included bathroom essentials, sheet sets, and more.

Find your nearest Burlington store [here](#)

FOR THE OVERALL LATIN MUSIC LOVER

And when all fails, why not gift your Latin music-loving family member or friend with an iTunes gift card, a membership on Spotify or Pandora, or any other streaming

service so that they can get their daily dose of Latin music all day, every day? [►](#)

Katy Perry Helps Drive 'American Idol' to Top of Year-End Social Ranking

BY BILLBOARD STAFF

Like the rest of us, American Idol was forced to go from home earlier this year due to the COVID-19 pandemic and according to [year-end social rankings from Talkwalker Social Content Ratings](#), you were definitely there for it.

Data from the company released on Wednesday (Dec. 16) shows that Idol came in at No. 3 for the year for all prime-time/late night shows, just behind ESPN's popular Michael Jordan series The Last Dance and WWE Monday Night Raw.

Adam Davis, Idol's supervising digital producer tells Billboard that the numbers reveal that Idol achieving its highest-ever ranking on the list — along with nabbing the No. 1 spot for the most social prime time reality series of 2020 — is no surprise. "Idol really set itself up this year because of our fan base, which gravitated to everything the Idol talent did this year and how we did it from home," says Davis.

According to the Talkwalker's Social Content Rating figures, Idol was the most social TV series on broadcast networks last season, with 27 million total social interactions across new episodes — more than double the interactions generated by such reality juggernauts as Keeping Up With the Kardashians, eight million more than The Voice and almost 19 million more than RuPaul's Drag Race.

Judge [Katy Perry](#) also ranked high, coming in as the No. 1 most engaging talent for 2020 primetime series TV according to Talkwalker, with more than 16 million

engagements, ahead of Fox News' Sean Hannity and with 12 million more than former Idol judge Jennifer Lopez. Talkwalker, described as the leading social engagement and video performance measurement solution, acquired Social Content Ratings from Nielsen in July 2020.

"Talent is becoming an increasingly important component to program promotion. Talkwalker Social Content Ratings' unique methodology allows for the comprehensive measurement of TV talent's social efforts around programs, helping the media industry optimize their own social strategies and quantify the overall impact of talent at scale," says Talkwalker's head of media Sean Casey.

In its third year on ABC after a 15-year run on Fox, Davis says one of the factors that helped push the show to the top was the close work his team did with the contestants and judges to seed their socials and focus on exposing the singers on platforms like TikTok. "You can feel the energy from the TikTok crowd getting exposed to what AI is, through the casting process to while we were on air," he says. "You might come into Idol as a TikTok star with 100,000 or one million followers, but you're now on a platform where we can introduce you to millions more who haven't even downloaded the app."

One of the other keys was something the Idol team could never have planned for: the pandemic. When the show was forced to go [remote for the live rounds in April](#) suddenly viewers at home got a rare chance to see the singers (and the judges and host Ryan Seacrest) in their homes, surrounded by family and their stuff.

"It allowed viewers to get to know contestant in a way they haven't been presented before," says Davis of the intimate view that helped juice Idol's social numbers in 2020. "One of the most fun things was the immediate reaction on Twitter and looking at people's comments when Julia Gargano was performing from her garage and the audience was trying to figure out if her garage looked like theirs. And when Louis Knight performed from his bedroom — he's an emotional singer who wrote songs about his friend who passed — his youthful fanbase

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of guys and girls were like, 'ooh! Louis' bedroom!' That was so fun, looking at the posters on his wall, seeing the families."

After virtual auditions across the nation, *Idol* is slated to return to the air on February 14, 2021. **B**

Chance the Rapper Announces 'Chi-Town Christmas' Virtual Concert Film

BY RANIA ANIFTOS

Chance the Rapper is bringing the holiday fun to an otherwise not-so-jolly year with his *Chi-Town Christmas* virtual concert film.

The festive special, which pays tribute to Chance's favorite childhood Christmas movies and TV sitcoms, follows the release of his new joint album with [Jeremih](#), *Merry Christmas Lil' Mama: The Gift That Keeps on Giving*.

The one-hour virtual holiday concert film, written and directed by Chance with cinematography by Keith Walker, will feature performances of the songs on the project.

The *Merry Christmas Lil' Mama: The Gift That Keeps on Giving* features two new original songs from Chance, "The Return" and "Who's To Say."

Chi-Town Christmas will be released on YouTube and Instagram on Friday (Dec. 18) at 9 p.m. ET/8 p.m. CT, and in VR on [Oculus](#) to give fans a unique virtual concert experience. **B**

Questlove Music Doc, Rita Moreno and Sparks Biopics Slated For First Virtual Sundance Film Festival

BY ASSOCIATED PRESS

A Questlove-directed documentary about the other major music event of the summer of 1969 and documentaries about the creators of *Sesame Street* and the coronavirus pandemic in China are among the 72 feature films debuting at the 2021 Sundance Film Festival. Organizers on Tuesday (Dec. 15) unveiled a robust and diverse slate for the festival, which will be largely virtual due to the pandemic.

