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Drake's 'Certified Lover Boy' No. 1 for Third Week on Billboard 200 Albums Chart

BY KEITH CAULFIELD

Drake's *Certified Lover Boy* rules the **Billboard 200** albums chart for a third consecutive and total week, as the set earned 171,000 equivalent album units in the U.S. in the week ending Sept. 23 (down 28%), according to MRC Data. The album opened atop the list two weeks ago with the year's biggest week for an album: 613,000 units.

With a third week at No. 1, *Certified* has the total most weeks atop the list for an R&B/hip-hop effort in over a year, since Lil Baby's *My Turn* spent its fifth and final nonconsecutive week at No. 1 on the July 11, 2020-dated chart.

The Billboard 200 chart ranks the most popular albums of the week in the U.S. based on multi-metric consumption as measured in equivalent album units. Units comprise album sales, track equivalent albums (TEA) and streaming equivalent albums (SEA). Each unit equals one album sale, or 10 individual tracks sold from an album, or 3,750 ad-supported or 1,250 paid/subscription on-demand official audio and video streams generated by songs from an album. The new Oct. 2, 2021-dated chart (where *Certified Lover*

Boy spends a third week at No. 1) will be posted in full on Billboard's website on Sept. 28. For all chart news, follow @billboard and @billboardcharts on both Twitter and Instagram.

Of *Certified Lover Boy*'s 171,000 equivalent album units earned in the U.S. in the week ending Sept. 23, SEA units comprise 165,000 units (down 28%, equaling 222.16 million on-demand streams of the album's 21 tracks), album sales comprise 4,000 (down 40%) and TEA units comprise 2,000 units (down 14%).

Certified is the third album in 2021 to spend at least three weeks in a row atop the Billboard 200, following **Billie Eilish**'s *Happier Than Ever* (three total weeks at No. 1, all consecutive) and **Morgan Wallen**'s *Dangerous: The Double Album* (10 weeks at No. 1, all consecutive).

Meanwhile, with *Certified*'s third week at No. 1, Drake's total weeks atop the list, across all of 10 of his No. 1 albums, now rises to 30 weeks. He first led in July 2010 with *Thank Me Later*, and his 30 weeks on top are the most among male acts in the '10s and

(continued)

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'20s; overall in that span, he ranks third, after [Taylor Swift](#) (42) and [Adele](#) (34). In the chart's entire 65-year history, [The Beatles](#) boast the most weeks at No. 1, with 132.

[Lil Nas X](#)'s *Montero* debuts at No. 2 on the Billboard 200 with 126,000 equivalent album units earned. Of that sum, SEA units comprise 102,000 (equaling 147.16 million on-demand streams of the set's tracks), album sales comprise nearly 22,000 and TEA units comprise a little under 3,000.

Montero is promoted as Lil Nas X's first full-length album, and it follows his debut project, the EP 7, which debuted and peaked at No. 2 on the July 6, 2019-dated chart with 77,000 units earned in its first week. 7 later scored a Grammy Award nomination for album of the year.

Montero was preceded by a pair of top two-charting hits on the Billboard Hot 100 songs chart: "Montero (Call Me by Your Name)" (No. 1) and "Industry Baby," with [Jack Harlow](#), which peaked at No. 2 in August.

[NCT 127](#)'s *Sticker: The 3rd Album* bows at No. 3 on the Billboard 200, marking the second top 10 and highest-charting release for the act. The Korean pop group's latest effort launches with 62,000 equivalent album units earned, of which album sales comprise 58,000, SEA units comprise 3,000 (equaling 4.66 million on-demand streams of the set's 11 songs) and TEA units comprise a negli-

gible sum. Like many K-pop releases, the CD edition of the album was issued in multiple collectible packages and boxed sets (nine, including a Target-exclusive edition). NCT 127 previously hit the Billboard 200's top 10 with *NCT #127: Neo Zone, The 2nd Album*, which debuted and peaked at No. 5 on the March 21, 2020-dated chart.

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[Kanye West](#)'s former No. 1 *Donda* falls from No. 2 to No. 4 with 57,000 equivalent album units earned (down 27%), while [Olivia Rodrigo](#)'s chart-topping *Sour* slips from No. 4 to No. 5 with 51,000 units (down 6%). [Doja Cat](#)'s *Planet Her* is a non-mover at No. 6 with 47,000 units (down 5%), *Wallen's Dangerous: The Double Album* rises one spot to No. 7 with 39,000 (up less than 1%), and [The Kid LAROI](#)'s former leader *F*ck Love* falls one rung to No. 8 with 38,000 units (down 3%).

Rounding out the top 10 are Eilish's former No. 1 *Happier Than Ever*, which is up one slot to No. 9 with 32,000 equivalent album units earned (down 4%), and [Kacey Musgraves](#)' *Star-Crossed*, which falls from No. 3 to No. 10 in its second week with 29,000 units (down 62%). **■**

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The Kid LAROI & Justin Bieber's 'Stay' Scores Sixth Week at No. 1 on Billboard Hot 100

BY GARY TRUST

The Kid LAROI and [Justin Bieber](#)'s "Stay" notches a sixth week at No. 1 on the [Billboard Hot 100](#) songs chart.

Plus, Lil Nas X and Jack Harlow's "Industry Baby" returns to its No. 2 Hot 100 high, from No. 6, as Lil Nas X's parent LP *Montero* [bounds in at No. 2](#) on the [Billboard 200](#) albums chart. Additionally, two other songs from the set rank in the Hot 100's top 10: former No. 1 "Montero (Call Me by Your Name)," which returns to the region at No. 9, from No. 13, and "That's What I Want," a debut at No. 10.

The Hot 100 blends all-genre U.S. streaming (official audio and official video), radio airplay and sales data. All charts (dated Oct. 2) will update on [Billboard.com](#) Tuesday (Sept. 28). For all chart news, you can follow [@billboard](#) and [@billboardcharts](#) on both Twitter and Instagram.

"Stay," released on Raymond Braun/Columbia Records/Def Jam, drew 81.3 million radio airplay audience impressions (up 6%) and 26.7 million U.S. streams (down 2%) and sold 10,800 downloads (down 14%) in the week ending Sept. 23, according to MRC Data.

"Stay" adds a second week at No. 1 on the [Radio Songs](#) chart; dips 3-4 on [Streaming Songs](#), where it has spent six weeks on top; and holds at No. 4 on [Digital Song Sales](#), after reaching No. 3.

Meanwhile, as "Stay" tops the Hot 100 for a sixth week, it ties for the third-longest command for a song by two or more co-billed solo male leads over the chart's [63-year history](#). Here's an updated leaderboard of such No. 1s to reign for at least three weeks (and which excludes duos or groups known for regularly recording together, such as Daryl Hall & John Oates or Macklemore & Ryan Lewis; notably, Bieber and Paul McCartney each factor into two of the top four titles):

16 weeks at No. 1, "Despacito," Luis Fonsi & Daddy Yankee (feat. Justin Bieber), beginning May 27, 2017

7 weeks at No. 1, "Ebony and Ivory," Paul McCartney & Stevie Wonder, beginning May 15, 1982

6 weeks at No. 1, "Stay," The Kid LAROI & Justin Bieber, beginning Aug. 14, 2021

6 weeks at No. 1, "Say Say Say," Paul McCartney & Michael Jackson, beginning Dec.

10, 1983

4 weeks at No. 1, "Shake Ya Tailfeather," Nelly, P. Diddy & Murphy Lee, beginning Sept. 6, 2003

3 weeks at No. 1, "All for Love," Bryan Adams/Rod Stewart/Sting, beginning Jan. 22, 1994

Lil Nas X and Jack Harlow's "Industry Baby" rebounds to its No. 2 best on the Hot 100, from No. 6. The song is from Lil Nas X's new album *Montero*, which launches at No. 2 on the Billboard 200 with 126,000 equivalent album units. "Baby," which [debuted at No. 2](#) on the Hot 100 dated Aug. 7, likewise jumps 6-2 on Streaming Songs, up 35% to 29.2 million streams, its second-best streaming week (after it opened with 40.6 million).

"Baby" also charges into the top 10 on Radio Songs (12-6; 46.7 million, up 19%), becoming Lil Nas X's third top 10 on the tally, after his breakthrough smash "Old Town Road," featuring Billy Ray Cyrus (No. 2, June 2019), and previous *Montero* single, "Montero (Call Me by Your Name)" (No. 3, this July). Harlow reaches the Radio Songs top 10 for the first time.

Plus, "Baby" returns for a fifth week atop both the [Hot R&B/Hip-Hop Songs](#) and [Hot Rap Songs](#) charts, which use the same multi-metric methodology as the Hot 100.

(Additionally per the stat above, thanks to "Stay" and "Baby," tracks each by multiple co-billed lead solo males rank at Nos. 1 and 2 on the Hot 100 simultaneously for the first

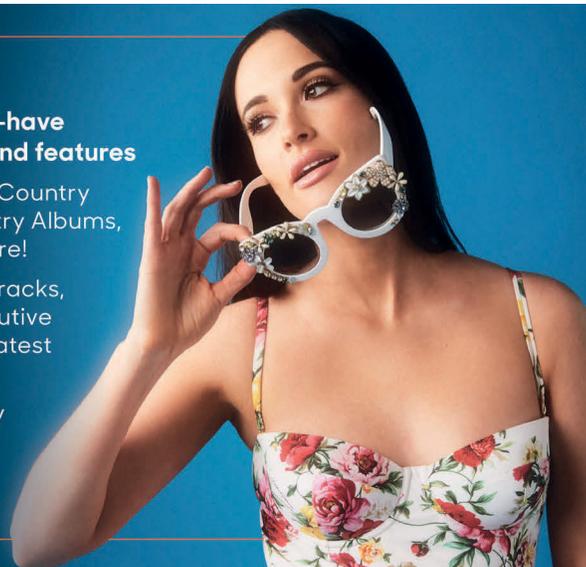
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KOBALT MUSIC GROUP 20TH ANNIVERSARY

On October 9th, Billboard will salute Kobalt Music Group on its 20th anniversary. Today, Kobalt is one of the world's most innovative music companies, using technology to power creative freedom, transparency, ownership and control for artists, songwriters, publishers, and labels.

