

INSIDE

• Facebook Gaming's Top Users Can Now Stream Music Worry-Free

• YouTube Music Crosses 50 Million Paid and Trial Subscribers

• Texas and Florida Venues Have Found a Loophole in Vaccine Requirement Bans

• How Much Longer Can Drake Stay Commercially Untouchable?

• Bethany Cosentino: How Musicians Can Fight California's Gubernatorial Recall (Guest Column)

MARKET WATCH
PAGE 23

SONGWriters
& PRODUCERS
CHARTS
PAGES 24 - 26

Bonnaroo Cancellation Tests New Festival Pandemic-Era Payment Terms

BY DAVE BROOKS

Tuesday's news that Bonnaroo was **canceled** due to rain and flooding was a bitter pill to swallow for the artists, vendors and thousands of fans preparing to descend on the Manchester, Tenn., festival grounds where the annual festival was set to return after missing 2020 due to COVID-19. Now, rather than marking a major symbolic victory for the return of a concert industry sidelined by the coronavirus pandemic, the Live Nation-managed festival will serve as the first major test of a new artist compensation agreement dealing with cancellations.

Earlier this year, representatives from AEG and Live Nation **negotiated an agreement** with the major talent agencies, several sources confirm, that book the majority of acts that play festivals like Bonnaroo, Austin City Limits, Outside Lands and Coachella. The agreement shifts part of the burden for unexpected cancellations caused by an "Act of God" — or *force majeure* — onto the artists. The arrangements were originally designed to address the risky business of bringing back major events amid the pandemic, since insurance does not cover COVID-19 cancellations, but

was also written to include issues like severe weather that could cause events to cancel through no fault of the promoter.

The new agreements require AEG and Live Nation to pay 10% of the artist fee for a festival if the event is canceled 30 to 60 days before the event, either for weather or pandemic-related issues, and 50% of the artist's fee if an event is canceled less than 30 days in advance. By limiting the event's liability in case of cancellation, these arrangements are allowing promoters to move ahead with booking shows without having to pay artists' full costs and are likely to factor into risk evaluation as the pandemic rages on. On Aug. 8, the AEG-promoted Jazz Fest in New Orleans **canceled** its two weekends planned for Oct. 8-10 and Oct. 15-17 — just one day before the 60-day mark prior to the start of the event, limiting the promoter's liability to artists.

Up until 2019, festival promoters were on the hook to pay artists 100% of an artists' performance fee if an event was canceled due to severe weather like a storm, tornado, lighting or dangerous winds. The promot-

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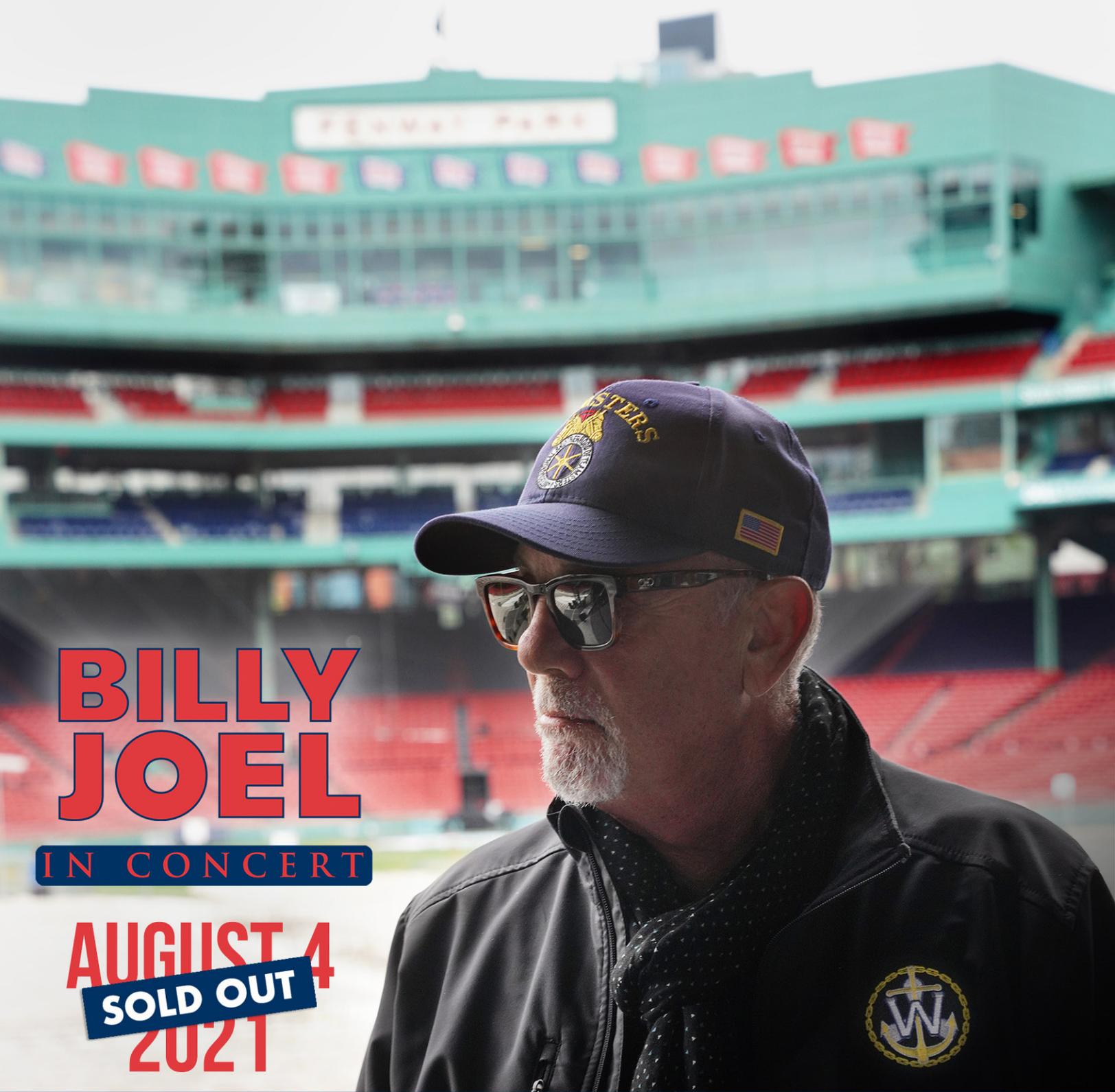
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ers would then be responsible for recouping those payments from their insurance provider. An increase in adverse weather over the last decade, which scientists link to climate change, led to more cancellations and higher insurance premiums well beyond the 1.5% of their total budget most festivals allocate for insurance, reaching as high as 4% to 5%.

Then the COVID-19 pandemic hit in 2020, leaving touring artists and promoters both heavily exposed. While historically, events could purchase insurance covering infectious diseases, like they can for weather, it was uncommon they would do so. Now it's not even available. And because there's no financial remedy, artists were unlikely to get paid in event of cancellation and would be expected to return their deposits, as the pandemic rendered them unable to fulfill their contractual obligations to perform. In effect, the new deal terms are a compromise — while artists now must share in some of the risk of adverse weather, they are also protected from pandemic-related cancellations.

As a result, artists will likely now begin carrying their own event insurance policies to cover the other 50% of their guarantee they wouldn't receive as a result of weather-related cancellations, an agent tells Billboard. But if an artist is planning to purchase cancellation insurance for an upcoming tour, there's one very important

rule to remember, says Paul Bassman with Higginbotham, which sells policies covering events and festivals. "In order to cover losses from a major weather event or storm, the policy must be purchased before the storm is named by the National Weather Service," Bassman says. "After the weather event is officially named, insurance protection is no longer available for purchase and the storm will be excluded from the policy. I'm finding this goes for wildfires, as fires that exist prior to binding are now being excluded."

He continues, "Rule of thumb is that if you are going to buy cancellation insurance, bind it as early as possible to get the most coverage as the carrier cannot exclude a named storm or wildfire after the policy is in place." **B**

Facebook Gaming's Top Users Can Now Stream Music Worry-Free

BY TATIANA CIRISANO

Facebook Gaming is expanding the ability for some users to play popular music in the background of their gaming livestreams, as well as in clips and other on-demand videos, putting the platform a step ahead of competitor Twitch.

As of today (Sept. 2), more than 100,000 users across Facebook Gaming's Partner and Level Up programs can play songs from a wide catalog of popular music thanks to multi-year music licensing deals with Universal Music Group, Warner Music Group, Sony Music Entertainment and their respective publishing companies, along with Kobalt Music Group, BMG and Merlin. Users become eligible for [Level Up](#) status, which unlocks new monetization tools, when they reach milestones like having at least 100 followers; and can apply to become a [Partner](#), which gives users additional support and

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early access to new features.

“We want to make sure that Facebook and Facebook Gaming are places where people entertain and build community in a deeper way, and the combination of gaming and music is essential,” Facebook Gaming’s director of global gaming creator partnerships **Luis Renato Olivalves** tells *Billboard*.

Facebook Gaming signed the music licensing deals [one year ago](#) this month, so it technically could have rolled out music access to its users earlier. But Olivalves says that the company wanted to improve their artificial intelligence-driven content recognition system first, ensuring that Facebook Gaming would be able to stick to its agreements. That’s why the platform has spent the past year testing out the feature with a small, select group of partners.

“In theory, the agreements we have with the industry already cover this expansion, we’re just now confident that we’re able to stick to what we agreed upon,” Olivalves says. “We learned a lot since we launched in September about how to handle [rights] in a more graceful, less disruptive way, while providing more transparency to the streamer.”

To get an idea of the complexity of the issue, consider that Facebook Gaming’s music licenses only cover music played in the background of livestreams. A user livestreaming a DJ set would be a no-go. Facebook Gaming’s system must be able to

detect not just what music is playing, then, but whether it is in the background or the main focus of the stream. Rights also vary by territory and partner.

Olivalves says that the new system also improves the platform’s process of handling violations. In the past, streams using copyrighted content would be automatically blocked, giving the user little information on what they did wrong or how to prevent violations in the future. Now, if a user runs into a restricted track, Facebook Gaming will surface an in-product notification that identifies the artist and title.

“[Until now] we were never able to give you enough information or provide real-time awareness of what was happening to your livestream,” Olivalves says, “so you can not only fix it in real-time, but learn how to not do that in future streams.”

The announcement gives Facebook Gaming a leg up on Twitch, the gamer-focused livestreaming platform which so far lacks broad music licensing deals with record labels and publishers. Over the past year, the National Music Publishers’ Association and RIAA have sent tens of thousands of takedown notices for infringing content on the platform, attempting to force Twitch to the negotiating table by frustrating its users. Meanwhile, Facebook Gaming has been growing: The platform counted 533 million hours watched in July, according to the latest report from livestreaming platform

and industry tracker [StreamElements](#), an increase of 26% month-over-month and 53% year-over-year. Twitch saw 1.8 billion hours watched in July, representing a 23% year-over-year growth.

Facebook Gaming users who are not part of the Level Up or Partner programs are still limited to the platform’s “Sound Collection” of royalty-free background music. A representative for the company declined to specify if and when Facebook Gaming will expand music access to all users, saying only that “The hope is to always continue growing our music offerings for our community of creators.”

Facebook Gaming is celebrating the news with the launch of its “#PlayLoud” series, which pairs popular gamers with DJs like Diplo and DJ Khaled, who will spin the background music for their gaming livestreams.

“We’re showing how those two community drivers,” meaning music and gaming, “can make a deeper relationship between creators and gamer fans in real-time,” Olivalves says. “Hopefully, this will prove that power.”