The festival will kick off on Jan. 28 with the premieres of Nanfu Wang's documentary about propaganda and COVID-19 in China, *In the Same Breath*, and Ahmir "Questlove" Thompson's *Summer of Soul (...Or, When The Revolution Could Not Be Televised)* about the forgotten 1969 Harlem Cultural Festival, which celebrated Black music and culture and attracted over 300,000 people.

"We're starting the festival with a bang for sure," said Kim Yutani, the festival's director of programming. "We felt that was important to have something that just really just directly reflects what we have been through this past year." In *The Same Breath*, she said, is a "search for the truth. And it is a bold indictment of the response of leadership in China and the U.S." Questlove's film uses never-before-seen footage that had been sitting in a basement for 50 years. "It's an incredible debut from a first-time director, a vitally important historical document and it's a kind of reclaiming of history to reframe the present," said Tabitha Jackson, the

director of the festival.

"But most important of all for us was just that it's a stunning watch. It is joyful and vibrant and colorful and socially engaging and so beautifully crafted and put together." Opening night will also see the premiere of Sian Heder's film *CODA*, about the hearing child of deaf parents co-starring Marlee Matlin. "I think it's going to be one of the big stories out of the festival this year," Yutani said. In addition to *CODA*, the U.S. Dramatic Competition section will feature films with Tiffany Haddish and Jerrod Carmichael (*On the Count of Three*) and Ruth Negga and Tessa Thompson who co-star in *Passing*, about two light-skinned Black women who choose to live on opposite sides of the color line in 1929 New York.

Based on a novella by Nella Larsen, *Passing* is the directorial debut of actor Rebecca Hall. "The way that Rebecca has directed it feels utterly contemporary," Jackson said. "It really speaks to this current moment." Robin Wright is also making her directorial debut with *Land*, about a search for meaning in the American wilderness after an "unfathomable event" starring herself and Demián Bichir. There are high-profile documentaries about *The Joy Luck Club* author Amy Tan and EGOT-winning actor [Rita Moreno](#).

Yutani said that the *Sesame Street* documentary, *Street Gang: How We Got To Sesame Street* is likely to be a crowd favorite. Edgar Wright has also directed a documentary about the pop rock duo [Sparks](#). And there are others that might not have the flashy celebrity subjects but are gems worth checking out. One, Jackson said, is *Writing With Fire* about India's only newspaper run by Dalit women, who are breaking traditions and norms to tell the truth about what is happening to women in the country.

Another is about the legal trailblazer Pauli Murray, who influenced Ruth Bader Ginsburg and Thurgood Marshall from RGB directors Julie Cohen and Betsy West. The 2020 Sundance Film Festival was home to some of this year's most acclaimed films, including *Promising Young Woman*, *Minari*, *Never Rarely Sometimes Always*, *Boys State*, *Crip Camp* and *Kajillionaire*. It was also one of the only major festivals to happen

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before the pandemic hit. “We were so lucky to be able to go when we did in January, just before the pandemic hit. Other festivals weren’t that lucky and many other filmmakers weren’t as lucky in getting their work buzzed about, written about and seen,” Jackson said.

“We deeply feel the responsibility this year of doubling down on our commitment to emerging voices.” Sundance founder Robert Redford said in a statement that under Jackson’s leadership, “We’ve forged a new collective vision: one that honors the spirit and tradition of these invigorating yearly gatherings in Utah, while making room for imaginative new possibilities in a new online format.” The festival “going virtual” also opens up the experience to curious audiences who may not have had the time or money to make it out to Park City, which between lodging, food and passes can be an expensive endeavor.

“We all are so excited about the possibility of encountering people who’ve never been to the festival,” Jackson said. “Suddenly, people from around the country and around the world can be at Sundance for the first time, be part of that first audience who can talk about this work which will in some ways define the conversation around cinema in the 12 months afterwards.” Tickets for the 2021 edition go on sale on Jan. 7. **B**

Late Holiday/ Country Music Pioneer Owen Bradley Back at No. 1 on Hot 100 Producers Chart

BY XANDER ZELLNER

Late musician, producer and record executive Owen Bradley returns to No. 1 on Billboard’s Hot 100 Producers chart (dated Dec. 19) for a third total week on top, thanks to a pair

of holiday classics that he produced, each of which rank in the top five on the latest Billboard Hot 100.

Brenda Lee’s seasonal staple “Rockin’ Around the Christmas Tree,” first released in 1958, rises from No. 4 to No. 3 on the Hot 100, while Bobby Helms’s “Jingle Bell Rock,” from 1957, giddy-ups 9-5.

Bradley has sole production credit on both singles, helping boost his placement on Hot 100 Producers (as he does not have to share chart points with any other writers).

Bradley spent two consecutive weeks atop Hot 100 Producers last holiday season (Dec. 28-Jan. 4), powered by the same two songs. He died in 1998 at age 82.

In addition to his work on holiday classics, the Tennessee native and Country Music Hall of Fame inductee is also considered one of the architects of the “Nashville sound,” the style of country music that incorporates pop elements with soft strings and smooth tempos. He helped establish the country subgenre through his production work on hits by Patsy Cline, including “Crazy,” “I Fall to Pieces” and “Walkin’ After Midnight,” as well as songs by Loretta Lynn, Conway Twitty and Kitty Wells. He started his career working at legendary Nashville radio station WSM-AM and later rose to become vice president of the Decca record label’s Nashville division.