As file-sharing wreaked havoc on the record industry, Kobalt took a bet on digital music and won. Founded in 2001 by Swedish entrepreneur Willard Ahdriz, the startup built a platform to maximize efficiency, accuracy, and transparency across the billions of micro-payments collected in today's highly complex digital world. As traditional music companies fought technology and contracted, Kobalt embraced it and grew, building an infrastructure and world-class creative team purposely designed to usher in the streaming era, along with a more fair, rewarding music business for creators.

Kobalt has transformed into a preferred destination for rights holders and works with some of the most iconic and exciting artists and songwriters in the world, representing on average over 40% of the top 100 songs in both the US and UK. Kobalt clients include, The Weeknd, FINNEAS, Dave Grohl, Karol G, Phoebe Bridgers, Jazmine Sullivan, Roddy Ricch, Lorde, Marshmello, Max Martin, Paul McCartney, Prescription Songs, Stevie Nicks, Ozuna, Young Thug, Kirk Franklin, Ovy On The Drums, Machine Gun Kelly, Andrew Watt, Justin Quiles, The Chicks, Pasek & Paul, Diplo and many more.

Please join Billboard in congratulating Kobalt Music Group's 20th Anniversary.

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time in the chart's archives.)

Concurrently, "Montero" pushes back into the Hot 100's top 10 (13-9), after it [led in its debut week](#) (dated April 10; it has spent all 26 of its weeks on the chart in the top 40). It vaults 36-10 on Streaming Songs, up 57% to 16.2 million streams.

Rounding out Lil Nas X's trio of simultaneous Hot 100 top 10s, "Thats What I Want" roars onto the chart at No. 10, as it starts at No. 5 on Streaming Songs (24.2 million). The track arrives as his fifth Hot 100 top 10, and third to debut in the tier. It, along with "Baby," is being promoted to mainstream top 40 radio and debuts on the [Pop Airplay](#) chart at No. 34, while "Baby" rises 7-6. Drake's "Way 2 Sexy" slips 2-3 on the Hot 100, after [premiering at No. 1](#) on the Sept. 18 chart. Still, it posts a third week atop Streaming Songs (32.5 million, down 19%) and claims top Airplay Gainer honors on the Hot 100 for a second week, as it leaps 43-21 on Radio Songs (27.6 million, up 59%).

Ed Sheeran's "Bad Habits" backtracks 3-4 on the Hot 100, after reaching No. 2; Walker Hayes' "Fancy Like" keeps at its No. 5 high, while topping the multi-metric [Hot Country Songs](#) chart for an 11th week; and Olivia Rodrigo's "Good 4 U" rises 7-6 on the Hot 100, after it led in its first frame in May. "Good" also becomes Rodrigo's second No. 1 on the Adult Pop Airplay chart, after "Drivers License" reigned for four weeks in March and April.

Elsewhere in the Hot 100's top 10, Doja Cat's "Kiss Me More," featuring SZA, lifts 8-7 after hitting No. 3, and Drake's "Knife Talk," featuring 21 Savage and Project Pat, falls to No. 8 from its No. 4 peak.

Again, for all chart news, you can follow @billboard and @billboardcharts on both Twitter and Instagram and all charts (dated Oct. 2), including the Hot 100 in its entirety, will refresh on Billboard.com tomorrow (Sept. 28). [B](#)

CAA to Buy ICM Partners in Blockbuster Agency Deal

BY ERIK HAYDEN AND ALEX WEPRIN

Creative Artists Agency is acquiring its rival [ICM Partners](#) in a blockbuster deal that will consolidate the ranks of major Hollywood agencies as the representation industry undergoes a pandemic-era business shift.

The companies, led by [CAA's Bryan Lourd, Kevin Huvane and Richard Lovett](#) and ICM's [Chris Silberman](#), did not disclose sale price and said the deal will close later this year. Silberman will join CAA's shareholder board.

The merging of the Century City-based firms will leave three major talent firms — WME, CAA and UTA — that represent the bulk of dealmaking for the industry. The companies' sale pitch notes that ICM's books division can be paired with CAA's film and TV focus in the representation space, giving a competitive edge. ICM has also moved further into the sports representation space recently acquiring management company Stellar Group in October, which says it has around 800 clients globally.

CAA's acquisition of ICM also comes as the private equity firm TPG Capital, which is CAA's majority owner, explores a public offering. Acquiring ICM would give CAA additional scale in the representation business ahead of the planned IPO. In addition to its CAA stake, TPG Capital owns a stake in the Spanish-language media giant Univision, and has invested in other companies including Spotify, STX Entertainment, Vice Media, and Cirque du Soleil.

Assuming TPG follows through with its plans to go public, CAA would become the second major Hollywood agency to have exposure to the public equity markets. WME is owned by entertainment and sports conglomerate Endeavor Group Holdings, which went public in April this year.

CAA's minority shareholders include Singapore-based investment company Temasek and China-based CMC Capital Partners.

"Today's storytellers, athletes, thought-leaders, and trend-setters who can move, inspire, and attract large, global audiences have unprecedented opportunity and ability to achieve their goals and aspirations," said CAA's Lourd, Huvane and Lovett.

The CAA chief's joint statement noted: "Our strong financial position enables us to continue to expand and diversify our businesses, with service and representation remaining central to what we do and who we are. We're fortunate to have a partner in ICM who shares our commitment to the widest and most inclusive vision possible for what our clients and company can accomplish together."

ICM exec Silberman added: "Together, we will build upon our accomplishments and entrepreneurial spirit, and continue to demonstrate an unwavering commitment to the best interests of our clients, as well as empowering new, diverse voices within the industry."

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

NMPA and Roblox Settle Copyright Suit, Launch Music Licensing Talks

BY TATIANA CIRISANO

A week after signing a long-awaited [agreement](#) with Twitch, the National Music Publishers' Association (NMPA) has struck a deal with Roblox, resolving the \$200 million copyright infringement lawsuit it [launched](#) against the gaming platform in June.

The deal announced today (Sept. 27) settles claims filed by NMPA members over music use on the platform for an undis-

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closed amount, and lets NMPA members opt-in to a negotiation period during which they will individually set up go-forward music licensing deals with Roblox.

“We are extremely pleased to have found a way forward with Roblox as it continues to offer a unique platform for musicians and songwriters in the metaverse,” NMPA president and CEO **David Israelite** said. “Roblox understands that music has the potential to play a more integral role on its platform. I appreciate Roblox’s willingness to work with us in pursuit of advancing the interests of publishers and songwriters and look forward to seeing how they expand virtual experiences through music.”

The deal helps clear the path for Roblox’s ongoing pursuit of the music industry. The gaming platform has [partnerships](#) with Sony Music Entertainment and BMG and counts Warner Music Group as an [investor](#). It has hosted immersive virtual concerts with artists like Lil Nas X and Twenty One Pilots for millions of fans, and last week [announced](#) its first-ever album listening party with Poppy.

“We are delighted to have come to terms with select NMPA members, building on our existing relationships with major publishers,” Roblox vice president, global head of music **Jon Vlassopoulos** said. “We are pleased that the publishing industry sees the potential of Roblox to be a significant creative and commercial opportunity for its members. Music is a natural way for people to express themselves, be entertained, and connect with likeminded people. We strive to offer experiences that bring millions of fans together with the songwriters and artists they love.”

On Roblox, a community of more than 48 million daily active users create and play their own games and spend real money on “Robux” to buy avatar accessories and other virtual goods. Players used to be able to purchase a virtual boombox and then head to the Roblox Library to load it up with song clips, which are uploaded by users for a small fee. Although Roblox has copyright detection systems to weed out unlicensed music, players would circumvent those systems by making slight changes to songs, like altering the pitch.

Enter the NMPA, which sued Roblox in June, alleging on behalf of more than a dozen leading publishers including Universal Music Publishing Group, Concord Music Group and Downtown Music Publishing that the platform was hosting a “massive” library of unlicensed song clips, including hits by stars like Ariana Grande and Ed Sheeran, for users to play within games. The NMPA claimed that Roblox is taking advantage of the Digital Millennium Copyright Act’s (DMCA) “safe harbor” provision, which shields content-hosting platforms from liability for copyright infringement by their users.

Roblox [denied](#) the lawsuit’s claims in a statement, and Vlassopoulos has argued that because Roblox presents an entirely new and different use case for music, it requires a new music licensing model. “We’re presenting the industry with a new opportunity,” he recently told *Billboard*. “I think it’s about working out, collectively, what those new creative and commercial opportunities are, and then getting licensing models that support those.”

The resolution boosts Vlassopoulos’ vision to create a virtual music playground akin to Las Vegas, with “hundreds of shows every day,” he told *Billboard*. However, Roblox does not yet have broad music licensing deals with record labels.

“Roblox currently enables labels and publishers to reach millions of fans at once in hyper social, immersive environments such as launch parties and virtual concerts,” Vlassopoulos continued in his statement. “Moving forward, we are committed to partnering with the music industry, as a whole, to create an exciting new social era of the music business which engages fans and artists in an unprecedented way in the metaverse.”