Read more about the announcement in Olivalves’ blog post [here](#). **B**

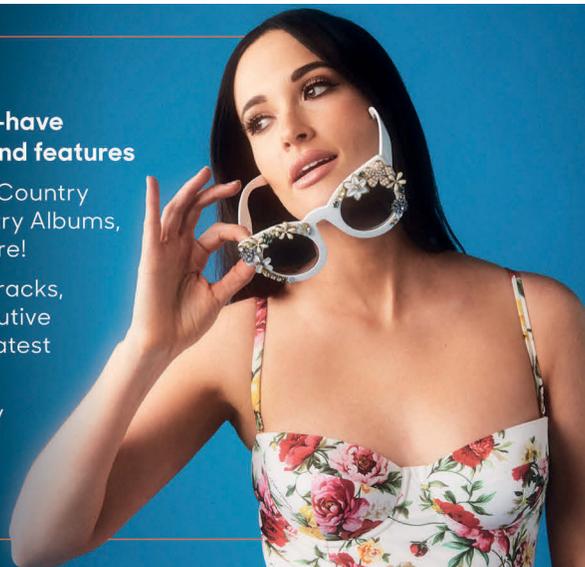
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YouTube Music Crosses 50 Million Paid and Trial Subscribers

BY TATIANA CIRISANO

YouTube Music has surpassed 50 million paying subscribers worldwide, YouTube's global head of music Lyor Cohen announced in his monthly newsletter today (Sept. 2).

The figure includes subscribers paying for the standalone YouTube Music and the bundled YouTube Premium (which includes YTM as part of a subscription), as well as users currently in free trial mode. Cohen writes that the milestone makes YouTube Music “the fastest-growing music subscription service out there.”

He has a point. The figure is a significant jump from the more than 30 million total paying subscribers (and 35 million including trialers) that the service [claimed](#) last October. A July [report](#) from music research firm MIDiA named YouTube Music parent Google the fastest-growing music streamer in 2020, growing by 60%. (Google migrated all users from its Google Play service to YouTube Music in December.)

Cohen touted YouTube's “twin engine growth” strategy combining ads and subscriptions, which he says is “fueling our goal to become the music industry's number one driver of revenue.” In June, he [announced](#) that YouTube had paid over \$4 billion to the music industry in the last 12 months and added more paid members in the first quarter of 2021 than in any other quarter since launch.

Like its competitors, YouTube Music has a \$9.99/month price tag, with various other options like student and family pricing. A YouTube Premium subscription, which costs \$11.99/month, is for across-the-board ad-free viewing and listening on YouTube, not just music.

In his letter, Cohen also noted “impres-

sive growth” for the service in Korea, India, Japan, Russia and Brazil. He pointed to new features like the “afterparty,” which Tim McGraw used last month to host an afterparty exclusively for Premium members following the release of his “7500 OBO” music video.

“We're in our own lane — there's no other place where fans can get uninterrupted access to the largest and most diverse catalogue of music, artists and culture,” Cohen said. “We're making it easy for music fans to go deep and find their thing — whether that's on YouTube or the YouTube Music app.

Among streaming services, Spotify remains in the lead by market share, with 165 million premium subscribers [as of](#) the end of June. Apple Music and Amazon Music haven't updated their public figures recently — the former had 60 million paying subscribers in June 2019, and the latter had 55 million across all tiers in January 2020. **B**

Texas and Florida Venues Have Found a Loophole in Vaccine Requirement Bans

BY TAYLOR MIMS

Requiring proof of vaccination at concerts is becoming the new normal as the touring industry returns amid another wave of the coronavirus pandemic, but in 20 states across the country there are bans on such mandates, complicating measures to safely keep live music going.

At risk of losing out on major tours in 2021 as a result, venues and promoters in Florida and Texas are now honing in on the wording of the two state's executive orders, which ban vaccine mandates but don't ban venues from requiring fans to show negative COVID-19 test results in order to gain entry to a concert. The loophole is that venue

operators can accept proof of vaccination for entry in lieu of a negative COVID-19 test result. This, oddly enough, creates the same restrictions for fans in Texas and Florida that exist in nearly every other state, but gives the governors in both states the political cover they need to claim they aren't backing down.

Tom DeGeorge, owner of Crowbar in Tampa, Florida, is one of the venue owners offering artists and promoters a choice on whether to require proof of vaccination or a negative COVID-19 test for attendees. DeGeorge, who sought legal counsel alongside fellow National Independent Venue Association members to unpack the executive order, tells *Billboard* it was within their rights to ask for a negative test and that patrons could volunteer proof of vaccination instead. A representative from **Gov. Ron DeSantis'** office has confirmed the loophole's legality to *Billboard*.

The same loophole has been okayed in Texas, according to Texas promoter and owner of Resound Presents **Graham Williams**, who characterizes the loophole as “just backwards wording.” Indeed, major festivals like Live Nation's Austin City Limits Music Festival, which is set for October, have already [adopted the loophole language](#) for their safety policies.

“Lawyers and the Texas Music Office in the governor's office and all these other people have talked it over, and as far as I know, there's sort of a general agreement that it is doable as long as there is an option,” says Williams. “I felt like as long as you are offering the option, then you're not requiring vaccinations only.” However, by placing that extra hurdle for unvaccinated attendees, promoters are providing “another positive reason to get the vaccine,” he adds.

Crowbar's DeGeorge says Florida venues and promoters have warned the governor's office about the ban, explaining that requiring proof of vaccination “is the direction the industry is going, and if we can't do these things there is a good possibility we'll lose many of our artists in the fall and winter.”

Those businesses are responding to policies being implemented by the artists themselves; in August, several touring musicians began publicly calling for vaccination

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requirements at their 2021 shows. [Harry Styles](#) announced his Love On Tour dates would [require](#) proof of vaccination or a negative COVID-19 test when he returns to the stage in September. [Dead & Company's](#) 2021 tour requires fans to provide the same information, and only fully vaccinated attendees will be allowed in their general admission pit sections. And in late August, indie rock band [Spoon](#) moved their September show in Des Moines, Iowa, across I-80 to Omaha, Nebraska, because Iowa bans businesses from requiring proof of vaccination.

[Jason Isbell](#) has also called for the same requirements and canceled three performances for not agreeing to the terms, including shows at Brandon Amphitheater in Mississippi, the Bristol Rhythm & Roots Reunion on the Tennessee-Virginia border and a show with [Lucinda Williams](#) at The Cynthia Woods Mitchell Pavilion in Texas.

“From everything that I’ve heard so far, all the response I’ve gotten from people in the business has been positive because they understand we could go back to not working at all,” Isbell told [MSNBC](#) on Aug. 9. “A lot of these smaller venues will not be able to reopen if they go through another round of shutdowns.”

The two major concert promoters in the U.S., [AEG](#) and [Live Nation](#), have also announced vaccine requirements and vaccine proof or proof of a negative COVID test, respectively, to attend concerts fully operated by the companies. Both companies have emphasized that their policies will be in place where permitted by law, but according to [Ballotpedia](#), 20 states across the country have implemented some form of a ban on businesses requiring proof of vaccination (masks can be required by businesses in Florida and Texas). In March, more than 30 music venues in Austin came together to establish their own public health [code-of-conduct](#) and safety program following [Gov. Greg Abbott's](#) decision to lift the mask mandate for all of Texas.

Technology companies have made it easy for venues to discreetly check customers’ health information. Crowbar has implemented the use of touchless access apps

including Clear, where the venue can set its parameters for entering a show (e.g. full vaccination or a recent negative test result) and, without divulging any medical information, the app can indicate whether or not the person meets the requirements to enter.

“We were able to find ways to get around things to make sure we were in line with what a lot of other states could do,” says DeGeorge. “I want the option to be able to do everything within the law to make our clients and customers happy and keep them as safe as possible.”

How Much Longer Can Drake Stay Commercially Untouchable?

BY ANDREW UNTERBERGER

As the 2010s came to a close, no artist was as reliable for total chart domination as [Drake](#). In 2018, his *Scorpion* laid waste to both the Billboard 200 albums chart — spending its first five weeks at No. 1, the longest run atop the chart that year — and the Billboard Hot 100 songs chart, spawning three No. 1 hits and seven total top 10 hits, and notching all 25 of its tracks on the chart in its debut week (among a weekly-record 27 total entries that week). With every new album last decade, Drake mounted a similar charge on *Billboard's* listings, and when not on an official LP cycle, he made his presence felt with one-off singles, features, and other in-between projects that made sure his name was never absent from the charts for long.

In fact, for over eight years, Drake wasn’t absent from the charts at all: From the week his breakthrough smash “Best I Ever Had” introduced him to the Hot 100 for the first time on the chart dated May 23, 2009, up until his “Passionfruit” and “Signs” dropped off the chart dated Aug. 26, 2017, there was not a single Hot 100 listing in which he didn’t appear on at least one entry — an

unprecedented [431-week run](#). And over the course of that historic run, myriad records fell: In 2020 alone, he set Hot 100 marks for both [most total entries](#) and [most top 10 hits](#) on the chart, supplanting the *Glee* Cast and Madonna, respectively. Other stars had reached similar pop heights over the prior decade — Adele, Beyoncé, Justin Bieber, Taylor Swift, Rihanna — but it was unquestionable that no hitmaker was as productive, consistent or generally indefatigable as Drake.

But as we gear up for the Friday (Sept. 3) arrival of *Certified Lover Boy*, Drake’s long-delayed official LP follow-up to *Scorpion* — after 2019’s loosies compilation *Care Package* and 2020’s mixtape-designated *Dark Lane Demo Tapes* — it’s worth asking whether Drake’s status is still as bulletproof at this point in a new decade. His star power remains unquestionable, but both statistically and anecdotally, dents in the armor have started to show, and challengers new and old to the throne have continued to pop up around him. Let’s look at the factors both supporting and working against his continued supremacy:

He’s still making chart history and scoring huge debuts....

While it might be easy to write off those Hot 100 records set in 2020 as lifetime achievement awards mostly based on his 2010s work, he [entered the history books](#) this year with three new songs — which happened to bow at Nos. 1, 2 and 3 on the chart in their first week. His *Scary Hours* 2 three-pack of “What’s Next,” “Wants and Needs” (featuring Lil Baby) and “Lemon Pepper Freestyle” (featuring Rick Ross) commanded the top three spots on the chart upon entry, respectively, making Drake the third artist (after The Beatles in 1964 and Ariana Grande in 2019) to occupy those spots simultaneously, and the first to do so with all debuts.

Meanwhile, two years into the 2020s, Drake remains a regular visitor to the top of the Hot 100. In addition to doing so with this year’s “What’s Next,” he debuted atop the chart in 2020 with the TikTok-oriented “Toosie Slide.” Those hits have also remained in good company within the top five — Drake’s also landed a trio of No. 2

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bows this decade (with the aforementioned “Wants and Needs,” the Lil Durk-assisted “Laugh Now Cry Later,” and his own guest appearance on Future’s “Life Is Good”) and a pair of No. 3s (with “Lemon Pepper Freestyle” and a feature turn on DJ Khaled’s “Popstar”). He hasn’t bested the Billboard 200 yet this decade, as *Demo Tapes* debuted and peaked at No. 2, but as the man himself [alluded to](#) in his “What’s Next,” album bundles may have been the main thing keeping him out of that top spot.

...but his hits aren’t lasting like they used to.