Other talents land on this week’s Hot 100 Producers chart thanks to holiday songs; Lee Gillette places at No. 2 thanks to Dean Martin’s “Let It Snow, Let It Snow, Let It Snow” (No. 15 on the Hot 100) and Nat King Cole’s “The Christmas Song (Merry Christmas to You)” (No. 16), followed by Robert Mersey at No. 3, via Andy Williams’ “It’s the Most Wonderful Time of the Year” (No. 6) and “Happy Holiday/The Holiday Season” (No. 29); Phil Spector at No. 5, thanks to The Ronettes’ “Sleigh Ride” (No. 20) and “Christmas (Baby Please Come Home)” (No. 31); Rick Jarrard at No. 7, as Jose Feliciano’s “Feliz Navidad” hits the Hot 100’s top 10 for the first time, at No. 10; and George Michael at No. 8, as Wham!’s “Last Christmas” returns to its No. 11 Hot 100 high.

The weekly Hot 100 Songwriters and Hot 100 Producers charts are based on total points accrued by a songwriter and produc-

er, respectively, for each attributed song that appears on the Hot 100; plus, genre-based songwriter and producer charts follow the same methodology based on corresponding “Hot”-named genre charts. As with Billboard’s yearly recaps, multiple writers or producers split points for each song equally (and the dividing of points will lead to occasional ties on rankings). **B**

Selena Returns to Latin Pop Albums Chart With ‘Selena: The Series Soundtrack’

BY PAMELA BUSTIOS

Selena returns to the [Latin Pop Albums](#) chart (dated Dec. 19) with her latest soundtrack *Selena: The Series*, Music From The Netflix’s Original Series. It’s the late Texas-born singer-songwriter’s first entry and top 10 since 2016 following the former No. 1 greatest hits compilation *Lo Mejor De...* (April 2016).

As *Selena: The Series Soundtrack* debuts at No. 8, Selena captures her sixth top 10, dating back to the 44-week ruler *Dreaming of You* (it debuted at No. 1 in Aug. 1995).

Selena: The Series Soundtrack opens with 1,000 equivalent album units earned in the week ending Dec. 10, according to Nielsen Music/MRC Data, most of which stem from streaming activity. The first nine episodes of *Selena: The Series* premiered on Netflix on Dec. 4.

The Latin Pop Albums chart ranks the most popular Latin pop 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).

Selena: The Series soundtrack, which was released Dec. 4 via Netflix/Capitol Latin/UMLE, net 1,000 SEA which equates to 1.2 million on-demand U.S. streams for the


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album's songs in its opening week.

With *The Series* arriving in the current chart week, Selena also generates popularity with other efforts. Her last live set, *Live, The Last Concert: Houston, Texas 1995*, an April 2001 one-week chart ruler, re-enters at No. 7 after previously hitting No. 10 last holiday season.

Concurrently, Selena's all-time favorite *Ones* (2002), moves closer to Shakira's *El Dorado*'s 63-week No. 1 record holder, holding strong atop the list in its 61st week.

Elsewhere, *The Series*'s 20-track set sees six of its songs debut or re-enter the [Latin Digital Song Sales](#) chart. Let's take a look:

Rank	Title
No. 4	"Como La Flor"
No. 8	"Baila Esta Cumbia"
No. 10	"Que Creías" (debut)
No. 19	"Besitos" (debut)
No. 21	"La Carcacha"
No. 24	"Dame Un Beso" (debut) 

Georgia Comes Alive Virtual Fest to Feature Diplo, Dave Matthews, Big Freedia & More

BY GIL KAUFMAN

The Dec. 26 virtual "Georgia Comes Alive" festival will feature Dave Matthews, Big Freedia, Diplo, Bob Weir, Portugal. The Man and many more playing to get out the vote for January's crucial run-off election.

The one-day event will kick off at 3:00 p.m. ET to encourage voters to participate in the Jan. 5 runoff that will decide which party controls the U.S. Senate in advance of the Jan. 20 inauguration of president-elect Joe Biden.

The partnership between Live For Live Music and HeadCount will support local grassroots organizations including Geor-

gia Coalition for the People's Agenda and CivicGeorgia, with fans encouraged to visit [GeorgiaComesAlive.com](#) today (Dec. 16) to donate to the cause; a donation of any size in advance will generate an email with a link to the stream on the day of the show.

"The stakes are incredibly high in the Georgia runoffs. The fate of the music industry, struggling small businesses around the country, and our democracy as a whole are at stake," said Kunj Shah, the founder of Live For Live Music and the Comes Alive event series in a statement. "With 'Georgia Comes Alive,' we hope to once again channel the power of music to support the grassroots organizations getting people to the polls in January and shine a national spotlight on the importance of participation in democracy."