R. Kelly Found Guilty on All Charges in New York Trial

BY NEENA ROUHANI

On Monday (Sept. 27), disgraced R&B singer Robert Sylvester Kelly, known as [R. Kelly](#), was found guilty of all nine charges brought against him by the government, including racketeering and sex trafficking.

The verdict was delivered after two days of deliberation by a member of the jury, which consisted of seven men and five women. The relatively quick turnaround on the verdict could mean the jury was in agreement on most counts. Kelly, who was previously acquitted in a 2008 child pornography case, faces up to life in prison.

The verdict comes after five weeks of arguments, physical evidence (some not shown to the public) and 45 witness testimonies from the prosecution alone. During closing arguments, federal prosecutor Nadia Shihata addressed the defense’s portrayal of Kelly as a naive bystander stating that “the defendant is not the victim here. He’s not unlucky, he’s guilty.”

The actual victims—eight Jane Does and two John Does—recounted horrific episodes with Kelly, including experiencing and witnessing gruesome abuse. His previous employees and associates, many of which stood back as the crimes occurred, corroborated the testimonies of victims. The details of Kelly’s marriage to an underage Aaliyah were brought to the surface and used to support the government’s case against Kelly for bribery. While most of the industry was aware of what happened to the beloved R&B singer at the hands of Kelly over two decades ago, this case is the first time Kelly has been held accountable by the law in relation to the illegal marriage.

During the five-week trial, the prosecution held the burden of proof, arguing to convince a jury that Kelly was knowingly

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using his musical “enterprise” as “a vehicle for crime,” mainly involving sex trafficking and the sexual exploitation of minors. This point was crucial in hammering down the racketeering charge, at the heart of the case. The defense on the other hand, did their best to poke holes in the testimonies of witnesses, who they described to be “disgruntled groupies,” emphasize the normalcy of Kelly’s lifestyle in comparison to other “superstars,” and reference Kelly’s rumored illiteracy as evidence of his inability to successfully run a criminal enterprise.

In addition to racketeering, Kelly was also found guilty on eight violations of the Mann Act, established in 1910 to criminalize the trafficking of women for prostitution or “immoral” purposes.

“Today’s guilty verdict forever brands R. Kelly as a predator who used his fame and fortune to prey on the young, the vulnerable and the voiceless for his own sexual gratification — a predator who used his inner circle to ensnare underage girls and young men and women for decades an assorted web of sex abuse, exploitation and humiliation,” said acting U.S. Attorney Jacquelyn Kasulis in a press conference after verdict was read. “To the victims in this case, your voices were heard and justice was finally served.”

She continued: “I applaud their courage in revealing in open court the painful, intimate and horrific details of their lives with him. No one deserves what they experienced at his hands or the threats and harassment they faced in telling the truth about what happened to them. We hope that today’s verdict brings some measure of comfort and closure to the victims.”

Kelly will now await his sentence, determined by Judge Ann M. Donnelly, before sitting trial for two other cases against him in Illinois for child pornography and obstruction and Minnesota, for a child prostitution charge. **■**

Universal Music Soared in First Week as Public Company — What’s Next?

BY GLENN PEOPLES

Universal Music Group’s first week as a public company was a resounding success for former owner Vivendi — which still owns a 10% stake — and UMG’s existing shareholders, Tencent and Pershing Square Holdings.

Last Tuesday, on UMG’s first day of trading on the Euronext Amsterdam exchange, shares soared 43% above an 18.50 euros (\$21.68) reference price set ahead of the listing, likely matched to Pershing Square Holdings’ [purchase](#) of a 10% stake in UMG at that same price in August.

Shares opened at 25.25 euros (\$29.59) before peaking at 26.45 euros (\$30.99) — a \$56.2 billion market capitalization — and ending the day at 25.10 euros (\$29.41). Over the week, the share price dropped slightly and traded from a low of 22.74 euros (\$26.65) to 25.25 euros (\$29.59). By Monday (Sept. 27), UMG’s fifth trading day, shares closed at 23.65 euros (\$27.71), giving the company a 42.9 billion euros (\$50.3 billion) market capitalization.

The public listing’s success wasn’t a surprise, however. Prior to UMG’s listing, most securities analysts that cover Vivendi believed the company was worth around 39 billion euros (\$45.7 billion) to 42 billion euros (\$49.2 billion), or roughly 21.50 euros (\$25.21) to 27.15 euros (\$31.81) per share. If UMG shares traded around those prices during the first week of trading, the company’s market capitalization — the total value of all outstanding shares — would have agreed with analysts’ calculations. Following the listing, five analysts who initiated coverage of UMG had an average price target of 27.50 euros (\$33.22), 17% above Friday’s closing price.

Still, relatively few shares have traded hands thus far and UMG’s share price could swing as the market gains liquidity. Over the first four days, UMG’s trading volume was 75 million shares out of 1.8 billion shares outstanding and 756 million available for trading. (In comparison, when Warner Music Group went public in June 2020, its owner, Access Industries, floated 70 million shares. Trading volume on the first day alone was 35 million — half of all shares on the market.) A share price that remains well over 18.50 euros (\$21.64) could entice far more of the new UMG shareholders to sell in the coming weeks. As a result, more shares on the exchange would help satisfy those investors who would like to purchase UMG shares but don’t want to inflate the price if supply is insufficient for demand.

The aftereffects of UMG’s listing could be felt for years and transform who finances and owns rights to recordings and compositions. Since illegal file-sharing decimated the music industry in the ‘00s, streaming and other licensing opportunities have driven a comeback over the past five years, reigniting investors’ interest in music and encouraging a slew of companies to go public. WMG and Round Hill Music Royalty Fund listed on the Nasdaq and London Stock Exchange, respectively, in 2020, and earlier this year Reservoir Media and Believe entered public markets.

Now as other music companies consider going public, they’ll have UMG’s head-turning debut to point to before testing the waters. That’ll fund future acquisitions and give existing shareholders an exit plan — meaning more big paydays for executives and lucrative deals for rights holders. **■**

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Warner Music Becomes Twitch's First Major-Label Partner

BY TATIANA CIRISANO

Warner Music Group (WMG) is the first major recording company to partner with Twitch in a deal that will bring WMG artist channels, original music programming and more to the livestreaming platform.

To start, WMG is launching artist channels for Warner Records stars Bella Poarch and Saweetie, plus Atlantic Records singer and producer Sueco, where they'll share exclusive and behind-the-scenes content. Additionally, social media-focused digital media company IMG N — which WMG acquired last year — will produce a slate of original shows like “The Drop,” to discuss music news; “Freestyle Throwdown,” where rappers freestyle based on topics chosen by the audience; and “The One,” where guest artists perform the songs that influenced them.

“It’s clear that Twitch is an indispensable space for all types of creators to connect with their fan communities,” WMG chief digital officer and evp, business development Oana Ruxandra said in a statement. “Our partnership creates an on-ramp for artists to come onto the service with strong support from Twitch, opening up an entirely new source of incremental revenue. Between the artist-specific channels and the premium IMG N shows we’re planning to launch, music lovers will get a refreshing new view into the world of music and the lives of their favorite artists.”

The partnership gives WMG access to Twitch’s [revenue model](#), where creators earn money through channel subscriptions (priced between \$4.99 and \$24.99 per month), tips and advertisements; as well as the audience data Twitch offers creators. WMG has been particularly bullish about the revenue potential in digital music

experiences, with investments in the likes of virtual concerts company [Wave](#) and gaming platform [Roblox](#). WMG chairman and CEO **Steve Cooper** announced at the Goldman Sachs’ Communacopia conference last week that the company is now earning \$235 million in revenue per year from “alternative offerings that create new use cases for music” like TikTok, Roblox and Peloton.

For Twitch, the partnership reflects a new era of increased collaboration with the music industry. Last week, Twitch [reached a settlement](#) with the National Music Publishers’ Association over past music usage and entered negotiations over how to handle music on the platform going forward. Twitch also set up a new process for rightsholders, including WMG, to report unauthorized uses of their music.

WMG’s deal falls under the company’s recorded music side, and does not include its publishing arm, Warner Chappell Music. It currently does not include a music licensing deal of any kind. **■**

CTS Eventim Planning North American Expansion, Starting With Big Apple Circus

BY DAVE BROOKS

CTS Eventim, the German-based second largest ticketing company in the world, is again eying North America as part of its planned global expansion.

CEO Klaus-Peter Schulenberg announced the news Friday (Sept. 24), saying in a statement the \$7 billion company plans to “provide an alternative to the dominant providers” — a reference to its rival Live Nation-owned Ticketmaster. In 2009, Live Nation had partnered with CTS Eventim to power Live Nation Tickets, a platform

meant to challenge Ticketmaster, which dominated North America. But after problems launching the system, Live Nation officials scrapped the deal and reached a surprise agreement to merge with Ticketmaster instead. CTS Eventim sued for breach of contract and Live Nation ultimately prevailed in arbitration in 2013.

The arrival of the Munich-based firm that generated \$270 million in net earnings in 2019 was timed to coincide with news that its first U.S. client, Big Apple Circus, was going on sale Sunday (Sept. 26) through CTS Eventim. The long-running show from the world-famous Wallenda family is not taking place inside of a venue but a temporary big tent installation outside of the Lincoln Center in New York.

“North America is the most attractive market in the world for live entertainment and ticketing,” Schulerberg said in a statement. “The platform eventim.com puts us in an ideal position to benefit from the restart there. The sale of tickets for Big Apple Circus is a first step on this journey. We are already in discussions with potential partners and customers about making our cutting-edge ticketing systems available to them soon.”