While “Toosie Slide” and “What’s Next” both made splashy debuts on the Hot 100, neither really had longevity on its side — both songs spent just one week at No. 1, and neither spent more than 20 weeks total on the chart. (Ironically, his three No. 2 hits of the decade — “Laugh Now Cry Later,” “Life Is Good” and “Wants and Needs” — all had longer Hot 100 runs.) That’s certainly nothing to be ashamed of, but compared to the combined 29 weeks (also [a single-year record](#)) that Drake’s three No. 1s of 2018 spent atop the chart, it does paint a somewhat stark contrast: While the rapper can still clearly drive interest as much as he ever has, his ability to sustain it at the same level remains somewhat unproven this decade.

He’s still helping to launch careers with collabs...

You might not have heard of Yung Bleu at the beginning of the year, but if he’s got some songs in your 2021 playlist now, pretty good chance Drake’s a big reason why: The rapper’s guest verse on “You’re Mines Still” helped the song become one of the year’s biggest breakout R&B hits — and with it, Yung Bleu one of the biggest breakout stars. Meanwhile, Lil Durk was already a pretty known figure by the time Drake invited him onto his own “Laugh Now Cry Later” — but he’d never had a hit anywhere near that big before, leading to Durk leveling up commercially and achieving his own chart ubiquity in the year since. Drake’s ability to collaborate with up-and-coming (or long under-appreciated) artists at just the right time, helping their own careers take off while re-juicing his in the process, has always been one of the biggest hallmarks

of his superstardom, and that’s certainly continued this decade.

...but the music world may be changing around him.

Drake was unquestionably at the center of the musical universe in 2018, the sun that the entire industry seemed to revolve around. But that was a long time ago at this point, and much has happened since. Emorap and pop-punk have merged and hybridized into the most urgent-sounding hits of the moment. The Weeknd and Dua Lipa have sped up the sound of top 40. Lil Baby and Lil Durk have emerged ([and branded](#)) as the new voices of the people in hip-hop. TikTok changed absolutely everything about pop marketing and virality. Drake’s always been exceptional at keeping up — introducing “Toosie Slide” via TikTok was certainly a savvy move, and Durk and Baby were given mutually advantageous guest slots on Drake’s last two No. 2 hits — but more and more that’s what he’s been doing: keeping up, not pushing forward. Whether he can still be the man in a popular music era defined by The Kid LAROI and Olivia Rodrigo remains a matter of debate.

He’s still making memes with his cover art and album ads...

The reception this week to the exceedingly simple cover art for *Certified Lover Boy*, confirmed on Monday as a series of 12 different-shaded emojis of pregnant women, also seems mixed between those who find it clever, corny or in poor taste (or all three). But as he did several times in the 2010s — think the kiddie afro’d Drake of 2013’s *Nothing Was the Same*, or the scrawled handwritten message of 2015’s *If You’re Reading This It’s Too Late* — he’s made his cover an instant pop culture fixture, capturing social media chatter and even a quick parody version from fellow internet savant and superstar [Lil Nas X](#).

Then just last night, Drake captivated Twitter once again with a variety of [locally targeted ads](#) for CLB, trumpeting which guests from that city were featured on the album — leading to [any number of](#) parody tweets. Memes have traditionally ended up leading to streams for Drake, so a week’s worth of social media laughs in the lead up to *Lover Boy* cover can only really be a good

thing for him.

... but otherwise, he hasn’t appeared to be operating from a position of strength with the *Certified Lover Boy* rollout.

Lest we forget, *Certified Lover Boy* was initially teased well over a year ago, when the May 2020 announcement of *Dark Lane Demo Tapes* came with a promise of an official new album in that year’s third quarter. After that Q3 came and went, a trailer dropped in October advertising the album’s new release date in January of 2021. After Drake delayed that again — the postponement explained as being a function of the rapper needing surgery for a leg injury — he went silent on *CLB* for a while, before crashing SportsCenter last week to reveal the new Sep. 3 release date. It’s been an uncharacteristically patchy rollout for Drake, whose biggest albums have often arrived within just a week or two of their official announcement, and it’s led to whispers about the set needing additional reworking — or at least a traditionally Drake-sized hit to launch from.

He’s still feuding with the other top dog of the moment...

Regardless of your feelings about Kanye West’s *Donda* and the seemingly endless cycle leading up to it, the album has commanded attention like few if any other sets have this year, and is already off to one of the year’s most overwhelming commercial starts — reconfirming Kanye’s place in center of the mainstream and the zeitgeist. And in the weeks leading up to *Donda*’s release, it’s Drake who’s served as West’s primary foil and sparring partner, going back and forth about... well, who knows exactly what, really, but it’s a feud that’s already [simmered over](#) into social media posts and feature bars, and now appears to have at least played a part in the release of *Certified Lover Boy* being scheduled for the week after *Donda*. To be the man, you gotta beat the man, and that’s what Drake has at least positioned himself to do this week; it would hardly be the [first time](#) in his career he’s done so.

...but like Kanye, his new stuff has gotten a mixed response from fans and critics for a while now.

Though Drake’s numbers continued to skyrocket, the response from fans and critics to his last two official LPs, 2016’s *Views* and

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2018's *Scorpion*, was pretty tepid, while 2020's "Toosie Slide" drew its fair share of [outright pans](#) and parent mixtape *Dark Lane Demo Tapes* also failed to charm listeners as his 2017 "playlist" *More Life* had. Not being championed by the tastemakers and Day Ones isn't necessarily a prerequisite for superstardom, but it usually tends to catch up to artists before too long — and the early signs of that could be there with Drake, if you squinted for them.

Of course, it's not like Drake's demise has never been predicted before: Many thought he might never recover from the initial blows he took while feuding with Meek Mill in 2015, while some probably thought his time was coming to an end all the way back in 2010, after debut album *Thank Me Later* disappointed many fans of his *So Far Gone* mixtape. He's defied the odds and the haters so far, and has arguably sustained a longer continuous run on top than any other rapper — perhaps with his current rival as the lone exception — in hip-hop history. But can he keep it up much longer from here, especially when his chart supremacy has seemed a little more sizzle than steak so far this decade? We should get a pretty large hint to the eventual answer with the performance of *Certified Lover Boy*. 📺

Bethany Cosentino: How Musicians Can Fight California's Gubernatorial Recall (Guest Column)

BY BETHANY COSENTINO

It is not hyperbole to say that we are living in incredibly bizarre times. Waking up to the news everyday feels a bit like living in a post-apocalyptic, science fiction movie. Every day it feels as

if a new pressing issue presents itself to us, and not only do we need to figure out how to digest it, we also have to figure out how to combat it. We are living in a time where having a platform and a connection to community is more important than ever. As an artist who is privileged enough to have a platform, I try to use it for good in times of crisis.

On Sept. 14, a gubernatorial recall election will take place in California. Governor Gavin Newsom is up against a number of Republican candidates, many of whom want to do everything in their power to roll back the progress California has made on Covid-19 vaccination access and mandates, climate protection policies, gun safety laws, access to healthcare for the most needy, and many other important things the state has prioritized under Newsom. Newsom has not been a perfect governor by any means, but when you look at what California, as well as the entire country, has faced since the pandemic started 18 months ago, a recall absolutely does not feel warranted. Not to mention, Newsom is up for reelection in 2022, so this recall is a huge waste of taxpayers' dollars.

There is so much at stake in this election, more than just simply replacing a governor. If Newsom is recalled, it will affect much more than just the state of California. Senator Diane Feinstein is 88 years old and if she is unable to finish her term and a GOP governor gets to choose her successor, the possibility of tipping the balance of power in the U.S. Senate towards Mitch McConnell and the Republicans becomes a very real threat. California, a state whose wildfires seem to get worse with every passing year, cannot afford to have a governor in office who will bat an eye at climate change. With this past July being the hottest month ever recorded on planet earth, it is clear that we need to act on the climate crisis now.

So where do artists come in? Aside from making sure we vote if we live in California, how can we help? One of the easiest ways is by simply mobilizing our fanbases via social media. It might not seem like a lot, but by posting facts, resources and links on the platforms we have, we can reach a large number of people. And think what would happen if all artists, or a large percentage of them, used their platforms for good. That's

a lot of people gaining access to information about this recall election. That's a lot of fans who live in say, Texas, who have relatives in California that they forward information to or send a text message to asking them if they plan to vote in the recall election. We live in a world where social media rules us in a way, like it or not, so why not use it for good? Why not encourage your fans to do more than like a selfie of you on vacation or a cute photo of your cat? Encourage and enable them to feel inspired to use their own voices for good.

Another reason why musicians should be using their platforms to speak out about this recall election is because our jobs very much depend on the ability to gather safely with large groups of people. With California leading the nation in vaccination verification measures, it is imperative we have a governor who will continue to take this virus and the need for a vaccine very, very seriously. Our jobs as musicians quite literally depend on it. With the Delta variant running rampant across the country, it is incredibly important that we have someone competent running the nation's most populous state. This really isn't even about Democrats versus Republicans anymore either, it's about reality versus conspiracy theories. It's about the hope of progressing forward versus dangerously rolling backwards. Will artists alone, or anyone for that matter, save the world? Of course not. But there is something to be said about taking action and being of service to a world that really needs our help — Putting positive energy into places that need a push forward. It might sound corny, but the world needs more love, more hope, more action, and there really is no easier way to do so than by utilizing our platform for good. I sincerely hope that artists — in California and outside of it — will join me and use this less-than-ideal situation as an opportunity to do good with their platforms. There is simply too much to lose otherwise.

California native and Los Angeles resident Bethany Cosentino is co-founder and lead singer of California-based duo [Best Coast](#). 📺

The Deals: Primary Wave Acquires Gin Blossoms Catalog; WMG Licenses to Kuaishou

BY CHRIS EGGERTSEN

Primary Wave has acquired a majority stake in the [Gin Blossoms](#)' music publishing rights and artist master royalties from current band members Robin Wilson, Bill Leen, Jesse Valenzuela and Scotty Johnson, former drummer Phil Rhodes and the estate of founding member Doug Hopkins, who was the principal songwriter for many of the band's early releases. It has also acquired a majority stake in related producer royalties from the estate of the band's former producer, John Hampton.

The combined multi-million-dollar deals cover several of the Gin Blossoms' biggest hits, including "Hey Jealousy," "Found Out About You," "Til I Hear It From You," "Follow You Down," "Allison Road" and "Until I Fall Away." The band has enjoyed two top 10 singles on the Billboard Hot 100: "Til I Hear It From You" and "Follow You Down," the latter of which remained on the pop chart for 46 weeks. "Hey Jealousy" and "Found Out About You" both hit the Hot 100's top 40.

Gin Blossoms have sold a total of 10 million records, according to a press release. Additional terms of the Primary Wave deal will give the band access to the company's marketing team and publishing infrastructure, which includes digital strategy, licensing, synch opportunities as well as film, television, and theatrical production. Primary Wave will also work with the band members to market their name and likeness rights.

Warner Music Group has signed a licensing deal with China-based short-form video platform **Kuaishou**. Under the agreement, WMG will make its artists'

music available on all of Kuaishou's overseas products, including the apps Kwai and SnackVideo.

According to a release, Kuaishou boasts over one billion users worldwide, a milestone it hit in June. Outside of China, it has more than 180 million active users in territories including Latin America and MENA (Kwai) and South and Southeast Asia (SnackVideo). The platform encourages its "global community to share their activities, habits, and more with the core mission to 'embrace all lifestyles.'"

Oana Ruxandra, chief digital officer & executive vp of business development at WMG, said, "We're excited to bring our diverse music catalog to Kuaishou's passionate and creative global community. As WMG's universe of social partners grows, so too does our artists' reach and impact."