The lineup will include the one-off supergroup The Lame Ducks featuring Bob Weir (Grateful Dead), Dave Schools (Widespread Panic), Jeff Chimenti (Dead & Company), and Jay Lane (Wolf Bros, Primus), as well as the Blind Boys of Alabama and Preservation Hall Jazz Band, Big Gigantic, Ben Folds, The Revivalists, Tank and the Bangas, Musiq Soulchild, Bobby Rush, Warren Haynes and Patterson Hood (Drive-By Truckers), and many others.

The virtual event powered by [Nugs.net](#) and Plus1 will be hosted by SiriusXM's Ari Fink and starting today, fans can donate for chances to win prizes including a guitar played and signed by Weir; to look at the prizes and enter the Georgia Comes Alive Fandiem sweepstakes, click [here](#).

Local voters will decide which candidates will win the crucial pair of Senate seats — with Republicans maintaining their slim majority if they win one or both and Democrats taking control if they win both contests — but the results will have major national implications as the U.S. faces a still surging COVID-19 pandemic and its disastrous economic consequences; for more information on the implications of the Georgia runoff races, click [here](#).

The show is the latest musical effort to draw attention to the runoff, joining Death Cab For Cutie's recently released *The Georgia E.P.* featuring covers of songs by Peach State acts (R.E.M., TLC), the Dec. 3 "Rock

the Runoff" virtual show with Death Cab, John Legend, Common and Indigo Girls and a last weekend's reunion of the Hamilton cast to raise funds for Georgia Democrats.

Check out the full list of acts on the bill below.

The Allman Betts Band
 Andy Frasco and the UN
 Ben Folds
 Big Freedia
 Big Gigantic
 Big Head Todd
 Billy Strings
 Blind Boys of Alabama
 Bob Weir ft. Dave Schools, Jeff Chimenti, Jay Lane
 Bobby Rush
 Dave Matthews
 Diplo
 Dragon Smoke
 Fruition
 Futurebirds
 G. Love
 Galactic
 Grace Potter
 Horseshoes & Hand Grenades
 Jackie Venson
 Judith Hill
 Lawrence
 Los Lobos
 Midnight North
 Mihali
 Moon Taxi
 Mt. Joy
 Musiq Soulchild
 Patterson Hood (Drive-By Truckers)
 Portugal. The Man
 Preservation Hall Jazz Band
 The Revivalists
 Roosevelt Collier
 Samantha Fish
 Shah
 The Soul Rebels
 The Suffers
 Tank and the Bangas
 Taylor Goldsmith (DAWES)
 Warren Haynes 

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Whitney Houston Biopic Finds Its Star in Naomi Ackie

BY MIA GALUPPO

After a worldwide search, rising actress Naomi Ackie has been chosen to play iconic performer [Whitney Houston](#) in the biopic *I Wanna Dance With Somebody*.

The British actress, who had a pivotal role in *Star Wars: Rise of Skywalker*, is in negotiations for the feature from Sony and its TriStar division, which has set the movie for a Thanksgiving 2022 release.

Anthony McCarten, the writer behind Queen biopic *Bohemian Rhapsody*, penned the screenplay with Stella Meghie, who was behind the Issa Rae romance *The Photograph*, set to direct.

"We spent the better part of the last year in an exhaustive search for an actress who could embody Whitney Houston," said Meghie. "Naomi Ackie impressed us at every stage of the process. I was moved by her ability to capture the stage presence of a global icon while bringing humanity to her interior life."

Houston, who earned six Grammys over her expansive career, is one of the best-known recording artists of all time, selling more than 200 million records worldwide, with hit songs that include "Saving All My Love for You," "How Will I Know" and "I Wanna Dance With Somebody." She made her acting debut in the 1992 blockbuster hit *The Bodyguard*, recording six songs for the film's soundtrack, including "I Will Always Love You." She died in 2012 at 48.

Pat Houston will produce the movie on behalf of the Whitney Houston estate, along with music producer Clive Davis, McCarten via his Muse of Fire Productions and Larry Mestel for Primary Wave Music, which is a partner of the Whitney Houston estate. Denis O'Sullivan and Jeff Kalligheri will produce and finance for Compelling Pictures.

Nicole Brown, Shary Shirazi, and Brittney Morrissey will oversee the project for TriStar Pictures.

With the backing of Houston's estate and Davis, the movie will use the singer's catalog, including her vocals.

Said Davis: "Naomi Ackie's screen test was so powerful, it sent shivers up my spine. Although Whitney's incomparable vocals are used for all the songs, Naomi's extraordinary acting range enables her to masterfully capture Whitney's unique charm, star power, and, of course, her personal struggles. Naomi is the real deal and I can't imagine a better choice for this iconic role."

"All Whitney fans have an appetite for perfection when it comes to Whitney and her legacy," added Houston. "To transform someone into a matchless icon is virtually impossible but with careful consideration, Naomi Ackie was selected based on her quality performances and her deep commitment to emerging into the woman that we all loved. We look forward to taking this journey with her."

"This is by far the biggest role to date for Ackie, who was introduced to worldwide audiences in the last *Star Wars* feature, *The Rise of Skywalker*. She can currently be seen in Steve McQueen's Amazon anthology film series *Small Axe*, with previous credits including indie stand-out *Lady Macbeth* and Netflix series *The End of the F***ing World*, the latter of which earned the actress a BAFTA nod.