The Big Apple Circus is being co-produced by veteran entertainment executive **Michael Cohl**, a longtime promoter of bands like [The Rolling Stones](#) who briefly served as chairman of Live Nation in 2008. For much of the last decade he’s been producing touring shows through his company S2BN and a recent \$10 million payout from the Shattered Venue Operators Grants program would indicate the company earned at least \$20 million in 2019, based on application rules.

Cohl has formed a joint venture with CTS Eventim to produce content called EMC Presents with “the goal of bringing leading international artists to stages in the United States and Canada,” according to a release issued by CTS Eventim.

If more deals with Cohl continue, that kind of business activity could be very helpful for CTS Eventim as it tries to expand in the U.S., although it does little to solve a larger obstacle facing the German ticketer

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— venues hold the ticketing contracts in the U.S., not touring shows. Ticketing contracts for major venues only become available when the old contracts expire. In order to grow, CTS Eventim will need to try and peel away Ticketmaster's clients one by one, an effort that will take significant time, money and resources with no guarantee of success.

CTS could also grow through an acquisition, but only ticketing company available in the U.S. that would put CTS Eventim in the same league as Ticketmaster would be the AEG-owned AXS and a source tells *Billboard* there's no interest at AEG.

CTS Eventim's growth plans aren't solely tied to the U.S. This summer also saw the launch of Eventim Live Asia. The new company, headquartered in Singapore and is led by former Live Nation **Jason Miller** and is focused developing opportunities in China, Japan, South Korea, Singapore, Hong Kong, Taiwan, Indonesia, Thailand, Vietnam, Malaysia and the Philippines. ▣

Ticketing Platform Dice Secures \$122M in New Funding Round

BY TAYLOR MIMS

Ticketing platform Dice has raised \$122 million in Series C funding. The round was led by new investor SoftBank Vision Fund 2, with additional investments from Tony Fadell's Future Shape, Blisce, French entrepreneur Xavier Niel, Mirabaud Private Equity, Cassius and Evolution. Fadell, the co-inventor of the iPod and iPhone, is joining the Dice board to support further platform development and expansion into venues.

"We believe Dice's technology has the capacity to transform the future of live entertainment," said SoftBank Investment Advisers managing partner Yanni Pipilis in a release. "Alongside the flexibility and security of seamless ticketing, the platform connects fans, artists and venues in a com-

pletely new way... We are excited to partner with Dice to help create remarkable event experiences for fans all over the world."

The music discovery and events app works with over 3,600 venues, festivals and promoters globally and has sold tickets to fans in nearly 180 countries. Founded in 2014, its mission is to remedy the opaque world of ticketing with its transparent, fan-first model. The technology includes upfront pricing and features such as refunds on sold-out shows and a "waitlist" that helps fans get into in-demand shows and ensures venues are at capacity to increase revenue. Dice also combats for-profit resellers by preventing secondary resale of tickets.

Dice's business model also includes a livestreaming service that offers artists, venues and promoters support with logistics, marketing, production, distribution, merch and more.

With the additional funding, Dice plans to significantly grow the company by expanding its reach to artists, fans and venues, while hiring new team members, adding to its livestream offering and launching an ambitious artist development program that will see the platform work directly with even more artists on their live strategy.

"Dice is rewiring the live experiences industry. We have proven that if you treat fans well, they go out more," said Dice founder and CEO **Phil Hutcheon** in a release.

"We're overhauling an unfair, inefficient system by pioneering a transparent, data-led, fan-first approach - building a scalable ecosystem that helps artists, promoters and venues thrive. To have SoftBank as a partner enables us to expand into every market."

"The concert business is a tangled mess of archaic tools and taxing 'industry standards' where artists are paid last. Venues shell out for marketing and are beholden to ticket conglomerates. Fans have to hunt for shows and regularly buy overpriced tickets from secondary markets or scalpers. This doesn't make sense!" said Fadell in a release. "Dice re-engineers the entire live industry, not just a part of it: Venues are connected to fans and artists. Artists get transparency, access and control. Fans easily discover local shows and global live streams, and buy scalper-safe tickets with a single click. I'm ecstatic to

be joining the Dice board and to be part of another entertainment revolution." ▣

eOne Music Is Now MNRK Music Group; Chris Taylor Remains President/CEO

BY FRANK DIGIACOMO

MNRK Music Group (pronounced "monarch") is the new name of eOne Music. The record label, music publishing and artist management company, which toymaker **Hasbro** sold to investment banking firm **Blackstone** for \$385 million, will now operate as a standalone company. **Chris Taylor**, who became eOne Music's chief executive in 2016, will continue as MNRK's president/CEO, and, he says his entire team will make the transition with him.

The name change was a contractual requirement of the Hasbro sale (which will continue with its own music business), but Taylor says, "it's also an opportunity for rebirth and to reintroduce ourselves and our strategy to the music industry." According to Taylor, MNRK — the company's logo references a monarch butterfly — is "unique in the indie sphere in that we work in all genres, from heavy metal to gospel."

The company's music roster includes **The Lumineers**, Brandy, The Game, Blueface, **Juicy J**, Pop Evil, **Shovels & Rope**, Black Label Society and Jonathan McReynolds, as well as the **Death Row** Records and Dualtone Music Group. Management clients includes DJ/producers Kaytranada and Boston Bun; mariach, norteño and ranchera singer-songwriter Lupita Infante, rapper Powfu and rock band Arkells. Its music publishing arm administers songs sung by Mariah Carey and Celine Dion as well as the Chuck Berry catalog. MNRK's catalog across all divisions totals 54,000 songs. As eOne Music, the company reported income of \$117M in 2020.

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As part of the terms of sale, MNRK also brought with it an in-house music department that works with film and television production companies. It's most recent work, on the eOne/Netflix films *The Starling* and *My Little Pony: A New Generation*, based on the Hasbro franchise — both released in September — were projects begun under its previous ownership. Taylor says MNRK also has working relationships with Sugar23, producer of the Apple+ series *Dickinson*, and BRON Studios, which has produced and, in some cases, financed such films and TV series as *Candyman*, *Judas And The Black Messiah* and the HBO Max series *Euphoria*. The division also provides music for the children's TV series *Peppa Pig*.

Now that MNRK is part of Blackstone's portfolio, which includes the performing rights organization SESAC, Taylor says, "We're going to have more opportunities to look at M&A than we had under Hasbro/eOne. We're not looking to build the sort of business that Hipgnosis or Primary Wave has, but we are interested in opportunities that involve creators' and songwriters' work. We're a smaller version of what Concord or BMG is in that respect." 📍

Steve Strange, Co-Founder of X-ray Touring, Dies at 53

BY MITCHELL PETERS

Steve Strange, a founding partner at U.K.-based booking agency X-ray Touring, has died following a short illness. He was 53.

"We have lost a legendary figure in our personal and professional lives that we will all deeply miss," X-ray Touring said in a statement. "Steve was a unique individual within our industry, his overwhelming love of music lead to a 30 year plus career guiding the touring of an eclectic mix of artists from all genres of music that he adored."

Details about the cause of Strange's death

were not available at press time.

The talent agency added: "A universally known, hugely respected and loved character — if you hadn't already seen him at a gig or festival, you'd most certainly hear his infectious and infamous laugh. Steve had the best ears in the agency business, signing and developing the careers of countless world class Artists from small club venues to vast international multi-stadium tours. He will always be remembered with love by his friends & colleagues at X-ray and the world over."

Over the years, Strange's client roster at X-ray included such artists as [Coldplay](#), [Eminem](#), [Snow Patrol](#), [Chance the Rapper](#), [Queens of the Stone Age](#), and many others. He also operated Strange World Management, overseeing acts like Lightning Seeds, Last in Line Wayward Sons, FM, Equador and Sweet Savage.

Strange got his musical start in the late 1980s as the drummer for British band No Hot Ashes. He went on to work for several booking agencies and promoters before landing at John Giddings' Solo Agency and later Helter Skelter. In 2005, he partnered with Ian Huffam, Scott Thomas, Jeff Craft and Martin Horne to launch x-Ray Touring.

Numerous music industry executives and artists mourned Strange's death following news of his passing.

"I can't believe we have lost Steve Strange," UTA head of worldwide touring Neil Warnock said in a statement. "He was an absolute icon in the world of music. He was a fan of all music genres who was at the top of his game. I've lost a true friend and the industry has lost a larger-than-life character."

[Ed Sheeran](#) also took to his [Instagram Story](#) to remember the late booking agent. "A very sad day, and a huge loss x," the English singer-songwriter wrote.

Coldplay remembered Strange as "a giant of the music industry and the cornerstone for so many bands' and artists' careers, including ours" on [Instagram](#).

The band added, "Never afraid to talk straight and fight for his artists, you always heard him before you saw him and you knew you were in for a good evening. We spent a bittersweet hour with him last week. Despite his illness he was still taking calls and watching ticket counts."

See more artist tributes to Strange below. 📍

Tony Awards 2021: Full List of Winners

BY MIA NAZARENO

Moulin Rouge! The Musical and A Christmas Carol led the way with multiple wins at the 2020 Tony Awards, which aired on Sunday (Sept. 26).

The winners were announced over the course of two broadcast events. At 7 p.m. ET, Audra McDonald hosted the awards ceremony, which streamed on Paramount+. The special then continued on CBS at 9 p.m. ET with a live show titled *The Tony Awards Present Broadway's Back!* hosted by Leslie Odom Jr.

Featuring a powerful performance of "And I Am Telling You I'm Not Going" and a lively rendition of "Burning Down the House" by David Byrne, the event celebrated the return of Broadway after an 18-month shutdown due to COVID-19.

Here's the complete list of winners. The categories are listed in alphabetical order.