Tony Qiu, head of Kuaishou international business, Kuaishou, added, "The partnership with WMG allows us to provide a wide range of fantastic music for our creators and users and is part of our commitment to provide fun, diverse, and authentic content to our global community."

Emeli Sandé has signed with **Chrysalis Records**, which continues to grow its roster since relaunching as a frontline label in Feb. 2020. She will release her fourth studio album on the label.

Sandé's debut album, *Our Version of Events*, spent 10 weeks at No. 1 on the U.K. album chart, while its lead single, "Heaven," peaked at No. 2 on the country's singles chart. She followed up that release with 2016's *Long Live the Angels* and 2019's *Real Life*. She has won a total of four Brit Awards.

Audiobridge, a mobile music recording and collaboration platform that allows creators to easily upload and share their songs directly from the app to **TikTok** and **SoundCloud**, is now available on Apple's App Store. TikTok and SoundCloud are the first major integration partners for the platform.

The founder and CEO of audiobridge is **Matt Miller**, who started the company with the aim of making it easier for artists to create music on their mobile devices. Miller is himself a musician and producer.

According to a release, audiobridge "significantly simplifies the process of produc-

ing songs and lays the foundation for a new generation of software that will help guide creators through the mobile recording process for the future."

"We've seen music artists of our day break into the market by creating award-winning songs out of their bedroom," said Miller. "Many of those have had to rely on traditional computers and sophisticated software to produce music which requires some level of expertise. Audiobridge has helped to equalize music creation by bringing intuitive software to mobile phones and making the mobile recording experience seamless, simple and accessible for everyone."

Key features of the audiobridge platform include multi-track recording, instant collaboration via a dedicated chat room and notepad, track mixing, an audio effects suite and easy export and share capabilities via a "Sound Kit" function.

"As TikTok becomes increasingly ingrained in culture, more third-party apps across a variety of categories and use cases are looking to tap into our community on their own platforms," said TikTok's global head of distribution partnerships **Isaac Bess**. "Through the Sound Kit for TikTok, we're providing seamless integration solutions that help developers expand their reach, increase exposure for creators, and empower our community to showcase their content on other platforms."

"Most of the 30 million-plus creators on SoundCloud access the platform using mobile devices, so we understand that mobile-first tools and mobile workflows are an important part of the music creation process," added **Christine Nitsch**, vp of business & strategy at SoundCloud. "Partnering with audiobridge for an upload integration is an important way to continue offering artists more ways to easily share and connect with SoundCloud's unique audience, and build and grow their careers from the palm of their hand while on the go."

Brooklyn indie pop duo **Daisy the Great**, comprised of Kelley Nicole Dugan and Mina Walker, have signed a long-term deal with **S-Curve Records**. The relationship was launched with the band's song "Record Player," a collaboration with the alt-rock trio **AJR**.

▶ IN BRIEF

Daisy the Great linked up with AJR after the latter artist heard their 2017 track “The Record Player Song” on TikTok, where it’s been used in a total of 20,000 videos garnering a collective 270 million views as part of a so-called “one breath challenge.” The new “Record Player” track is built around the existing hook from the original.

New songs from Daisy the Great’s forthcoming album will be released on S-Curve later this year. 📺

ABBA Is Returning With New Studio Album ‘Voyage’ & Virtual Concerts

BY GIL KAUFMAN

Mamma Mia! Thursday (Sept. 2) brought some great news for [ABBA](#) fans across the globe. The mega-selling Swedish quartet announced that they have reunited after almost four decades apart and recorded a new album, *Voyage*, which they will perform a run of shows in a specially built arena in Queen Elizabeth Olympic Park in London beginning on May 27, 2022.

According to a statement, the group that split in 1983 — featuring Benny Andersson, Anni-Frid (Frida) Lyngstad, Agnetha Fältskog and Björn Ulvaeus — will be reborn as avatars that will take the stage with a live 10-piece band for the shows celebrating their new studio album, *Voyage*, the long-awaited follow-up to 1981’s *The Visitors*. The 10-track album of new songs is due out on Nov. 5 and it will feature two tracks dropped on Thursday, the sweeping ballad “I Still Have Faith in You” and the bouncy pop tune “Don’t Shut Me Down.”

The digital versions of the quartet were created during months of motion-capture sessions featuring the four band members and an 850-person team from *Star Wars* creator George Lucas’ famed Industrial Light & Magic effects shop in the company’s first dip into music. The album was recorded by all

four members at Andersson’s Riksmixningsverket studio in Stockholm. Tickets for the shows in the 3,000-capacity arena will go on sale to the general public on Sept. 7 on [AbbaVoyage.com](#).

“From the very beginning of my career, and having had the privilege to work with them directly for many years since, it’s been a tremendous joy to be surrounded by ABBA and their music,” said Sir Lucian Grainge, chairman & CEO of the Universal Music Group in a statement. “Their boundless creativity and timeless melodies makes us want to partner with them on everything they do because we know it will be simply great.”

The group who famously turned down millions — some have suggested [billions](#) — to reunite, most recently sang the song “Me and I” at a private gala in 2016. “It’s been a while since we made music together,” they said in a statement. “Almost 40 years, actually. We took a break in the spring of 1982 and now we’ve decided it’s time to end it. They say it’s foolhardy to wait more than 40 years between albums, so we’ve recorded a follow-up to *The Visitors*.”

A spokesperson confirmed that the *Voyage* experience will be a residency-like run of shows, but the length of the run was not available at press time. “To tell the truth, the main inspiration to record again comes from our involvement in creating the strangest and most spectacular concert you could ever dream of,” they continued. “We’re going to be able to sit back in an audience and watch our digital selves perform our songs on a stage in a custom-built arena in London next spring. Weird and wonderful!”

Listen to the new songs below and watch the sentimental video for “I Still Have Faith” (directed by Shynola) below: 📺

Justin Bieber Launches Fundraiser For Haiti to Provide Support After Earthquake

BY HERAN MAMO

Justin Bieber launched a fundraiser on Wednesday (Sept. 1) to provide assistance to the people of Haiti after the country suffered a devastating earthquake this month.

In partnership with Propeller and Project Medishare, a non-profit organization providing human, technical and medical resources on the ground in Haiti, the 27-year-old artist is offering a trip for two to Vegas, which includes flights, hotel accommodations, tickets to his concert at the T-Mobile Arena and a meet-and-greet experience. Additionally, Bieber announced an original art auction as well as an exclusive New York event during the week of Sept. 12 is part of the Haiti relief fundraiser benefitting the country after the 7.2 earthquake on Aug. 14 left more than 2,000 people dead and more than 12,000 in need of medical assistance.

“@Medishare4Haiti is on the ground providing critical medical care and distributing food and hygiene kits to families affected by the devastating 7.2 magnitude earthquake in Haiti. We have set up an auction with @Proplr to raise funds for their lifesaving work,” he wrote on Twitter.

Beliebers can also gain access to exclusive merch if they donate to the fundraiser, with proceeds benefitting Project Medishare, which has been empowering Haitians and working to improve the quality of their lives since 1994. Haiti is still recovering from a 5.9 magnitude earthquake in 2018 that killed more than a dozen people, and a 7.1 quake in 2010 that damaged the impoverished country’s capital and killed an estimated 300,000 people, according to the [Associated Press](#).

▶ IN BRIEF

The country is also in the midst of a political crisis following July's assassination of President Jovenel Moïse.

Bieber previously participated in the all-star re-recording of the charity single [“We Are the World,”](#) which honored the original Michael Jackson- and Lionel Richie-penned version on its 25th anniversary and raised funds for Haiti following the 2010 earthquake.

“Huge thanks to @justinbieber for setting up this amazing auction with @Propplr to raise funds for @Medishare4Haiti earthquake relief efforts,” the non-profit wrote. “We are so grateful for your support of our work to save lives in #Haiti.

See Bieber's announcement below and learn more about the fundraiser [here](#). 📺

Drake's ‘Certified Lover Boy’ Features Revealed In Teaser Billboard Campaign

BY GIL KAUFMAN

Just one more sleep until [Drake](#) drops his anticipated *Certified Lover Boy* album on Friday (Sept. 3). But in case you can't wait until then to find out who joins him on his sixth studio effort, you're in luck because billboards across the U.S. appear to be teasing the names of his features.

He's gonna make you work for it, though. As documented by journalist (and Tidal chief content officer) Elliott Wilson, the sometimes cryptic ads hint at the features, which real fans were quick to decode. For instance, “Hey, New York, the GOAT is on CLB,” was widely interpreted to suggest that Jay-Z will make a cameo — an interesting prospect since Jigga also features on Drake's again-rival Kanye West's just-released *Don-da* album. Among the other guesses about who the GOAT in questions might be were Nas or Drake's Young Money label mate

Nicki Minaj.

While a spokesperson for Drake had no comment on the campaign at press time, the outdoor media company behind it, MilkMoney, told Billboard that the ads are appearing in the markets where each artists is from. So, for instance, while the Houston hero is on CLB,” leading to rampant speculation about which MC is in the mix, Atlanta's clearly notes “Hey ATL, 21 Savage is on CLB.”

A West Coast ad teased, “Hey California Giveon and Ty Dolla \$ign are on CLB,” and Memphis fans found out that “Yebba and Project Pat are on CLB.” Another one in Atlanta used nicknames (Slime Pluto, Savage and Baby) to suggest that Young Thug, Future and 21 Savage are in the mix. The image of the ads all appear to have the by-now-familiar *CLB* logo that appeared on a run of Nike items that dropped in the fall, including sold-out [hoodies](#), [t-shirts](#), [socks](#), [hats](#) and puffer [jackets](#).

Check out shots of the billboards below. 📺

My First Show Back: Goo Goo Dolls' John Rzeznik On Their Measured Return to Touring

BY TAYLOR MIMS

For the first time in 15 months, live music is returning nationwide after the global coronavirus pandemic ravaged the industry. Billboard's “My First Show Back” is a series dedicated to sharing stories from throughout the touring ecosystem about what's happening now, what has been forever altered and what will never change.

In this installment [Goo Goo Dolls' John Rzeznik](#) discusses how a band that is used to playing 100 dates a year fared

through the pandemic and returned on Aug. 19 at Kewadin Casinos in Michigan. Rzeznik's first show back also occurred less than a week after Billy Joel asked the artist to sing “Iris” in front of a hometown crowd of 50,000.

It has been 17 months since our last show. We are just doing one-offs because my manager and booking agent were like, ‘we should push off touring until 2022 because we don't know what's going to happen.’ I was like, ‘Nah. Nah. Nah.’ Because I want to get back to work. Now they're starting to look like geniuses.

[Our 2021 shows] are being done in a smart way. There's not very much production and very little personnel. There's no extra fat on anything. We're only taking the risk of losing one show at a time. If we had booked an entire tour and had to cancel a week of shows, we would be in a lot of financial trouble. And that goes back to having a good manager. So we are making money and throughout the pandemic the band was lucky enough to be able to keep everybody on retainer. Did they take a big pay cut? Yeah, but it was enough for everybody to pay their bills. It was an honor to be able to contribute and to help keep our extended family together the whole time.

[The Aug. 19 show at Kewadin Casinos in St. Ignace, Mich.] was a concert out in a big field. It's kind of strange. This is a difficult subject to talk about because I don't want to get anywhere near the politics of it or even my own personal opinion.