Ackie, who will next lead heist musical *The Score*, is repped by CAA, the U.K.'s Hamilton Hodel, Range Media, and Peikoff Mahan.

This article was originally published by [The Hollywood Reporter](#). 

Dreams Really Do Come True: Dionne Warwick Teams With Chance The Rapper and The Weeknd For Charity Single

BY GIL KAUFMAN

After their hilarious Twitter back-and-forth last week, "Queen of Twitter" [Dionne Warwick](#) and [Chance the Rapper](#) have announced that they've teamed with [The Weeknd](#) for the charity single "Nothing's Impossible."

Warwick announced the news on Tuesday (Dec. 15) in a short video in which she said she was so excited to announce the news that she could hardly contain herself.

"The Weeknd has agreed to join Chance the Rapper and I on our song, 'Nothing's Impossible,'" said Warwick in the brief clip, which she noted that she edited herself.

The video's caption alluded to her sudden social media fame — which even elicited a *Saturday Night Live* spoof last weekend — with the quip, "I'm still on a mission to end foolishness by 2021. It looks like @theweeknd and @chancetherapper are joining me. Who's next?"


[TMZ](#) reported that the song was written and produced by Warwick's son, Damon Elliott, and that it will benefit the non-profit charity organization [Hunger Not Impossible](#).

The collab with Chance came after Warwick teased Chance earlier this month about his name in the tweet, "If you are very obviously a rapper why did you put it in your stage name? I cannot stop thinking about this." She's done the same type of gentle ribbing of The Weeknd, tweeting,

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"The Weeknd is next. Why? It's not even spelled correctly?"

Legendary songwriter Diane Warren was elated by the news, responding, "Ok when am I doing a song with U @dionnewarwick?"

No word yet on when the collab will be out, but you can check out Warwick's video below. 

Foo Fighters Score Ninth Mainstream Rock Songs No. 1 With 'Shame Shame'

BY KEVIN RUTHERFORD

Foo Fighters' "Shame Shame" rises from No. 2 to No. 1 on Billboard's [Mainstream Rock Songs](#) airplay chart, as well as 11-10 on the [Alternative Airplay](#) tally, with both surveys dated Dec. 19.

The track marks the band's ninth Mainstream Rock Songs leader and first since its four-week No. 1 "The Sky Is a Neighborhood" in December 2017.


Each of the Dave Grohl-led band's nine Mainstream Rock Songs No. 1s have ruled since 2005; "Best of You" became the group's first leader, following eight top 10s dating to 1995.

Meanwhile, the Alternative Airplay ascent for "Shame Shame" gives Foo Fighters 25 top 10s, tying the band with [Red Hot Chili Peppers](#) for the most in the list's 32-year history.

Most Top 10s, Alternative Airplay
25, Foo Fighters
25, Red Hot Chili Peppers
24, Green Day
23, U2
19, Pearl Jam
18, Weezer
17, Linkin Park
17, The Offspring
17, The Smashing Pumpkins

16, Muse

Concurrently, "Shame Shame" bullets at its No. 2 high on [Adult Alternative Songs](#). On the all-rock-format, audience-based [Rock Airplay](#) chart, it reigns for a fifth week, with 7.6 million audience impressions, according to Nielsen Music/MRC Data.

The song is the lead single from Medicine at Midnight, Foo Fighters' 10th studio album, due Feb. 5, 2021. 

Lizzo's 'Good as Hell' Crowns Top TV Songs Chart for November 2020 Thanks to 'Virgin River'

BY KEVIN RUTHERFORD

Lizzo's "Good as Hell" reigns on Billboard's Top TV Songs chart, powered by [Tunefind](#), for November 2020, after the former No. 3 Billboard Hot 100 hit, which peaked in November 2019, was featured in an episode of Netflix's Virgin River.

Rankings for the Top TV Songs chart are based on song and show data provided by Tunefind and ranked using a formula blending that data with sales and streaming information tracked by Nielsen Music during the corresponding period of November 2020.

"Good as Hell" appeared in the seventh episode of Virgin River's second season, which premiered (along with the rest of the season) on Nov. 27.

In November 2020, the song earned 11.6 million U.S. on-demand streams and 7,000 downloads, according to Nielsen Music/MRC Data. In the tracking week ending Dec. 3, during which Virgin River premiered, the song rose 256% in digital sales.

Virgin River reaches the November 2020 edition of Top TV Songs one other time, as [Charlotte OC](#)'s "Where It Stays," from the second season's second episode, bows at No.

4 with 231,000 streams and 4,000 downloads.

The Netflix show does not boast the most entries for November 2020, though – that distinction goes to ABC's Grey's Anatomy, which takes three of the 10 spots: [John Legend](#) and [Gary Clark Jr.](#)'s "Wild" (No. 3; 5.8 million streams, 3,000 downloads), [Goldford](#)'s "Walk with Me" (No. 5; 364,000 streams, 2,000 downloads) and [Banners](#)' "Where the Shadow Ends" (No. 7; 278,000 streams, 2,000 downloads).