Best book of a musical

Jagged Little Pill, Diablo Cody — WINNER

Moulin Rouge! The Musical, John Logan
Tina: The Tina Turner Musical, Katori Hall, Frank Ketelaar, and Kees Prins

Best choreography

Jagged Little Pill, Sidi Larbi Cherkaoui
Moulin Rouge! The Musical, Sonya Tayeh — WINNER

Tina: The Tina Turner Musical, Anthony Van Laast

Best costume design in a musical

Jagged Little Pill, Emily Rebholz
Tina: The Tina Turner Musical, Mark Thompson

Moulin Rouge! The Musical, Catherine Zuber — WINNER

Best costume design in a play

Slave Play, Dede Ayite
A Soldier's Play, Dede Ayite

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The Inheritance, Bob Crowley

A Christmas Carol, Rob Howell — WINNER

The Rose Tattoo, Clint Ramos

Best direction of a musical

Tina: The Tina Turner Musical, Phyllida Lloyd

Jagged Little Pill, Diane Paulus

Moulin Rouge! The Musical, Alex Timbers — WINNER

Best direction of a play

The Sound Inside, David Cromer

The Inheritance, Stephen Daldry — WINNER

A Soldier's Play, Kenny Leon

Betrayal, Jamie Lloyd

Slave Play, Robert O'Hara

Best lighting design of a musical

Moulin Rouge! The Musical, Justin

Townsend — WINNER

Tina: The Tina Turner Musical, Bruno Poet

Jagged Little Pill, Justin Townsend

Best lighting design in a play

Slave Play, Jiyoun Chang

The Inheritance, Jon Clark

The Sound Inside, Heather Gilbert

A Soldier's Play, Allen Lee Hughes

A Christmas Carol, Hugh Vanstone — WINNER

Best musical

Jagged Little Pill

Moulin Rouge! The Musical — WINNER

Tina: The Tina Turner Musical

Best orchestration

Jagged Little Pill, Tom Kitt

Moulin Rouge! The Musical, Katie Kressek, Charlie Rosen, Matt Stine and Justin Levine — WINNER

Tina: The Tina Turner Musical, Ethan Popp

Best original score (music and/or lyrics written for the theatre)

A Christmas Carol, Christopher Nightingale (music) — WINNER

The Inheritance, Paul Englishby

The Rose Tattoo, Fitz Patton and Jason Michael Webb (music)

Slave Play, Lindsay Jones (music)

The Sound Inside, Daniel Kluger (music)

Best performance by a featured actor in a musical

Moulin Rouge! The Musical, Danny Burstein — WINNER

Jagged Little Pill, Derek Klena

Jagged Little Pill, Sean Allan Krill

Moulin Rouge! The Musical, Sahr Ngaujah

Tina: The Tina Turner Musical, Daniel J.

Watts

Best performance by a featured actress in a musical

Jagged Little Pill, Kathryn Gallagher

Jagged Little Pill, Celia Rose Gooding

Moulin Rouge! The Musical, Robyn Hurder

Jagged Little Pill, Lauren Patten — WINNER

Tina: The Tina Turner Musical, Myra Lucretia Taylor

Best performance by a featured actor in a play

Slave Play, Ato Blankson-Wood

Slave Play, James Cusati-Moyer

A Soldier's Play, David Alan Grier — WINNER

The Inheritance, John Benjamin Hickey

The Inheritance, Paul Hilton

Best performance by a featured actress in a play

Grand Horizons, Jane Alexander

Slave Play, Chalia La Tour

Slave Play, Annie McNamara

The Inheritance, **Lois Smith — WINNER**

Linda Vista, Cora Vander Broek

Best performance by a leading actor in a musical

Moulin Rouge! The Musical, Aaron

Tveit — WINNER

Best performance by a leading actress in a musical

Moulin Rouge! The Musical, Karen Olivo

Jagged Little Pill, Elizabeth Stanley

Tina: The Tina Turner Musical, Adrienne Warren — WINNER

Best performance by a leading actor in a play

Linda Vista, Ian Barford

The Inheritance, Andrew Burnap — WINNER

Sea Wall/A Life, Jake Gyllenhaal

Betrayal, Tom Hiddleston

Sea Wall/A Life, Tom Sturridge

A Soldier's Play, Blair Underwood

Best performance by a leading actress in a play

Slave Play, Joaquina Kalukango

My Name Is Lucy Barton, Laura Linney

Frankie and Johnny in the Clair de Lune, Audra McDonald

The Sound Inside, Mary-Louise Parker — WINNER

Best play

Grand Horizons, Bess Wohl

The Inheritance, Matthew Lopez — WINNER

Sea Wall/A Life, Simon Stephens and Nick Payne

Slave Play, Jeremy O. Harris

The Sound Inside, Adam Rapp

Best revival of a play

Betrayal

Frankie and Johnny in the Clair de Lune

A Soldier's Play — WINNER

Best scenic design in a musical

Jagged Little Pill, Riccardo Hernández and Lucy MacKinnon

Moulin Rouge! The Musical, Derek McLane — WINNER

Tina: The Tina Turner Musical, Mark Thompson and Jeff Sugg

Best scenic design in a play

The Inheritance, Bob Crowley

Betrayal, Soutra Gilmour

A Christmas Carol, Rob Howell — WINNER

A Soldier's Play, Derek McLane

Slave Play, Clint Ramos

Best sound design of a musical

Jagged Little Pill, Jonathan Deans

Moulin Rouge! The Musical, Peter Hylenski — WINNER

Tina: The Tina Turner Musical, Nevin Steinberg

Best sound design of a play

The Inheritance, Paul Arditti and Christopher Reid

A Christmas Carol, Simon Baker — WINNER

Slave Play, Lindsay Jones

Sea Wall/A Life, Daniel Kluger

The Sound Inside, Daniel Kluger 

Tony Awards 2021: Facts & Feats

BY PAUL GREIN

Moulin Rouge! the Musical won 10 awards at the long-delayed 74th Tony Awards, which were finally presented on Sunday (Sept. 26). The Tonys were originally slated to air on June 10, 2020 but were delayed because of COVID-19 and the resulting shutdown of Broadway.

A sign of how long-delayed this year's show was: *Moulin Rouge! the Musical* opened on Broadway in July 2019. Four months later, the cast album from the show received a Grammy nomination for best musical theater album.

Because of the pandemic shutdown, the pool of eligible shows this Tony season was just 18, down from 34 at the 73rd Tony Awards. Qualifying productions opened on Broadway between April 26, 2019 and Feb. 19, 2020.

Here are noteworthy facts and feats associated with this year's Tony Awards.

Moulin Rouge! the Musical is just the sixth show in Tony history to win 10 or more awards in one night. *The Producers* (2001) is the all-time champ with 12 wins, followed by *Hamilton* (2016) with 11 and *Hello, Dolly!* (1964), *Billy Elliot: The Musical* (2009), *The Band's Visit* (2018) and *Moulin Rouge! the Musical* with 10 wins each.

Moulin Rouge! The Musical did even better at the Tonys than Baz Luhrmann's 2001 film *Moulin Rouge!* did at the Oscars. (It helps that musicals and dramas have separate categories at the Tonys, whereas they must compete with each other at the Oscars.) The film received eight nominations, including best picture and best actress for Nicole Kidman, but won in just two categories – best art direction and best costume design.

Aaron Tveit and Danny Burstein won best leading and featured actor in a musical, respectively, for their roles in *Moulin Rouge! The Musical*. This was Tveit's first Tony nomination; Burstein's seventh. It's his first win. Both performers received Grammy

nominations as principal soloists on the cast album. Tveit starred in *Grease Live!*, which won five Emmys in 2016, including outstanding special class program.

Jagged Little Pill, which received a near-record 15 Tony nominations – one more than *Moulin Rouge! the Musical* – won just two awards. *Pill* earned a dubious distinction: It received more nominations than any other production in Tony history that failed to win the marquee award – best musical or best play. The musical is based on [Alanis Morissette](#)'s album of the same name, which logged 12 weeks atop the Billboard 200 in 1995-96 and won Grammys for album of the year and best rock album.

Lauren Patten, who leads the company in singing Morissette's incendiary "You Oughta Know" in *Jagged Little Pill*, won best featured actress in a musical. Patten won a Grammy in March for best musical theater album as a principal soloist on the album.

Diablo Cody won best book of a musical for *Pill*. Cody won an Oscar for best original screenplay for the 2007 film *Juno*.

Adrienne Warren won best performance by a leading actress in musical for her portrayal of [Tina Turner](#) in *Tina: The Tina Turner Musical*. This is the third time in the past 10 years that someone has won a Tony in this category for portraying a music legend. Stephanie J. Block won in 2019 for portraying [Cher](#) in *The Cher Show*. Jessie Mueller won in 2014 for portraying [Carole King](#) in *Beautiful: The Carole King Musical*. Angela Bassett received an Oscar nod for playing Turner in the 1993 film *What's Love Got to Do with It*.

David Byrne's American Utopia won a special Tony award. The property has been feted at three EGOT-level shows this year. It received six Primetime Emmy nominations, including outstanding variety special (pre-recorded). It also received a Grammy nod for best musical theater album. Byrne won an Oscar and a Grammy for co-composing the score of the 1987 film *The Last Emperor*.

For the first time in Tony history, all three nominees for best musical – *Moulin Rouge! The Musical*, *Jagged Little Pill* and *Tina: The Tina Turner Musical* – were jukebox musicals. As a result, none was eligible for best original score (music

and/or lyrics) written for the theatre. That award went instead to Christopher Nightingale, for *A Christmas Carol*. *A Christmas Carol* won five awards – second most for the night. Remarkably, it won in all five categories in which it was nominated.