I was really excited but I was also very aware that I could get a breakthrough of Delta. I realized as well that we were going to have to keep things locked up pretty tight within our own little bubble. There were lots of COVID tests for the band and the crew. We had to keep everybody out of the backstage and if you need to be there when we are there, you need to wear a mask. That's our way of dealing with it.

I was feeling nervous and excited because I want to go back to work. I'm a workaholic, but I also don't want to accidentally hurt anybody because of my enthusiasm to work.

There were people in the audience with masks on and there were people in the audience without masks on. As far as I could

▶ IN BRIEF

tell, everybody was signing all the words to every song and it was a moment where divergent opinions about whatever is going on with this pandemic and politics and everything was put aside. They had a common denominator and that was the music. The division stopped at the door. It really struck me.

[Being back on stage] was really exhilarating. We'll do 100 shows a year and show number 98 it's sort of like, 'Oh god already with this.' But it really made me grateful and appreciative for what I get to do for a living. It was a great thing to see people in the audience that have come to 10 shows or 20 shows. To know that we didn't lose a big part of our audience being away for a while was pretty gratifying.

We are working on a new record that's going to be released in spring hopefully because our last record got screwed by the whole pandemic. But Robby [Takac] and I decided the setlist for these current shows we're going to hit them with every familiar song and hit. Give the people what they want.

[A few days prior,] I got to sing "Iris" with Billy Joel at Highmark Stadium [in New York] and I was like, 'Wow. Holy sh*t it's Billy Joel.' That was a pretty moving moment. I got a lump in my throat because he offered me an invitation to get on his stage and play to my hometown. There were 50,000 people there. When he introduced me, I was a little overwhelmed by the response. I was out there for a song and it was humbling. The sophistication of his music, the sophistication of his lyrics and just how tight his band is. He's a legend.

I feel like "Iris" is one of those songs that was just so much bigger than the band. Sometimes you're swimming in your own wake because you want to push forward. But I will always be grateful that that song came into my life and exists because it really helped propel the rest of our career.

As told to Taylor Mims. 

Britney Spears Cleared of Misdemeanor Allegation

BY THE HOLLYWOOD REPORTER

Britney Spears will not be charged with any crimes related to an incident that occurred at her residence involving her housekeeper, the Ventura County District Attorney announced Wednesday (Aug. 1).

The singer had been named a suspect in a battery investigation after allegedly striking a housekeeper during a dispute while in her home in Thousand Oaks on Aug. 16.

During the argument, Spears was alleged to have slapped a phone out of the housekeeper's hand and the housekeeper indicated the screen protector to the phone was damaged. Spears' housekeeper later reported to authorities that she had an argument with the singer regarding the veterinary care of Spears' dog.

Misdemeanor Unit Supervisor Blake Heller reviewed the case submitted by the Ventura County Sheriff's Office, and declined to file charges due to insufficient evidence that a crime had occurred.

Spears' lawyer Mathew Rosengart said in a statement provided to *The Hollywood Reporter* that "this was nothing more than sensationalized-tabloid fodder — an overblown 'he said, she said' regarding a cell phone."

Rosengart noted that the Sheriff's Department has acknowledged this was a "very minor" incident.

"If this involved Jane Doe rather than Britney Spears it would not have been pursued or covered at all. Anyone can make an accusation but this should never have made it this far and we are glad the DA's Office has done the right thing. Sadly, it is apparent that some have learned nothing from the past, and we sincerely hope the media and others will be more respectful of Ms. Spears in the future," Rosengart added.

This article originally appeared in [THR.com](#). 

H.E.R. Reveals Lights On Festival 2021 Lineup Including Erykah Badu, Ari Lennox, Bryson Tiller & More

BY DARLENE ADEROJU

On Wednesday (Sept. 1), four-time Grammy-winner [H.E.R.](#) — in partnership with Live Nation Urban — announced the star-studded roster of performers set to hit the stage at the highly anticipated Lights On Festival, which will occur in Concord, Calif. on Sept. 18 and 19.

H.E.R. will headline the two-day festival, while [Erykah Badu](#), [Bryson Tiller](#), [Ari Lennox](#), [Ty Dolla \\$ign](#), [Keyshia Cole](#) and many more stars will perform some of their fan-favorite hits. H.E.R.'s Lights On Festival, which first took place in 2019, marks the first female-owned and curated music festival in decades.

In addition to exciting performances, Lights On Festival is expected to deliver fun-filled attractions, including a film screening tent, live art installations, an arcade, R&B museum and guitar lounge.

H.E.R. is also celebrating the recent success of her debut studio album, *Back of My Mind*, which dropped in June and peaked at No. 6 on the [Billboard 200](#). In an [Instagram post](#), she announced the album is officially certified gold by the Recording Industry Association of America (RIAA).

"My RCA FAM!!!!!! 'Best Part' is 5x Platinum and 'Come Through' is going Gold! I'm so grateful," wrote the singer-songwriter. "Thank you to all the people that helped create this album. Thank you to the lovers

▶ IN BRIEF

of music. She gang. All the fans. Love y'all. This means SO much to me and my journey. NOW LET'S GET ON THE ROAD!"

See the complete lineup of performers for 2021 Lights On Festival:

Saturday, Sept. 18

Erykah Badu
Ty Dolla \$ign
Keyshia Cole
Masego
Fousheé
Blxst
Tiana Major9

Maeta
Samaria

Ajanne

Lorea

Brianna Castro

Sunday, Sept. 19

H.E.R. & Friends

Bryson Tiller

Ari Lennox

Lucky Daye

Kiana Ledé

Arin Ray

Tone Stith

VanJess

Joyce Wrice

Marzz

Muni Long

Maxx Moor 

Maná to Receive Icon Award at 2021 Billboard Latin Music Awards

BY GRISELDA FLORES

Maná will be honored with the icon award at the 2021 Billboard Latin Music Awards, *Billboard* and Telemundo announced on Thursday (Sept. 2).

The chart-topping and Grammy-winning Mexican rock band will be recognized for “having carved out a career that has not only

remained relevant through time but has also made them the most distinguished band in their genre, celebrated globally for achieving both musical and commercial success.”

Comprised of Fher Olvera, Alex González, Sergio Vallín and Juan Calleros, Maná will be honored during the awards ceremony set to take place Sept. 23 live on Telemundo. Maná will also deliver an exclusive performance of their new single, a remake of the classic “El Reloj Cucú” featuring 12-year-old vocalist Mabel, during the awards show.

Additionally, Maná’s frontman will be joined by Mabel to host the Inside the Soul of the Artist panel, which will honor single mothers and discuss growing up fatherless and the role heartbreak plays in the creative process, at the Billboard Latin Music Week — which returns to Miami Sept. 20-24.

Over 40 million albums sold worldwide and having sold out venues internationally, Maná has placed over 30 songs on *Billboard*’s [Hot Latin Songs](#) including *rock en español* anthems such as “Labios Compartidos” and “Lluvia al Corazón,” which spent eight consecutive weeks at No. 1 on the tally. The band’s influence goes beyond music. Launched 25 years ago, their Selva Negra Ecological Foundation combines conservation and environmental rescue with social development.

Maná — who’s won 24 Billboard Latin Music Awards — is a 2021 finalist up for Latin pop artist of the year, duo or group. See the complete list of finalists [here](#).

The Billboard Latin Music Awards — which will feature additional performances by Christian Nodal, Ana Bárbara, Reik, Myke Towers, among many others — will kick off at 7 p.m. ET with the traditional red carpet special, followed by the awards show at 8 p.m. The event will also be simulcast on Hispanic entertainment cable channel Universo and throughout Latin America and the Caribbean on Telemundo Internacional.

The awards will coincide with Billboard Latin Music Week, which will host live conversations and performances with superstars such as Karol G, Daddy Yankee, Nicky Jam, Rauw Alejandro, Natti Natasha and many more. For more information on Billboard Latin Music Week and to register now, visit billboardlatinmusicweek.com. 

Five of ENHYPEN’s Members Test Positive for COVID-19

BY STARR BOWENBANK

K-pop group [ENHYPEN](#) has to put a hold on all promotion and scheduled appearances after five of its members — Jungwon, Heeseung, Jay, Jake and Sunghoon — have tested positive for COVID-19, label Belift Lab confirmed in a statement to *Billboard*.

According to Belift Lab, a member from one of the group’s production sites was COVID-19 positive. In an abundance of caution, ENHYPEN entered self-quarantine on Thursday (Aug. 26) and was later required by government officials to stay in isolation due to the level of contact they had with the production member.

Jake was the first member of ENHYPEN to experience COVID-19 symptoms — including cough and fever — on Aug. 29. After getting in touch with government officials and taking a PCR test, he tested positive for COVID-19 the next morning, the label said. Jungwon, Heeseung, Sunghoon and Jay all began experiencing symptoms on Monday as well; PCR tests later confirmed that they, too, were also positive for COVID-19. Belift Lab hasn’t commented on Sunoo or Ni-Ki’s conditions.

“We apologize for causing concern to all fans by being unable to prevent the occurrence of this series of infections despite our effort to ensure that precautions were in place on site,” Belift said in their statement. “Our company will provide full support for the rapid recovery of the members, placing the health and safety of our artists as our priority. In addition, we will continue to cooperate fully with requests and instructions from government health authorities.”

ENHYPEN was [slated to perform](#) at KCON:TACT HI 5 later this month.

▶ IN BRIEF

According to the [group's Twitter](#), they have canceled that Sept. 19 appearance. 📺

Elton John Makes Record Return to Pop Airplay Chart With Dua Lipa Mash-Up 'Cold Heart'

BY GARY TRUST

Elton John and Dua Lipa debut on *Billboard's* [Pop Airplay](#) chart (dated Sept. 4), as their imaginative new mash-up "Cold Heart (Pnau Remix)" enters at No. 39.

While Lipa has notched four No. 1s on the chart, all since 2018 (and boasts three songs on the latest list), John earns his first Pop Airplay appearance since the chart dated [Jan. 31, 1998](#), when "Something About the Way You Look Tonight" wrapped its run.

Put in further perspective, the top three songs on the current tally are by artists who were not born until more than five years after John's last entry. "Stay" by The Kid LA-ROI, born in August 2003, and Justin Bieber (a relatively senior age 3 at the beginning of 1998), [hits No. 1](#), while Olivia Rodrigo, born in February 2003, ranks at No. 2 with "Good 4 U" and No. 3 with "Deja Vu."

And, the No. 1 song on Pop Airplay at the time of John's last visit until this week? Savage Garden's "Truly Madly Deeply," which took over for Chumbawamba's "Tubthumping."

John never got knocked down: He's grossed \$1.27 billion in touring since the start of 1998, according to *Billboard* Boxscore; tallied four top 10 albums on the [Billboard 200](#) in that span; and, in 2019, he celebrated the release of his hit musical biopic [Rocketman](#).

But, he's certainly back up again at pop radio.

"Top 40 thrives when it's diverse, and listens to its audience," says Alex Tear, SiriusXM and Pandora vp of pop music and programming. "We're excited to have Sir Elton John back."

In "Cold Heart," [released Aug. 13](#) on Mercury/EMI/Interscope Records, John sings part of his No. 18-peaking 1990 [Billboard Hot 100](#) hit "Sacrifice" and Lipa reprises his No. 6 1972 classic "Rocket Man." The song sports co-writing and co-production credit for Australian trio Pnau.

Over its first two weeks, "Cold Heart" has drawn 6.2 million U.S. streams and sold 13,300 downloads, according to MRC Data. As [announced](#) Sept. 1, the cut is set to appear on John's album *The Lockdown Sessions*, due Oct. 22.