See the full top 10 below, also featuring entries from The Crown, Supernatural, Dash & Lily and The Good Doctor.

Rank, Song, Artist, Show (Network)

1. "Good as Hell," Lizzo, Virgin River (Netflix)
2. "Edge of Seventeen," Stevie Nicks, The Crown (Netflix)
3. "Wild," John Legend & Gary Clark Jr., Grey's Anatomy (ABC)
4. "Where It Stays," Charlotte OC, Virgin River (Netflix)
5. "Walk with Me," Goldford, Grey's Anatomy (ABC)
6. "Carry On Wayward Son," Neoni, Supernatural (The CW)
7. "Where the Shadow Ends," Banners, Grey's Anatomy (ABC)
8. "Stay," Gracie Abrams, Dash & Lily (Netflix)
9. "Through Your Eyes," Jordan Critz & Birdtalker, The Good Doctor (ABC)
10. "Running on Empty," Jackson Browne, Supernatural (The CW) 

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St. Vincent, The Chicks & More to Perform at Ally Coalition Talent Show

BY STEPHEN DAW

In a time where everyone is focused on negatives, The Ally Coalition is ready to highlight some positives in 2020 with the help of some of their favorite artists.

On Tuesday (Dec. 15), The Ally Coalition announced their seventh annual Talent Show, a livestream event set to raise money for various LGBTQ youth programs around the country. The show, which will be hosted on songwriter and organization co-founder Jack Antonoff's [Twitch channel](#), will feature a lineup of stars from music and comedy, delivering some of their best material to encourage fans to donate.

The event's lineup of musical guests includes stars like St. Vincent, The Chicks, Rufus Wainwright, Lana Del Rey, Clairo, Hayley Williams, Tierra Whack, Brittany Howard, Muna, Maggie Rogers, Shamir, Big Red Machine, Bleachers, Sleater-Kinney, Blu DeTiger, Claud, Andrew Dost, Spoon, Wallo and a few surprise guests. The event will also feature comedians like Kalen Allen, Mike Birbiglia, Aidy Bryant, Chris Laker, The Lucas Bros., Jacqueline Novak, Reggie Watts and Roy Wood Jr. providing one-minute standup sets, and Rachael Ray sharing a special one-minute recipe.

Along with getting to see some iconic performances, fans will also get the opportunity to win a signed guitar from Jack Antonoff by either donating to The Ally Coalition, or by taking actions from the organization to help end conversion therapy. Additionally, all fans who donate \$10 or more will be entered to win a pair of Bose headphones.

"The TAC talent show is the night of the year I look forward to most," Antonoff said in a statement. "Obviously we can't meet in

person this year, but the money this show raises is more important than ever, considering how disproportionately marginalized communities have been affected by the pandemic ... Play it loud and have a party at home cause this one is gonna be something else."

The Ally Coalition's seventh annual Talent Show will be streamed on [Jack Antonoff's Twitch channel](#) Monday, Dec. 21, at 9 p.m. ET. To learn more about the event, click [here](#). **B**

Daddy Yankee & Marc Anthony's 'De Vuelta Pa' La Vuelta' Debuts in Top 10 on Tropical Airplay Chart

BY PAMELA BUSTIOS

Daddy Yankee and Marc Anthony's "De Vuelta Pa' La Vuelta" debuts at No. 7 on the [Tropical Airplay](#) chart (dated Dec. 19) after just three full days of airplay.

The track was released on Thursday, Dec. 10 at 8:00 p.m. ET via El Cartel, and the tracking week for the new chart ended on Dec. 13.

The salsa de callejón earns Daddy Yankee his 34th top 10, and 50th charting hit overall, and his first chart entry since 2018 ("Azukita," with Steve Aoki, Play-N-Skillz and Elvis Crespo peaked at No. 4 in May 2018).

With their first collaboration, Marc Anthony continues to have the second-most top 10s (now 51) standing just behind Victor Manuelle's all-time record of 60.

"De Vuelta..." starts with 3 million in audience impressions earned in the week ending Dec. 13, according to Nielsen Music/MRC Data.

The song also makes its way onto [Latin Digital Song Sales](#), opening at No. 15 with

500 downloads sold in the closing four hours of Dec. 10 (as the sales tracking week runs Friday through Thursday each week).

The Sergio George-produced tune was co-written by Yankee and Marc alongside hit maker Edgar 'Edge' Barrera.

"De Vuelta..." is Marc's first collaborative title to enter Tropical Airplay in almost two years: "Adicto," with Prince Royce, crowned the chart for seven consecutive weeks starting Jan. 26, 2019. Since then, Marc's only charted with solo efforts (until the Daddy Yankee collab), and, all four of those solo tracks reached the top two on the chart: "Tu Vida en La Mía" (four weeks at No. 1), "Parecen Viernes" (six weeks), "Lo Que Te Di" (six weeks) and "Un Amor Eterno" (No. 2). The latter continues at No. 2 on the latest chart for a third consecutive week.