At the other extreme, *Slave Play* went home-empty handed despite receiving 12 nominations. That set a new record as the play with the most nods without a single win. The old record was held by *Indiscretions* (1995), which won no awards despite nine nominations. *Slave Play* is tied with two musicals – *The Scottsboro Boys* in 2011 and *Mean Girls* in 2018 – as the production (play or musical) with the most nods without a single win.

The Inheritance won four awards, including best play and leading actor in a play for Andrew Burnap.

A Soldier's Play won two awards – best revival of a play and featured actor in a play for David Alan Grier. The play was not nominated when it originally ran off Broadway in 1981.

Mary-Louise Parker won her first Tony – leading actress in a play for *The Sound Inside*. Parker won an Emmy 17 years ago for *Angels in America*. 📺

Marilyn Manson Rape Accuser Refiles Complaint After Judge Dismisses Original Lawsuit

BY TAYLOR MIMS

One of [Marilyn Manson](#)'s former partners, known only as "Jane Doe," on Thursday (Sept. 23) refiled a complaint against the singer for allegedly raping and torturing her in 2011. The accuser's [initial complaint was dismissed](#) by California Superior Court Judge Gregory Keosian on Sept. 15. The

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judge had stated that the accuser's claims of repressed memories were "not sufficient" to overrule the two-year statute of limitations.

In the complaint, the accuser claims that for 10 years, she repressed memories of being raped by Manson — real name Brian Warner — and only recovered the memories when she was confronted in February 2021 when other women stepped forward with accusations. While the judge stated that the claim of repressed memories "is common for sexual assault victims," he ruled that more was needed to invoke California's so-called "delayed-discovery" rule, which effectively postpones the start date of the statute of limitations if the plaintiff can prove that they first became aware of the injury within two years of filing their complaint, regardless of when the incident itself took place.

The judge's Sept. 15 ruling stated that the original "complaint alleges neither when the repression began — such as immediately after the events took place, or outside the limitations period — nor its nature or extent, such as what memories were repressed or the extent to which Plaintiff was prevented from recalling them." The judge gave her 20 days from the ruling to amend and refile her complaint.

In the revived complaint obtained by *Billboard*, lawyers for Jane Doe write that she cannot be exact about when her memories of assault were repressed, but that they were at least repressed by the time she traveled to Australia on July 3, 2011. The trip was roughly a week after the accuser claims Manson raped her after she came to his home to return his key and effectively end the relationship that began consensually in February 2011.

The complaint adds that following the alleged assault, Manson allegedly threatened to kill Jane Doe, and said he would "bash her head in." It goes on to claim that he stated he would "get away with it" because he was a "celebrity who had contacts with the police."

A spokesperson for Manson said the shock rocker has no comment on the refiled complaint.

Thursday's filing goes on to allege that Manson kept in almost constant contact

with the accuser and deprived her of food, claiming he told her "that because she was his girlfriend, she needed to lose weight because her weight embarrassed him."

The original complaint, filed on May 28, also claims Jane Doe was forced to watch an explicit video with Manson and his bandmates allegedly harassing a young woman. (A source close to the rocker [previously told *Billboard*](#) that the visual was "a scripted short film shot by a crew and a famous photographer/videographer," and that the woman was an actress.)

Manson is currently being sued for sexual assault by three other women, including *Game of Thrones* actress and former girlfriend [Esme Bianco](#), his former personal assistant [Ashley Walters](#), and ex-girlfriend [Ashley Morgan Smithline](#). The lawsuits all arrived after Manson's former fiancée, actress Evan Rachel Wood, [publicly named him](#) as her abuser in February.

Manson has denied all accusations against him. In July, he filed to [dismiss Bianco's suit](#), claiming that she and the other women's accusations were part of a "coordinated attack."

Stories about sexual assault allegations can be traumatizing for survivors of sexual assault. If you or anyone you know needs support, you can reach out to the Rape, Abuse & Incest National Network (RAINN). The organization provides free, confidential support to sexual assault victims. Call RAINN's National Sexual Assault Hotline (800.656.HOPE) or visit the anti-sexual violence organization's website for more information. 

14 Things That Changed (or Didn't) at Farm Aid 2021

BY THOM DUFFY

This was a [Farm Aid](#) like none other.

More than three decades after [Willie Nelson](#) launched music's longest-running concert for a cause, to support the family farmers who feed the nation, and one year after the pandemic forced a livestreaming of the event, Farm Aid returned in person Saturday (Sept. 25) at the Xfinity Theatre in Hartford, Conn.

"So much has changed since we last gathered at Farm Aid in 2019," Nelson said in a statement before the show. "We've all seen the pain brought about by the COVID-19 pandemic, but our family farmers endured, growing the food we needed and offering solutions that are so essential to our country.

Here are 14 things that changed — or didn't — at Farm Aid 2021.

Neil Young bowed out

Citing his concerns with "the COVID pandemic surging," [Neil Young](#) announced Aug. 18 that he [would not join](#) his fellow Farm Aid board members — Nelson, [John Mellencamp](#), [Dave Matthews](#) and [Margo Price](#) — at this year's show, after playing every Farm Aid since it launched in 1985. "I don't want to let anybody down, but still can't shake the feeling that it might not be safe for everyone," Young said in a statement. "While I respect Willie, John and Dave's decisions to stick with it and play, I am not of the same mind. It is a tough call." He added: "We will be back. There is much work to do together."

Proof of vaccination or COVID tests were required

Farm Aid in mid-August announced that festival-goers would be required to show either proof of full vaccination or proof of a negative COVID test result taken within 48 hours of the show. (With the option of

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a rapid test performed on site for \$39.99). With concertgoers lining up as early in the day for the 1 p.m. festival start, admission to the 30,000-capacity amphitheater went smoothly.

Instead of a press briefing, artists gathered to talk

Concerns with COVID led to the cancellation of Farm Aid's annual morning press conference onstage. But artists instead took part in small offstage panel discussions in Farm Aid's Homegrown Village. Price recalled when she was a member of Future Farmers of America as a youngster and joined a talk on the future of farming. Allison Russell participated in a session on the past and future of Black farmers. Denver-based [Nathaniel Rateliff](#) commented on the fires and drought sweeping the West during a discussion of how family farmers can help fight climate change. Acknowledging Young's absence, Rateliff echoed that singer's frequent advice: "If you see a farmer's market or stand, just stop. Buy something. Make a connection."

Sturgill Simpson called in sick

In a second setback to Farm Aid's lineup, [Sturgill Simpson](#) announced via Instagram Sept. 22 that he was forced to cancel tour dates, including Farm Aid, due to viral laryngitis "or inhaling treated wood from backstage campfire at Merlefest or something equally stupid. Missing shows. Feel awful. Very sorry Farm Aid."

But an agricultural superstar showed up

One of the important parts of Farm Aid takes place the day before the music starts, when activists meet to dig deep into the challenges facing family farmers. This year's town hall gathering went virtual to tackle topics including the corporate concentration and consolidation of the nation's farms, debt relief for farmers, racial equity and climate change. Participants on the Zoom call included U.S. Secretary of Agriculture Thomas Vilsack — the highest ranking agriculture official in the nation. In January, Farm Aid published an open letter to the new Biden/Harris administration titled: "[Our Vision For Fixing The Farm and Food System.](#)" Jennifer Fahy, communications director of Farm Aid, said the

day after the Zoom session that she believed farmers could look forward to "communication and transparency — coming from the very top."

You can still follow the money

This has never changed. Since the first Farm Aid in 1985, the organization has raised some \$60 million to support family farmers and the creation of a sustainable system of agriculture. The organization has earned an "A" rating from the American Institute of Philanthropy's [charitywatch.org](#). Its annual reports offer a transparent look at how the money raised each year by the festival benefits family farmers. And Willie signs the checks.

The festival honored the first farmers

In recent years, the Black Lives Matter movement also has raised awareness of the discrimination experienced by America's indigenous peoples. But Farm Aid, for more than a decade, has opened each festival with indigenous performers, recognizing the nation's first farmers. On Saturday, Rachel Sayet of Connecticut's Mohegan nation welcomed the crowd on behalf of all the indigenous tribes "that still occupy this land," offering a blessing and introducing the Wisdom Indian Dancers.

Farm Aid is fed by its First Family

While many Farm Aid fans always come to hear Nelson (whose sister, Bobbie, is his longtime piano player), the singer's two sons had a commanding presence onstage. Hair dyed pink, Micah Nelson drove the decibel level high early in the day with his band Particle Kid and tracks like "Everything is Bulls—." Lukas Nelson & Promise of the Real have ferociously backed Neil Young at Farm Aid in recent years. Their set on Saturday was one of the highlights of the day with songs like "(Forever Is A) Four Letter Word," which smartly echoed [Bob Dylan's](#) "Maggie's Farm."

The musical future takes root here

After 36 years, Farm Aid continues to showcase new talent. On Saturday, the crowd cheered the soulful songs of Allison Russell, whose Joe Henry-produced album, *Outside Child*, arrived in May. And Tyler Childers proved himself a mighty protege of Simpson, who co-produced his latest release, *Country Squire*, and closed his

set covering [Kris Kristofferson's](#) "Help Me Make It Through The Night."

Bettye LaVette is a rising star — again

[Bettye LaVette's](#) career as a soulful vocal stylist goes back to 1962 and her first single, "My Man — He's A Loving Man," on Atlantic Records, which reached No. 7 on Billboard's Hot R&B Songs chart. Riding a career resurgence, LaVette Saturday took the stage dressed all in black, and opened with a sultry and good-humored "Things Have Changed." Proving her skill as a song interpreter, she gave a slow, riveting performance of [John Prine's](#) "Souvenirs." It was breathtaking.