SiriusXM's Venus led all Pop Airplay chart reporters with 74 plays for "Cold Heart" Aug. 23-29, making it the channel's fourth-most-played song in the tracking week. SiriusXM's Hits 1, also a Pop Airplay panelist, played it 22 times.

"The first mention of the project had us curious, for sure," Tear says. "Then we heard it, and it sounds great."

The debut of "Cold Heart" makes history for John. As he appeared on the first Pop Airplay chart, dated [Oct. 3, 1992](#), when "The One" ranked at No. 6, he boasts the longest span of entries on the survey: a month shy of 29 years. Meanwhile, his span of debuts on *Billboard* charts now stretches over 51 years, dating to the arrival of his first title, "Border Song," on the Hot 100 dated Aug. 15, 1970.

John's iconic catalog, as well as Lipa's lofty status, is helping make "Cold Heart" a fit for pop programmers.

"I was really excited to add this record," says Jeremy Rice, Cox Media Group pop format leader and program director of Pop Airplay reporter WBLI Nassau, NY. "The younger audience is familiar with so many classic hits because of social media and commercials, [and] Dua Lipa is key here. It's a cool twist of a remake with a dance beat."

"It's already a hit," echoes Otis Day, assistant pd/music director at Midwest Communications' Pop Airplay reporting station WIXX Green Bay, Wis. "It's instantly familiar, with one of today's biggest pop stars

singing a hook everyone already knows."

Adds Beth Cruise, pd of Great Plains Media-owned KKSX Topeka, Kan., "People gravitate toward nostalgia as comfort during this pandemic. 'Cold Heart' brings that."

Pop radio has long dabbled in classics, whether in their original form or remixed. Dating to the era of the Pop Airplay chart's inception, stations in the format played The Righteous Brothers' 1965 standard "Unchained Melody" 25 years later, sparked by its central placement in the 1990 blockbuster *Ghost*. Later that year, DNA's remix of Suzanne Vega's 1987 a cappella album cut "Tom's Diner" updated the original with, like "Cold Heart," added tempo.

Among other examples, John Travolta and Olivia Newton-John's "The Grease Mega-Mix" hit No. 12 on Pop Airplay in 1996, reviving the famed 1978 film *Grease's* "You're the One That I Want," a Hot 100 No. 1 in 1978, "Greased Lightnin'" and "Summer Nights." Plus, Fleetwood Mac's 1977 Hot 100 leader "Dreams" received top 40 play last year amid, as Rice cites, its TikTok [resurgence](#).

Like Pnau, Kygo has also helped bring two superstars back to *Billboard* radio charts by reworking prior hits. In 2019, his and the late Whitney Houston's "Higher Love," originally a Hot 100 No. 1 for Steve Winwood in 1986 that Houston first covered solo in 1990, became her first Pop Airplay entry since 2000 (reaching No. 29), as well as her first Adult Contemporary top 10 since 2003. In 2020, Kygo and Tina Turner's "What's Love Got to Do With It," a Hot 100 No. 1 for Turner in 1984, hit the AC chart's top 20.

Muses Tear of "Cold Heart" (which concurrently jumps 16-13 on AC and 32-24 on Adult Pop Airplay), "The project has a chemistry and authenticity to it, and feels mass-appeal modern. It's cool that all three songs found their way to radio. Elton, Whitney and Tina are legends that deserve to be revisited, remixed and elevated for the next generation to hear."

Says Rice, "Labels should do more collabs like this." 📺

▶ IN BRIEF

BTS' Reality Show 'In the SOOP' Gearing Up For Second Season

BY GIL KAUFMAN

If you just can't get enough of [BTS](#), hang tight, the second season of the k-pop superstars' reality show, *In the Soop*, is just around the corner. Wednesday's (Sept. 1) news about the return of the show did not specify the exact return date, but teased that it was "coming soon in October."

The series that premiered last year is expected to air on South Korean network JTBC and the global fan community platform Weverse, according to [NME](#). The first season of the reality show produced by BTS' HYBE Labels agency found Jungkook, V, Jin, Suga, J-Hope, RM and Jimin chilling at a beautiful lake house while painting, dancing, playing campfire songs, canoeing and spending some quality downtime together.

While the seven-man boy band has been stuck at home and unable to tour during the resurgence of the COVID-19 pandemic, they have stayed in our hearts (and earbuds) with what appears to be the [hot weather jam of 2021](#). The group has pulled off a clean sweep to date on *Billboard's* tally of [Songs of the Summer](#), leading the pack with their inescapable hit "Butter," which has been in the top slot since Memorial Day and appears poised to keep it through Labor Day. 📺

Marc Anthony's Revival of '90s Song by Africando Hits Tropical Airplay Top 10

BY PAMELA BUSTIOS

Marc Anthony achieves his 52nd top 10 on *Billboard's* [Tropical Airplay](#) chart as "Pa'lla Voy" bows at No. 6 on the Sept. 4-dated survey. It's his highest debut since 2012, when — as featured on Tito El Bambino's "Por Qué Les Mientes?" with El Patrón — he arrived at No. 5.

"Pa'lla Voy" is a reworking of Senegalese band Africando's "Yay Boy," originally sung in the Wolof language by late lead singer Pape Seck and released in 1994 on the act's *Tierra Traditional, Vol. 2* album. The update adopts New York's instrumental-leaning salsa gorda style popularized in the '80s. It was produced by Marc Anthony's collaborator Sergio George, and embodies a sound that they have long incorporated over their three-decade partnership.

"Pa'lla Voy" was released Aug. 27 and makes its chart debut after only three days of availability. It logged 1.4 million audience impressions in the week ending Aug. 29, according to MRC Data.

Anthony moves closer to Victor Manuelle's record 62 Tropical Airplay top 10s. The latter added his latest, and his 28th No. 1, "Victimas Las Dos," with La India earlier this year.

Anthony, meanwhile, leads Victor Manuelle for the most Tropical Airplay No. 1s, with 34. "Pa'lla Voy" follows Anthony's longest leading No. 1, "De Vuelta Pa' La Vuelta," with Daddy Yankee, which reigned for 22 weeks beginning in January and became his seventh straight entry to top the chart. 📺

Sigrid's 'Mirror' Reflects at No. 1 on Dance/Mix Show Airplay Chart

BY GORDON MURRAY

Sigrid scores her first No. 1 on *Billboard's* [Dance/Mix Show Airplay](#) chart as "Mirror" shines atop the survey dated Sept. 4. The poppy original was remixed by Kelly Lee Owens, Paul Woolford and Zookëper, among others.

The track is collecting core-dance airplay at multiple outlets, including leaders SiriusXM's BPM, KMQV-HD2 San Francisco and Music Choice's Dance/EDM channel, according to MRC Data. (The Dance/Mix Show Airplay chart measures radio airplay on a select group of full-time dance stations, along with plays during mix shows on nearly 80 top 40-formatted reporters.)

"Mirror" is the second entry on the chart for the Norwegian singer-songwriter, after "Don't Feel Like Crying," which hit No. 23 in May 2019.

Also on Dance/Mix Show Airplay, Sigala scores its fourth top 10 and Rita Ora earns her third with "You for Me" (13-7), while DJ/producer Laidback Luke and singer-songwriter Raphi each reach the top 10 for the first time with "If There Is Love" (14-8).

Additionally, The Kid LAROI and Justin Bieber storm into the Dance/Mix Show Airplay top 10 with their four-week *Billboard* Hot 100 No. 1 "Stay" (17-10). The first top 10 for The Kid LAROI, "Stay" is Bieber's 19th, ranking him fourth place among all acts for the most dating to the chart's August 2003 inception; only David Guetta (30), Rihanna (24) and Calvin Harris (20) have more.

Shifting to the multi-metric Hot Dance/Electronic Songs chart, Alesso, Marshmello and James Bay charge in at No. 11 with "Chasing Stars." Alesso's 24th appearance and Bay's first, "Stars" marks the 50th

▶ IN BRIEF

charted title for Marshmello, the third-most since the chart premiered in January 2013, after Guetta's 58 and Kygo's 53.

"Stars" shines with 2.2 million U.S. streams in the week ending Aug. 26. The figure is also good for the track's No. 19 start on the Dance/Electronic Streaming Songs chart. **B**

Vance Joy Fits 'Missing Piece' Atop Adult Alternative Airplay Chart

BY KEVIN RUTHERFORD

For the third time, **Vance Joy** is No. 1 on *Billboard's* **Adult Alternative Airplay** chart.

"Missing Piece," the Australian singer-songwriter's first new solo release since his 2018 album *Nation of Two*, rises 3-1 on the Adult Alternative Airplay ranking dated Sept. 4.

The song is Joy's first No. 1 on the chart since "Lay It on Me," which led for three weeks in September-October 2017. He first reigned with "Fire and the Flood" for two weeks beginning in December 2015. In between "Lay" and "Piece," Joy hit No. 2 twice, with "Saturday Sun" (May 2018) and his **Benny Blanco** and **Marshmello** collaboration "You" this April.

Concurrently, "Piece" bullets at No. 13 on the all-rock-format, audience-based **Rock & Alternative Airplay** chart with 2.9 million audience impressions, up 7%, according to MRC Data. It also pushes 16-15 on **Alternative Airplay**.

On the multi-metric **Hot Rock & Alternative Songs** survey, "Piece" ranks at No. 33 (after hitting No. 26 in early August), largely driven by 1.4 million U.S. streams.

The song is currently unlinked to a studio album. *Nation of Two* debuted and peaked at No. 2 on the Alternative Albums chart in March 2018. It followed his debut

entry, *Dream Your Life Away*, which did the same in September 2014. **B**

Shontelle Norman-Beatty Tops Gospel Airplay Chart With Debut Single 'Jesus Will Fix It'

BY JIM ASKER

Shontelle Norman-Beatty's debut single "Jesus Will Fix It (Trouble in My Way)" reaches the summit of *Billboard's* **Gospel Airplay** chart dated Sept. 4. In the tracking week ending Aug. 29, the song — which was written by Don Robey and Ira Tucker — increased by 10% in plays, according to MRC Data.

The Houston-based Norman-Beatty is working on her first full length, expected in early 2022.

"Having a No. 1 record is an amazing feeling," Norman-Beatty, who began singing at age 2, tells *Billboard*. "The past few years have been challenging. From battling and overcoming the coronavirus to losing my mom and my brother, both to COVID-19, life has been difficult. Despite all the things that I have been through, God has been good to me."

Norman-Beatty scores the second rookie No. 1 on Gospel Airplay within three weeks. On the chart dated Aug. 21, Melvin Crispell, III reigned with "Wonderful Is Your Name."

Until this week, the last time a woman and no accompanying artists topped Gospel Airplay in a first visit to the chart was in May 2020 when Nia Allen's "Wait (2020)" led for a week.

'HOUSE' MUSIC Phil Wickham earns his seventh top 10 on the multi-metric Hot Christian Songs chart as "House of the Lord" climbs 11-9. On Christian Airplay, the track hits the top five (6-5; 7.9 million impressions, up 3%). It also drew 1.1 million

U.S. streams in the tracking week.

Wickham last reached the Hot Christian Songs top 10 with the No. 2-peaking "Battle Belongs" in April. It led Christian Airplay for four frames, marking his second No. 1.

A 'NEW' TOP 10 Also on Christian Airplay, Big Daddy Weave nets its 19th top 10 as "All Things New" rises 11-10 (5.8 million, up 1%). It's the group's first top 10 since "I Know," which became its sixth leader in April 2020.