"De Vuelta..." concurrently arrives at No. 47 on the all-genre [Latin Airplay](#) chart. **B**

Twenty One Pilots Bring 'Christmas' to Alternative Airplay Chart for a Rare Holiday Entry

BY KEVIN RUTHERFORD

Twenty One Pilots' latest entry on Billboard's [Alternative Airplay](#) chart is a holiday-themed song, as "Christmas Saves the Year" bows at No. 40 on the list dated Dec. 19.

The debut marks a rarity on the chart: Despite airplay for classic alternative-leaning seasonal titles each year on stations, few such songs have ever garnered enough spins in a given week to reach Alternative Airplay, while others precede the tally's September 1988 creation.

"Christmas Saves the Year" is the first seasonal tune to chart on Alternative Airplay since [Dropkick Murphys'](#) "The Season's Upon Us," which appeared for two weeks during the 2012-13 holiday season, peaking at No. 28. (Interestingly enough, it's also

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the Boston-based rockers' only Alternative Airplay hit to date, and it ties into a holiday for which they're likely less known; usually, St. Patrick's Day boosts the band's sales and streams each March.)

Before Dropkick Murphys, though not explicitly themed around one of December festivities, [Vampire Weekend](#)'s "Holiday" was promoted to alternative radio leading up to Christmas 2010, when it was also included in Tommy Hilfiger and Honda ads. It charted on Alternative Airplay for five weeks, peaking at No. 31.

Then there's [Adam Sandler](#)'s "The Chanukah Song," which has logged five weeks on the survey (or 35 crazy nights). It debuted during the 1995-96 holiday season and returned in 1997-98 and 1998-99, reaching No. 25.

Some of the alternative genre's most enduring holiday titles were released prior to the Alternative Airplay chart's existence, including [The Waitresses](#)' "Christmas Wrapping," [U2](#)'s version of "Christmas (Baby Please Come Home)" and [The Pogues](#)' "Fairytale of New York," featuring [Kirsty MacColl](#). Others such as [Barenaked Ladies](#) and [Sarah McLachlan](#)'s "God Rest Ye Merry Gentlemen/We Three Kings" and [Blink-182](#)'s "Won't Be Home for Christmas" either were not fully promoted as singles to the format or were but did not chart.

Released Dec. 8, "Christmas Saves the Year" also sold enough downloads before the Dec. 10 close of the sales tracking week to debut at Nos. 5 and 6 on the [Alternative Digital Song Sales](#) and [Rock Digital Song Sales](#) charts, respectively, with 2,000 sold in that span, according to Nielsen Music/MRC Data.

The song is likely to continue climbing Billboard charts next week (dated Dec. 26) following its first full week of sales, streams and airplay tracking. **B**

John Legend and Toby Gad Tie at No. 1 on Christian Songwriters Chart

BY XANDER ZELLNER

John Legend and Toby Gad share the No. 1 spot on Billboard's Christian Songwriters chart (dated Dec. 19), both rising 2-1 on the strength of Legend's collaboration with Carrie Underwood, "Hallelujah."

The song rises 3-2 on the Hot Christian Songs chart with 5.5 million U.S. streams, 1.4 million in radio airplay audience and 4,000 downloads sold, according to Nielsen Music/MRC Data. It concurrently debuts at No. 96 on the all-genre Billboard Hot 100.

The track is from Underwood's LP *My Gift*, which tallies its 11th week at No. 1 on the Top Christian Albums chart (53,000 equivalent album units).

Legend and Gad each have longstanding histories on Billboard's charts. Legend has logged 21 career entries on the Hot 100, dating to 2004, including one No. 1: 2014's "All of Me." He's also earned six top 10 albums on the Billboard 200.

Gad has earned 17 entries on the Hot 100 as a songwriter or producer, dating to 2007. Of those, four reached the top 10 and two hit No. 1: Fergie's "Big Girls Don't Cry" in 2007 and Legend's "All of Me." His other credits are on songs by Beyoncé, Selena Gomez, Carly Rae Jepsen and Demi Lovato, among others.

Over on the Christian Producers chart, Greg Wells tallies his fourth week at No. 1, thanks to 12 titles (all from *My Gift*) on Hot Christian Songs that he solely produced. Here's a recap of the Underwood hits and their ranks:

Rank, Artist Billing, Title

No. 1, "Favorite Time of Year"

No. 2, "Hallelujah," with John Legend

No. 3, "Silent Night"

No. 10, "Little Drummer Boy," feat. Isaiah Fisher (Underwood's five-year-old son)

No. 23, "O Holy Night"

No. 25, "Joyful, Joyful, We Adore Thee"

No. 28, "Have Yourself a Merry Little Christmas"

No. 32, "O Come All Ye Faithful"

No. 34, "Mary, Did You Know?"