Farm Aid favorites returned

Saturday's festival brought back several favorite artists who have played the event through the years. Blues-rocker [Jamey Johnson](#) played a solo set, highlighted by the bittersweet "Give It Away." Nathaniel Rateliff & the Night Sweats scorched the stage with their horn-fired, tambourine-shaking, hand-clapping, boot-stomping R&B. And Price, the [newest member of the Farm Aid board](#), introduced "a new one," the bluesy jam of "Light Me Up."

Matthews looked to the future

Matthews' acoustic Farm Aid set, accompanied by Tim Reynolds was, as ever, alternately entrancing, impassioned and positively goofy, concluding with the classic "Ants Marching." In the most expansive onstage comments of the day on Farm Aid's mission, Matthews said, "We need the right people to grow for us. And it's certainly not the factory farms and the big industrialized farms. It's family farmers, small farms, people who care about the earth. That's where the future is."

Mellencamp debuted 'I Never Talk To Strangers'

Mellencamp typically limits his Farm Aid sets to his classic hits. "Rain on the Scarecrow" captures the 1980s farm crisis that inspired Farm Aid more than any other song. But he's been working on new material with [Bruce Springsteen](#) among his studio guests. Saturday, after lightly admonishing the crowd — "you don't f---ing know me" — Mellencamp performed what he said was the live debut of "I Never Talk to Strangers," a slow, dark confessional that

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concludes the world “is run by men more crooked than me.”

Willie Nelson sat down, leaned in and inspired

What other festival features an 88-year-old headliner? “This is the guy who keeps it all going,” said Mellencamp, introducing Nelson. At Farm Aid, as during this summer’s edition of his Outlaw Music Tour, Nelson was at the top of his game. Performing at Farm Aid for the first time while seated, with sons Micah and Lukas flanking him on stools, Nelson nevertheless was a vocal and guitar-picking powerhouse. His set showcased songs that have become classics: “Whiskey River,” “On The Road Again,” “Always On My Mind” and many more. Yet in a Farm Aid rarity, his set also included a new song, written by Micah. His son recounted a family chess game during the pandemic when Willie uttered a line which became the song’s chorus: “if I die/ when I’m high/ I’ll be halfway to heaven.” As the night came to a close, Nelson brought out his fellow performers for the traditional Farm Aid encore, combining “Will The Circle Be Unbroken” with the 1929 hymn “I’ll Fly Away.” For another year, Farm Aid offered a reminder that Willie Nelson is a national treasure. **B**

Baby on Nirvana’s ‘Nevermind’ Album Cover Pleads to Censor His Genitalia From 30th Anniversary Artwork

BY HERAN MAMO

Spencer Elden, the naked swimming baby on [Nirvana](#)’s iconic 1991 album *Nevermind* cover, is pleading with the band on the album’s 30th anniversary to have the artwork revealing his genitalia to be altered.

While fans, [next-gen artists](#) and the landmark album’s [producer Butch Vig](#) are reflecting on the anniversary of *Nevermind*, which was released 30 years ago on Sept. 24, 1991, via DGC Records, Elden continues his fight over the naked photo of him as an infant. Now, he wants the image on all future reissues of the album — some of which are dropping soon — censored. The [30th anniversary editions](#) of the album, which will be available starting Nov. 12, will feature more than 70 previously unreleased audio and video tracks. Elden and his attorneys at the Marsh Law Firm released a statement Friday about the matter, describing it as an issue of “consent,” “child pornography” and “privacy.”

“Today, like each year on this date, our client Spencer Elden has had to brace himself for renewed unwanted attention from the media and fans alike throughout the world. This is a choice that he has never had. It has been thrust upon him, and for 30 years he has dealt with its devastating and painful consequences,” reads the statement shared with *Billboard*. “Our message to Nirvana is clear — redact the image of Mr. Elden’s genitalia from all future album covers.”

Billboard has reached out to Nirvana and Universal Music Group for comment.

In August, Elden’s legal team filed a [federal complaint](#) in the United States District Court in the Central District of California against Nirvana, Kurt Cobain’s estate, Universal Music Group, Warner Records, David Geffen, the photographer Kirk Weddle and others for “child pornography” and exploitation on behalf of Elden. The now 30-year-old claimed in the lawsuit that he never gave consent to the use of his image, due to just being 4 months old at the time, nor did his legal guardians, and that the grunge band had promised to cover up his genitalia with a sticker, which was never incorporated.

Since the lawsuit was filed, various lawyers familiar with entertainment law have questioned the suit. “I think it is highly unlikely that a record company would use a photograph for an album cover without verifying the existence of a release signed by the parents,” Bryan Sullivan, a partner at Early Sullivan, told [The Hollywood Reporter](#). “But, if there is no release, it does not mean he has a claim for child pornography. As to the right of privacy, you can waive it by your actions or by his parents’ actions in allowing him to be photographed.”

Another entertainment litigator told *THR*: “I think what will be most troubling for any judge will be the amount of time that has elapsed since the photo was published, the fact the kid’s parents did this knowingly (more or less, but they knew the naked baby was being photographed), and the numerous times that the plaintiff himself embraced the photo and sought publicity for himself.”

Nevermind went to No. 1 on the [Billboard 200](#), received a Grammy nomination for best alternative music album, is certified diamond by the Recording Industry Association of America (RIAA) and was entered into the National Recording Registry in 2004. The critically acclaimed LP spawned the hits “Smells Like Teen Spirit,” “Come as You Are,” “In Bloom” and “Lithium.” **B**

‘Jagged Little Pill’ Producers Appoint External Firm to Investigate Mistreatment Allegations Made by Former Cast Member

BY ABBEY WHITE

The producers behind the Tony-nominated *Jagged Little Pill* have responded to claims made by a former cast member alleging mistreatment and discrimination, stating they are “deeply troubled” and will launch both an investigation into the issues raised and an external review of the production’s policies and procedures.

“We are deeply troubled by the recent claims that have been made by a former cast member. We met with our cast and members of our core creative team today to let them know we take this matter very seriously and to share with them the actions we are taking in response,” lead producers Vivek J. Tiwary, Arvind Ethan David and Eva Price said in a statement released Saturday (Sept. 25).

According to the statement, the external firm Jay Hewlin and The Hewlin Group will investigate the “incident and the individuals involved.” The producers also announced they are immediately launching an external review of the show’s policies and procedures.

“Broadway shows are by their very nature collaborative human efforts, so there is nothing more important to us than our people,” the producers said. “We are committed to continuing to nurture a work environment where everyone feels valued and respected.”

The statement follows former cast member and non-binary actor Nora Schell

alleging in a social media post mistreatment by stage management and other members of the show’s creative leadership, with Tony-nominated actress and fellow former cast member Celia Rose Gooding pointing to “harm to the trans and nonbinary community both onstage and off” as part of why she departed the production.

The producers did not specify which former cast member’s allegations they were responding to.

In her own statement Friday on Twitter, Gooding, who was recently announced to play Uhura in *Star Trek: Strange New Worlds*, said she had stepped back from the show in part “to focus more on work that I can align myself with emotionally and morally.”

“I cannot ignore the harm Jagged has done to the trans and non-binary community, including cast members on stage, off stage, and behind the scenes in the production making process,” she wrote. “They are owed a space to exist and perform free of transphobia and the opportunity to tell their own stories, just as I have over the years.”

In a more lengthy statement also posted to Twitter on Friday, Schell alleges that despite numerous efforts to communicate with the musical’s creative team about their polycystic ovary syndrome and related symptoms, as well as keep them updated of their treatment as it may have impacted their ability to perform, they say their messages were not relayed to creative leadership. Furthermore, once they did make their evolving medical situation clear, Schell alleges creative leadership “effectively coerced” them to go against their medical professional’s advice and delay a necessary surgery.

Schell identifies stage management as the first point of contact, alleging that in 2019 the actor disclosed details around their ongoing PCOS care. That included communication about a previous surgery, medications and related anemia. Schell says they were told this information would be relayed to the creative team by management several times following in-person and email communications.

They describe instances of going “in and out of consciousness” and nearly losing their balance on stage — the result of their anemia caused by losing blood for over four

weeks — during a rehearsal. It’s at this time they say it became clear creative leadership had not been made aware of the issue or prior attempts at communication by stage management. But once they had, they say they collapsed on stairs that same day, after being told to “nap” instead of going home and getting emergency medical care.

Once they came back, they say the treatment and response to their medical care did not improve. While recovering they were “intimidated” by company management, with their recovery period “diminished and dismissed.” They said they were also told that they would not be paid while taking personal days, were met with “exasperation” and told that future days off due to their PCOS “wouldn’t be considered paid medical leave.”

On Friday afternoon, Actor’s Equity released a statement noting that they are “deeply concerned about the revelations in @noritachiquita’s statement” and that they are “looking into everything they brought forward” and “recognize this was a truly painful experience that shouldn’t have happened.”

The allegations follow the show’s lead producers’ lengthy statement on Sept. 17 apologizing for how its team publicly discussed and then featured one character’s gender journey in the show as it transitioned from Boston to Broadway. The statement also included several pledges and announcements about significant production changes around casting, writing and the show’s creative environment that have put in place to ensure that the show’s on and off-screen treatment of nonbinary and trans narratives and production members is equitable, authentic and safe.

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

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Lil Nas X Charts 11 Songs From 'Montero' on Billboard Hot 100, Led by Three in Top 10

BY XANDER ZELLNER

Lil Nas X lands 11 songs, all from his new LP *Montero*, on the [Billboard Hot 100](#) chart (dated Oct. 2). Three of the set's songs [infuse the top 10](#), a new weekly best for Lil Nas X.