The Mike Weaver-fronted Big Daddy Weave, formed in Mobile, Ala., in 1998, ranks in seventh place for the most Christian Airplay top 10s since the chart launched in June 2003. Chris Tomlin leads with 29, followed by Casting Crowns (28), MercyMe (27), Jeremy Camp (24), tobyMac and Matthew West (each with 23). **B**

Justin Quiles Returns to Latin Rhythm Albums Chart With 'La Última Promesa'

BY PAMELA BUSTIOS

Justin Quiles returns to the top 10 of *Billboard's* **Latin Rhythm Albums** chart after five years, as *La Última Promesa* debuts at No. 9 on the ranking dated Sept. 4.

La Última Promesa completes a trilogy of studio albums for Quiles. It follows *La Promesa*, which led Latin Rhythm Albums for three weeks beginning in August 2016, and 2019's *La Realidad*.

On **Top Latin Albums**, *La Promesa* hit No. 2, *La Realidad* reached No. 30 and the new LP debuts at No. 12.

La Última Promesa earned 4,000 equivalent album units in the week ending Aug. 26, according to MRC Data, mostly from streaming activity, drawing 5.7 million on-demand streams of the set's tracks in its opening week.

The 14-song set, released on Warner

▶ IN BRIEF

Latina, features a brew of collaborators, including Rauw Alejandro, Mariah Angeliq, Maluma and Sech.

Quiles boasts one other top 10 on Latin Rhythm Albums and Top Latin Albums: The digital-exclusive *Imperio Nazza: Justin Quiles Edition* opened at its No. 2 high on the former and No. 9 on the latter in February 2016.

La Última Promesa was preceded by three of its tracks on the Hot Latin Songs chart, which blends airplay, sales and streaming data: “Pam,” with Daddy Yankee and El Alfa (No. 14 peak, September 2020); “Jeans” (No. 34, November 2020); and “Loco,” [with Chimabala and Zion & Lennox](#), which holds at its No. 13 high on the latest list. Quiles has ranked higher only as part of “Porfa,” with Feid, J Balvin, Maluma, Nicky Jam and Sech (No. 11, August 2020). 

Idris Elba & Jourdan Dunn to Host 2021 GRM Daily Rated Awards

BY MIA NAZARENO

British actor Idris Elba and supermodel Jourdan Dunn are set to host the U.K.-based 2021 GRM Daily Rated Awards, the rap and grime outlet GRM Daily announced Thursday (Sept. 2).

Elba and Dunn are both first-time hosts for the event, and will be taking over from comedian Mo Gilligan and radio host Julie Adenuga, who have helmed the event for the last two shows. The announcement comes after the GRM Daily premiered Idris Elba’s freestyle rap on the platform’s series titled [Daily Duppy](#).

While the actor is best known in the U.S. for his starring role in *Luther*, his character Heimdall in the *Thor* franchise, and even his brief appearance as Charles Miner on the U.S. adaptation of *The Office*, Elba

has made strides as a producer, rapper, and DJ — he performs under the stage name DJ Big Driis.

Meanwhile, Dunn recently graced the cover of *Vogue* Greece for the title’s September issue. Both Dunn and Elba were spotted at Wednesday’s GQ Men of the Year Awards at The Tate Modern in London.

The GRM Daily Rated Awards honors the top names in the British rap, hip-hop, and grime scene. Grime icon Stormzy, rapper Slowthai, and R&B singer Jorja Smith are a few of the [artists nominated](#) at this year’s awards show. The outlet is soon expected to announce the performances during the awards show.

The winners will be revealed live on Sept. 16 at 7 p.m. BST during the virtual ceremony on GRM’s official [YouTube](#) channel. 

Masked Wolf’s ‘Astronaut In The Ocean’ Honored For Streaming Milestone

BY LARS BRANDLE

Masked Wolf has joined an elite new pack: APRA AMCOS’ one billion-streams club.

The Australian hip-hop artist (real name Harry Michael) and producer/songwriter Tyron Hapi are inducted into the PRO’s The 1,000,000,000 List for “Astronaut In The Ocean,” which has blasted past one billion streams across streaming services.

Released in 2019 via Teamwrk Records, the track went viral on TikTok in 2020 and was picked up earlier in the year by Elektra Records for the world (Teamwrk Records retains rights for Australia and New Zealand).

“Astronaut In The Ocean” impacted charts around the globe, hitting No. 6 on the Hot 100, No. 1 on Billboard’s Hot Rap Songs and earning [Chartbreaker status](#).

The two creators were presented with trophies earlier in the week at the APRA AMCOS offices. “I went out to celebrate 20 million streams because to me that was a goal and achievement,” explains Masked Wolf in a statement. “It’s crazy what can happen when you never give up and truly believe in yourself. One billion streams later I’m still the same person but am so grateful for this moment.”

Tyron Hapi produced and co-wrote the song. Its milestone, he explains, is “an incredible achievement and stepping stone for me. I appreciate everyone who listens and supports. Without my team this also wouldn’t have been possible. Teamwork makes the dream work.”

“Astronaut In The Ocean” is lifted from Masked Wolf’s debut LP, *Astronomical*, scheduled for release Sept. 10.

The 1,000,000,000 List is said to be the [first award](#) of its kind to acknowledge a [songwriter’s achievement](#). Past recipients include [Kevin Parker](#) (for [Tame Impala](#)’s “The Less I Know The Better”), [Flume](#) (for “Never Be Like You”), [Troye Sivan](#) and Alex Hope (for “Youth”), [Tones And I](#) (for “Dance Monkey”), [5 Seconds of Summer](#) (for “Youngblood”), [Starley](#) and P-Money (for “Call On Me”), [Vance Joy](#) (for “Riptide”), [Gotye](#) (for “Somebody That I Used to Know”), and [Vassy](#) (for “Bad”).

The award takes into account plays from all major streaming services including Spotify, Apple Music, YouTube, YouTube Music, Vevo and Amazon.

Click [here](#) for the full list. 

Lil Baby & Jackboy Team Up in Hopes of Building a Hospital in Haiti After Earthquake

BY STARR BOWENBANK

Lil Baby is teaming up with Jackboy for the greater good. In light of the damage that a devastating 7.2 earthquake has caused in Haiti, Jackboy proposed an idea to Instagram Stories to build a hospital in the devastated country. When asking if any others would like to pitch in to help, Lil Baby got in touch with him.

“I just walked through a hospital in Haiti and all the patients sleeping outside,” Jackboy wrote in a since expired-Instagram Story. “I personally handed every single last one of them a envelope full of money but fr fr I feel like that ain’t enough. Who want to go to Haiti with me and get a hospital built. It’s not really that much especially if we use U.S. dollars. #PrayForHaiti.”

Lil Baby later responded to the rapper via Instagram DM on Wednesday (Sept. 1) and said, “I’m in.” Jackboy replied to Lil Baby in a series of messages and wrote, “dats love woe on God. You just got a whole different type of respect for [sic] me. Ima set everything up and keep y’all in contact with the hospital director.”

Jackboy later posted a screenshot of their exchange to his Instagram Story on Wednesday, with an additional caption that read, “Got my n—-a on it with me we on God about to make something special @lilbaby.”

Jackboy also posted video to his Instagram of him in driving around Haiti, interacting with locals, and spending time with wildlife in the countryside. He also shared a video of himself walking around, with some of the destruction visible behind him. “We Gone Come Again & Do It Again,” he [captioned the clip](#) Monday (Sept. 1),

closing with the fingers crossed and Haitian flag emojis, along with the hashtag #Be-BackSoon.

According to [CNN](#), the Aug. 14 earthquake killed at least 1,297 and injured more than 5,700. **■**

Market Watch

A WEEKLY NATIONAL
MUSIC CONSUMPTION REPORT



WEEKLY UNIT COUNT

	Total Streams	Audio On-Demand	Video On-Demand	Album Sales	Digital Album Sales	Digital Tracks	Albums Consumption Units
This Week*	21,778,842,000	19,084,029,000	2,694,813,000	1,921,000	500,000	4,052,000	16,275,000
Last Week	21,503,159,000	18,829,484,000	2,673,675,000	1,821,000	495,000	4,081,000	16,020,000
Change	1.3%	1.4%	0.8%	5.5%	0.9%	-0.7%	1.6%
This Week Last Year	20,028,993,000	17,386,231,000	2,642,762,000	1,752,000	582,000	4,344,000	14,745,000
Change	8.7%	9.8%	2.0%	9.6%	-14.2%	-6.7%	10.4%

*All data measures U.S. activity as of the week ending August 26, 2021. All units counts are rounded to the nearest thousand.

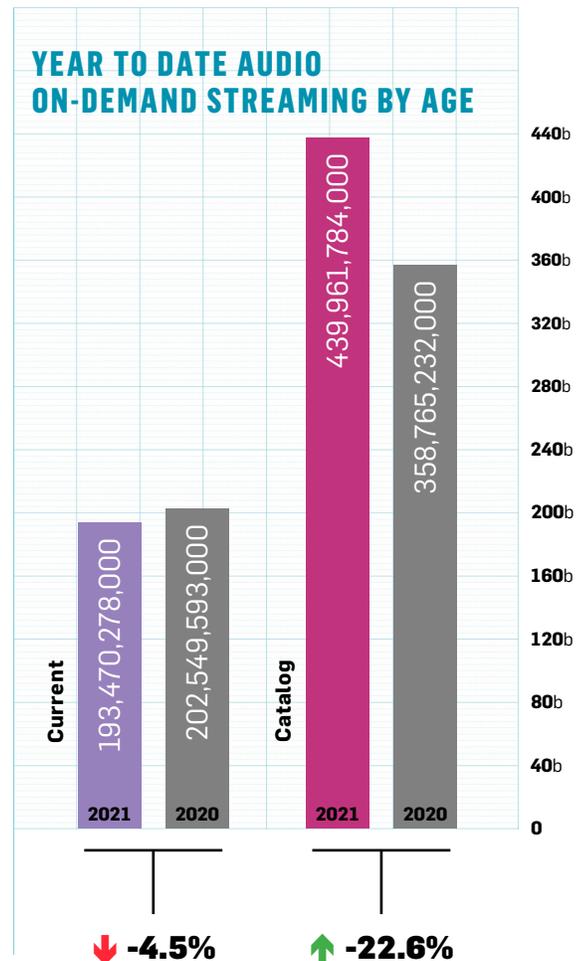
YEAR TO DATE

	2021	2020	Change
Total On-Demand Streams	727,472,876,000	663,907,497,000	9.6%
Audio On-Demand Streams	633,432,062,000	561,314,825,000	12.8%
Digital Track Sales	135,167,000	163,596,000	-17.4%
Album Sales	66,547,000	60,181,000	10.6%
Albums Consumption Units	542,112,000	481,951,000	12.5%

ALBUM CONSUMPTION UNITS BY FORMAT

	2021	2020	Change
CD Sales	24,323,000	23,646,000	2.9%
Vinyl Sales	25,197,000	12,529,000	101.1%
Digital Sales	16,726,000	23,811,000	-29.8%
Other Sales	300,000	196,000	53.4%
Track Equivalent	13,517,000	16,360,000	-17.4%
Audio On-Demand Equivalent	462,049,000	405,410,000	14.0%