No. 35, "Let There Be Peace"

No. 38, "Sweet Baby Jesus"

No. 40, "Away in a Manger"

The weekly Christian Songwriters and Christian Producers charts are based on total points accrued by a songwriter and producer, respectively, for each attributed song that appears on the Hot Christian Songs chart; as with Billboard's yearly recaps, multiple writers or producers split points for each song equally (and the dividing of points will lead to occasional ties on rankings). **B**

BILLBOARD 200

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	1	#1 1WK SHAWN MENDES	ISLAND/REPUBLIC	Wonder	1	1
1	2	BAD BUNNY	RIMAS	El Ultimo Tour del Mundo	1	2
4	3	ARIANA GRANDE	REPUBLIC	Positions	1	6
6	4	MICHAEL BUBLE	143/REPRISE/WARNER	Christmas	1	88
9	5	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	My Gift	5	11
5	6	POP SMOKE	VICTOR VICTOR WORLDWIDE/REPUBLIC	Shoot For The Stars Aim For The Moon	1	23
12	7	NAT KING COLE	CAPITOL/UME	The Christmas Song	7	54
16	8	PENTATONIX	RCA	The Best Of Pentatonix Christmas	7	16
7	9	MEGAN THEE STALLION	1501 CERTIFIED/300/AG	Good News	2	3
15	10	MARIAH CAREY	COLUMBIA/LEGACY	Merry Christmas	3	97
8	11	TAYLOR SWIFT	REPUBLIC	Folklore	1	20
2	12	MILEY CYRUS	RCA	Plastic Hearts	2	2
10	13	JUICE WRLD	GRADE A/INTERSCOPE/IGA	Legends Never Die	1	22
14	14	VINCE GUARALDI TRIO	FANTASY/CONCORD	A Charlie Brown Christmas (Soundtrack)	13	86
11	15	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	What You See Is What You Get	1	57
19	16	THE KID LAROI	COLUMBIA	F*ck Love	3	20
18	17	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	My Turn	1	41
3	18	BTS	BIGHIT ENTERTAINMENT	BE	1	3
13	19	HARRY STYLES	ERSKINE/COLUMBIA	Fine Line	1	52
22	20	VARIOUS ARTISTS	PHIL SPECTOR/EMI BLACKWOOD/LEGACY	A Christmas Gift For You From Phil Spector	12	13
20	21	DOLLY PARTON	BUTTERFLY RECORDS/12TONE	A Holly Dolly Christmas	16	10
54	22	GREATEST GAINER BING CROSBY	The Best Of Bing Crosby: 20th Century Masters: The Christmas Collection MCA/GEFFEN/CHRONICLES/UME		14	44
32	23	PENTATONIX	RCA	We Need A Little Christmas	23	4
26	24	POST MALONE	REPUBLIC	Hollywood's Bleeding	1	66
25	25	THE WEEKND	XO/REPUBLIC	After Hours	1	38
21	26	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	Starting Over	3	4
24	27	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	1	89
28	28	FRANK SINATRA	FRANK SINATRA ENTERPRISES/CAPITOL/UME	Ultimate Christmas	12	23
27	29	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	2	272
17	30	FUTURE & LIL UZI VERT	FREEBANDZ/EPIC/GENERATION NOW/ATLANTIC/AG	Pluto x Baby Pluto	2	4
31	31	JUICE WRLD	GRADE A/INTERSCOPE/IGA	Goodbye & Good Riddance	4	134
35	32	PERRY COMO	RCA/LEGACY	The Classic Christmas Album	18	17
NEW	33	THE WHITE STRIPES	THIRD MAN/COLUMBIA	The White Stripes Greatest Hits	33	1
30	34	QUEEN	HOLLYWOOD	Greatest Hits	8	416
39	35	GENE AUTRY	COLUMBIA/LEGACY	Rudolph The Red Nosed Reindeer And Other Christmas Classics	21	16
43	36	ELVIS PRESLEY	RCA/LEGACY	The Classic Christmas Album	36	40
33	37	DABABY	SOUTHCOAST/INTERSCOPE/IGA	BLAME IT ON BABY	1	34
40	38	ANDY WILLIAMS	COLUMBIA/LEGACY	Classic Christmas Album	23	24
46	39	KELLY CLARKSON	19/RCA	Wrapped In Red	3	48
50	40	BRENDA LEE	DECCA/MCA NASHVILLE/UME	Rockin' Around The Christmas Tree: The Decca Christmas Recordings	17	10
29	41	AC/DC	COLUMBIA	Power Up	1	4
51	42	DEAN MARTIN	THE DEAN MARTIN FAMILY TRUST/SONY COMMERCIAL MUSIC GROUP/LEGACY	The Dean Martin Christmas Album	38	17
36	43	BAD BUNNY	RIMAS	YHLQMDLG	2	41
38	44	POLO G	COLUMBIA	The GOAT	2	30
34	45	MACHINE GUN KELLY	EST19XX/BAD BOY/INTERSCOPE/IGA	Tickets To My Downfall	1	11
47	46	JUICE WRLD	GRADE A/INTERSCOPE/IGA	Death Race For Love	1	92
44	47	ROD WAVE	ALAMO/IGA	Pray 4 Love	2	36
41	48	21 SAVAGE & METRO BOOMIN	BOOMINATI/SLAUGHTER BOOMIN/REPUBLIC/EPIC	Savage Mode II	1	10
NEW	49	YFN LUCCI	THINK IT'S A GAME/WARNER	Wish Me Well 3	49	1
23	50	BING CROSBY	CAPITOL/UME	Christmas Classics	19	32

CLICK [HERE](#) FOR THE ENTIRE BILLBOARD 200 CHART.