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



DATA FOR WEEK OF 09.04.2021

SONGWRITERS & PRODUCERS

billboard

SEP.
4
2021MUSIC PERFORMANCES &
SALES DATA COMPILED BY

HOT 100 SONGWRITERS™

TIE	1	#1 11 WKS	DAN NIGRO
TIE	1	#1 22 WKS	OLIVIA RODRIGO
	3		DOJA CAT
	4		LUKASZ GOTTWALD
	5		THE WEEKND
	6		TRIPPIE REDD
TIE	7		ED SHEERAN
TIE	7		JOHNNY MCDAID
	9		OMER FEDI
	10		DAVE BAYLEY
	11		FRED AGAIN..
TIE	12		BELLY
TIE	12		MAX MARTIN
TIE	12		OSCAR HOLTER
	15		ROD WAVE
	16		JUSTIN BIEBER
TIE	17		DAVID BIRAL
TIE	17		DENZEL BAPTISTE
TIE	17		LIL NAS X
	20		ASHLEY GORLEY
	21		ZACH CROWELL
TIE	22		BLAKE SLATKIN
TIE	22		THE KID LAROI
	24		LIL DURK
	25		CASHMERE CAT

COUNTRY SONGWRITERS™

	1	#1 19 WKS	ASHLEY GORLEY
	2		ZACH CROWELL
	3		JONATHAN SINGLETON
	4		HUNTER PHELPS
	5		JOSH JENKINS
	6		LUKE COMBS
	7		COREY CROWDER
TIE	8		BRINLEY ADDINGTON
TIE	8		JERRY FLOWERS
	10		RANDY MONTANA

R&B/HIP-HOP SONGWRITERS™

	1	#1 1 WK	TRIPPIE REDD
	2		ROD WAVE
	3		DOJA CAT
	4		LIL DURK
	5		LUKASZ GOTTWALD
	6		JACK HARLOW
	7		DRAKE
	8		STARBOY
	9		LIL BABY
TIE	10		ANDERSON .PAAK
TIE	10		BRUNO MARS
TIE	10		D'MILE

R&B SONGWRITERS™

	1	#1 9 WKS	DOJA CAT
TIE	2		ANDERSON .PAAK
TIE	2		BRUNO MARS
TIE	2		D'MILE
TIE	5		LUKASZ GOTTWALD
TIE	5		THE WEEKND
	7		GIVEON
	8		JUSTIN BIEBER
	9		BRODY BROWN
	10		MANEESH BIDAYE

HOT 100 PRODUCERS™

	1	#1 23 WKS	DAN NIGRO
	2		DR. LUKE
	3		OMER FEDI
	4		KOZ
	5		TAKE A DAYTRIP
	6		YETI BEATS
TIE	7		MAX MARTIN
TIE	7		OSCAR HOLTER
TIE	7		THE WEEKND
	10		BLAKE SLATKIN
	11		ROGET CHAHAYED
	12		ALEXANDER 23
TIE	13		ED SHEERAN
TIE	13		JOHNNY MCDAID
	15		CASHMERE CAT
TIE	16		BRUNO MARS
TIE	16		D'MILE
	18		FINNEAS
	19		KANYE WEST
	20		STUART PRICE
	21		DANN HUFF
	22		LUCIO FABBRI
	23		JAY JOYCE
	24		DAVE BAYLEY
	25		HARV

COUNTRY PRODUCERS™

	1	#1 42 WKS	DANN HUFF
	2		DAN SMYERS
	3		SHANE MCANALLY
	4		JAY JOYCE
	5		MICHAEL KNOX
	6		AARON ESHUIS
	7		COREY CROWDER
	8		OSCAR CHARLES
	9		PAUL DIGIOVANNI
TIE	10		CHIP MATTHEWS
TIE	10		JONATHAN SINGLETON
TIE	10		LUKE COMBS

R&B/HIP-HOP PRODUCERS™

	1	#1 4 WKS	DR. LUKE
	2		WILL A FOOL
TIE	3		BRUNO MARS
TIE	3		D'MILE
TIE	5		KANYE WEST
TIE	5		TAKE A DAYTRIP
	7		STARBOY
	8		TAY KEITH
	9		LOESOE
	10		NADDOTT

R&B PRODUCERS™

	1	#1 8 WKS	DR. LUKE
TIE	2		BRUNO MARS
TIE	2		D'MILE
TIE	4		LEGENDURY BEATZ
TIE	4		P2J
	6		MANEESH BIDAYE
TIE	7		HARV
TIE	7		SHNDO
	9		CAPELLA GREY
	10		SEVN THOMAS

The top songwriters and producers on the Billboard Hot 100 and selective genre songs chart that utilize the Hot 100 formula (blending streaming, airplay and download sales data) for the charts dated September 4, 2021. Rankings are based on accumulated weekly points for all charted songs — on the specified chart for the week — on which a songwriter or producer is credited. If a song is written or produced by more than one person, points are divided equally among all credited parties.

DATA FOR WEEK OF 09.04.2021

RAP SONGWRITERS™

	1	#1 1 WK	TRIPPIE REDD
	2		LIL DURK
	3		ROD WAVE
TIE	4		DAVID BIRAL
TIE	4		DENZEL BAPTISTE
TIE	4		JACK HARLOW
TIE	4		LIL NAS X
TIE	4		NICK LEE
	9		LIL BABY
	10		STARBOY

RAP PRODUCERS™

TIE	1	#1 3 WKS	KANYE WEST
TIE	1	#1 3 WKS	TAKE A DAYTRIP
	3		STARBOY
	4		WILL A FOOL
	5		OG PARKER
	6		LOESOE
TIE	7		DJ KHALED
TIE	7		TAY KEITH
	9		LIL JU
TIE	10		GYLTTRYP
TIE	10		MUSTARD

DANCE/ELECTRONIC SONGWRITERS™

TIE	1	#1 81 WKS	FALLEN
TIE	1	#1 81 WKS	SAINT JHN
TIE	3		ANDY BAUZA
TIE	3		FARRUKO
TIE	3		FRANKLIN JOVANI MARTINEZ
TIE	3		GHETTO
TIE	3		IAMCHINO
TIE	3		JUAN MANUEL GOMEZ
TIE	3		K4G
TIE	3		SHARO TOWERS
TIE	3		VICTOR CARDENAS

DANCE/ELECTRONIC PRODUCERS™

	1	#1 11 WKS	REGARD
	2		FALLEN
	3		HVME
	4		SKRILLEX
	5		TAINY
	6		TIESTO
TIE	7		GHETTO
TIE	7		IAMCHINO
TIE	7		K4G
TIE	7		SHARO TOWERS
TIE	7		VICTOR CARDENAS

LATIN SONGWRITERS™

	1	#1 84 WKS	BAD BUNNY
	2		TAINY
	3		DANIEL BALDERRAMA
	4		EDEN MUNOZ
	5		RAUW ALEJANDRO
	6		ERIC DUARS
	7		MR. NAISGAI
	8		KEITYN
	9		LUIS CONRIQUEZ
	10		COLLA

LATIN PRODUCERS™

	1	#1 95 WKS	TAINY
	2		MR. NAISGAI
	3		EL ZORRO
	4		SKY ROMPIENDO
	5		MORA
	6		JESUS CASTANEDA
	7		EDGAR BARRERA
	8		SUBELO NEO
TIE	9		ALBERT HYPE
TIE	9		MANUEL LARA

ROCK & ALTERNATIVE SONGWRITERS™

TIE	1	#1 8 WKS	BILLIE EILISH
TIE	1	#1 11 WKS	FINNEAS
	3		LORDE
	4		DAVE BAYLEY
	5		JACK ANTONOFF
TIE	6		BOB GAUDIO
TIE	6		PEGGY FARINA
	8		TRAVIS BARKER
TIE	9		ELLE KING
TIE	9		MARTIN JOHNSON

ROCK & ALTERNATIVE PRODUCERS™

	1	#1 23 WKS	FINNEAS
	2		JACK ANTONOFF
	3		LORDE
	4		LUCIO FABBRI
	5		DAVE BAYLEY
	6		TRAVIS BARKER
	7		ADAM FRIEDMAN
	8		MATTMAN & ROBIN
	9		DAN NIGRO
TIE	10		BLAKE SLATKIN
TIE	10		OMER FEDI

DATA FOR WEEK OF 09.04.2021

ALTERNATIVE SONGWRITERS™

	1	#1 18 WKS	DAVE BAYLEY
TIE	2		BILLIE EILISH
TIE	2		FINNEAS
	4		LORDE
	5		JACK ANTONOFF
	6		TRAVIS BARKER
TIE	7		MACHINE GUN KELLY
TIE	7		NICK LONG
	9		TYLER JOSEPH
TIE	10		DAN NIGRO
TIE	10		OLIVIA RODRIGO

ALTERNATIVE PRODUCERS™

	1	#1 26 WKS	FINNEAS
	2		DAVE BAYLEY
	3		TRAVIS BARKER
	4		ADAM FRIEDMAN
TIE	5		JACK ANTONOFF
TIE	5		LORDE
	7		MATTMAN & ROBIN
	8		DAN NIGRO
TIE	9		BLAKE SLATKIN
TIE	9		OMER FEDI

HARD ROCK SONGWRITERS™

	1	#1 8 WKS	DAMIANO DAVID
TIE	1	#1 8 WKS	ETHAN TORCHIO
TIE	1	#1 8 WKS	THOMAS RAGGI
TIE	1	#1 8 WKS	VICTORIA DE ANGELIS
	5		MICHAEL POULSEN
	6		WOLFGANG VAN HALEN
	7		SCOTT "THE NINJA" STEVENS
TIE	8		DANNY WAGNER
TIE	8		JAKE KISZKA
TIE	8		JOSHUA KISZKA
TIE	8		SAM KISZKA

HARD ROCK PRODUCERS™

	1	#1 15 WKS	GREG KURSTIN
TIE	2		FABRIZIO FERRAGUZZO
TIE	2		MANESKIN
	4		THE WIZARDZ OF OZ
	5		JUSTIN DEBLIECK
	6		NICK RASKULINECZ
	7		MICHAEL BASKETTE
	8		SCOTT "THE NINJA" STEVENS
	9		FOO FIGHTERS
	10		JOHN FELDMANN

CHRISTIAN SONGWRITERS™

	1	#1 7 WKS	MATTHEW WEST
	2		JEFF PARDO
	3		CHRIS BROWN
	4		STEVEN FURTICK
TIE	5		LAUREN ASHLEY DAIGLE
TIE	5		PAUL MABURY
	7		BRANDON LAKE
	8		ANNE WILSON
	9		JONATHAN SMITH
	10		MARK HALL

CHRISTIAN PRODUCERS™

	1	#1 44 WKS	JONATHAN SMITH
	2		JEFF PARDO
	3		CHRIS BROWN
	4		PAUL MABURY
	5		SEAN COOK
	6		MARK MILLER
	7		JASON INGRAM
	8		KYLE LEE
TIE	9		JONATHAN JAY
TIE	9		TONY BROWN

GOSPEL SONGWRITERS™

	1	#1 8 WKS	DANTE BOWE
	2		CHRIS BROWN
	3		STEVEN FURTICK
	4		BEN SCHOFIELD
	5		CHANDLER MOORE
	6		DWAN DEBERNIS HILL
TIE	7		CECE WINANS
TIE	7		KYLE LEE
TIE	7		MITCH WONG
	10		BRANDON LAKE

GOSPEL PRODUCERS™

	1	#1 25 WKS	KYLE LEE
TIE	2		JONATHAN JAY
TIE	2		TONY BROWN
	4		BEN SCHOFIELD
TIE	5		CHRIS BROWN
TIE	5		JASON INGRAM
	7		STEVEN FURTICK
	8		DONTANIEL JAMEL KIMBROUGH
	9		ALLEN CARR
	10		PHILLIP BRYANT