Montero (Lil Nas X was born Montero Hill) [launches at No. 2](#) on the [Billboard 200](#) with 126,000 equivalent album units earned, according to MRC Data. It marks his second entry on the tally, following his 2019 EP 7, which also reached No. 2.

Here's a recap of Lil Nas X's Hot 100 haul this week; all are debuts except where noted:

- Rank, Title
- No. 2, "Industry Baby," with Jack Harlow (matches peak first reached in August; up from No. 6)
 - No. 9, "Montero (Call Me by Your Name)" (spent a week No. 1 upon its debut in April; up from No. 13)
 - No. 10, "Thats What I Want"
 - No. 42, "Scoop," feat. Doja Cat
 - No. 47, "Dolla Sign Slime," feat. Megan Thee Stallion
 - No. 72, "Dead Right Now"
 - No. 86, "Tales of Dominica"
 - No. 88, "One of Me," feat. Elton John
 - No. 90, "Lost in the Citadel"
 - No. 91, "Sun Goes Down" (peaked at No. 66 in June; re-enters)
 - No. 97, "Am I Dreaming," feat. Miley Cyrus

Before this week, Lil Nas X had charted seven total Hot 100 entries, dating to his breakthrough, record-breaking [19-week No. 1](#) "Old Town Road," featuring Billy Ray Cyrus, in 2019. With eight debuts, he more than doubles his career count to 15 charted Hot 100 songs.

"Thats What I Want" earns Lil Nas X his fifth Hot 100 top 10, following "Old Town Road," "Panini" (No. 5, 2019), "Montero" and "Baby." This is Lil Nas X's first week with three simultaneous top 10s.

Notably, Elton John's feature on "One of Me" marks the legendary singer-songwriter's 69th career Hot 100 hit, and [second this year](#) after his Dua Lipa collab "Cold Heart (PNAU Remix)," which rises 98-74 for a new high. Prior to the debut of "Cold Heart" on Aug. 28, John hadn't appeared on the Hot 100 since 2000. He charts his first concurrent Hot 100 entries since July 25, 1998, when his former 14-week No. 1 "Candle in the Wind 1997"/"Something About the Way You Look Tonight" placed alongside follow-up "Recover Your Soul."

Lil Nas X also impacts other *Billboard* song charts. On Hot R&B/Hip-Hop Songs and Hot Rap Songs, "Baby" rebounds for a fifth week each at No. 1, while "Lost in the Citadel" and "Life After Salem" debut at Nos. 8 and 10, respectively, on Hot Rock & Alternative Songs. The tracks mark his third and fourth entries on the ranking, after "F9mily (You & Me)" (No. 6) and "Bring You Down," featuring Ryan Tedder (No. 7), both in 2019. (Tedder co-wrote the new set's "Thats What I Want.")

All charts dated Oct. 2 will update tomorrow (Sept. 28) on [Billboard.com](#). **B**

Coldplay and BTS Tackle Ed Sheeran For U.K. No. 1

BY LARS BRANDLE

It'll take something solid to knock [Ed Sheeran](#) from No. 1 in the U.K. [Coldplay](#) and [BTS](#) might provide that hit.

"My Universe," Coldplay's collaboration with BTS, debuts at No. 2 on the First Look chart, which ranks the most popular tracks based on U.K. sales and streaming data over the first weekend.

According to the OCC, just 1,000 chart sales separate the current leader, Sheeran's "Shivers," and the Max Martin-produced collab.

"My Universe" is lifted from Coldplay's forthcoming album *Music Of The Spheres*, due out Oct. 15. So far, Coldplay has collected two No. 1 singles in their homeland (for "Viva La Vida" and "Paradise"), while BTS has a U.K. chart best of No. 3 (for "Dynamite" and "Butter").

Sheeran has ruled the chart for 13 consecutive weeks with "Bad Habits" and now "Shivers." His latest track should enjoy a boost following the Brit's performance for the return episode of BBC One's *The Graham Norton Show*, which aired last Friday (Sept. 24).

Further down the list is "Love Nwantiti (Ah Ah Ah)" by Nigerian artist CKay, which looks set to retain its Top 10 position for a second week. It's currently at No. 9. The tune was first released in 2019 and has discovered a life of its own thanks to a [string of international collaborations](#) and remixes.

Meanwhile, Sheeran's [tribute](#) to the late Australian music entrepreneur Michael Gudinski is set for a return to the Top 20, lifting 21-16 on the chart blast.

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

Drake's 'Certified Lover Boy' Beats Lil Nas X's 'Montero' In Tight U.K. Chart Race

BY LARS BRANDLE

The latest U.K. albums chart battle went down to the wire, as [Drake's *Certified Lover Boy*](#) (XO/Republic Recordings) got a little more love than [Lil Nas X's *Montero*](#) (Columbia) to reclaim the title.

Drizzy's latest album rebounds 3-1 on the [Official U.K. Albums Chart](#), beating Lil Nas X's debut LP by a margin of fewer than 500 chart sales, according to the OCC.

By week's end, *Certified Lover Boy* was the most-streamed album in the U.K.

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while *Montero* was the market-leader on downloads, for its No. 2 debut overall.

Blasting in at No. 5 on the latest chart is [Tion Wayne's](#) debut *Green With Envy* (Atlantic), bowing just ahead of [Bob Dylan's](#) *Springtime In New York: The Bootleg Series Vol. 16* (Sony Music CG), new at No. 6.

With its sprightly arrival, *Springtime* becomes Dylan's 41st Top 10 album, as it racks up the most physical sales of the week.

English prog-rock veterans [Genesis](#) bag their first Top 10 album in seven years with the career retrospective *The Last Domino* (UMC/Virgin), new at No. 9, while Birmingham drill rapper Millionz completes the top 10 with his debut mixtape *Provisional License* (Ten Percent).

There's a notable appearance this week by [NCT 127](#), whose third Korean-language album *Sticker* (Virgin Music) gives the K-pop boyband their first U.K. Top 40 appearance. It's new at No. 40.

Meanwhile, [Ed Sheeran's](#) "Shivers" (Asylum) enters a second week at No. 1 on the [Official U.K. Singles Chart](#). With his latest feat, Sheeran has dominated the chart for 13 weeks, a streak that includes the 11-week unbeaten run for his track "Bad Habits," which was replaced at the summit by his latest hit.

"Shivers" outpaces [Elton John](#) and [Dua Lipa's](#) "Cold Heart" ([Pnau](#) Remix) (via EMI), which leaps 4-2 for Elton's highest-placed single since "Are You Ready For Love," a remixed gem from the classic Thom Bell sessions, hit No. 1 in 2003.

The *Montero* effect can be seen on the singles chart as Lil Nas X and Jack Harlow's "Industry Baby" vaults 9-3, a new high, while album track "That's What I Want" is this week's highest new entry at No. 10, and former leader "Montero (Call Me By Your Name)" improves 47 spots to No. 16.

Finally, [Taylor Swift's](#) surprise release of her rerecorded "Wildest Dreams" (EMI) is new at No. 25, for her 37th Top 40 appearance. "Wildest Dreams (Taylor's Version)" out-performs the No. 40 peak of the original version, released in 2015. [B](#)

Kis-My-Ft2 Debut at No. 1 & YOASOBI at No. 2 on Japan Hot 100

BY BILLBOARD JAPAN

Kis-My-Ft2's "Fear" bows at No. 1 on the latest [Billboard Japan Hot 100](#), dated Sept. 13 to 19.

The theme of a suspense drama series starring member Hiromitsu Kitayama sold 137,484 copies in its first week to top physical sales and look-ups, which counts the number of times a CD is ripped to a computer. The track also came in at No. 3 for Twitter mentions and No. 34 for streaming.

Debuting at No. 2 this week is YOASOBI's new single called "Taishou Roman." The breakout duo's latest track was written based on the winning story in a creative writing contest — hosted by the online creative writing site monogatary.com that launched YOASOBI's career and Futabasha Publishers Ltd. — which invited submissions for the next narrative to inspire the J-pop pair's new song. The winning story by Natsumi was expanded into a novel with the same title as YOASOBI's new track and published on Sept. 16.

"Taishou Roman" was digitally released on Sept. 15 and racked up 28,042 weekly downloads to rule the metric, while also coming in at No. 20 for streaming (4,045,151 streams) and No. 8 for video views (1,084,171 views), having only five days during the chart week.

The Billboard Japan Hot 100 combines physical and digital sales, audio streams, radio airplay, Twitter mentions, YouTube and GYAO! video views, Gracenote look-ups and karaoke data.

Check out the full Billboard Japan Hot 100 chart, dated Sept. 13 to 19, [here](#). [B](#)

Box Office: 'Dear Evan Hansen' Sings Off-Key With \$7.5M Debut; 'Shang-Chi' Stays No. 1

BY PAMELA MCCLINTOCK

Universal's *Dear Evan Hansen* sang off-key in its big-screen debut with a \$7.5 million second-place finish as superhero sensation *Shang-Chi and the Legend of the Ten Rings* continued to top the domestic chart in its fourth weekend upon earning another \$13.3 million.

Additionally, *Shang-Chi* became the top-grossing pic of the pandemic era in North America, a record previously held by fellow Marvel Studios title *Black Widow* (\$183.4 million). The Marvel and Disney tentpole finished Sunday with a domestic gross of \$196.5 million and \$166.9 million overseas for a global total of \$363.4 million.

Adapted from the smash Broadway musical of the same name, *Dear Evan Hansen's* mediocre launch in theaters is mitigated by the fact that it reportedly cost less than \$30 million to produce, a relatively modest sum for a major Hollywood studio offering.

It remains to be seen whether the Universal film can overcome generally poor reviews (its current ranking on Rotten Tomatoes is 33 percent). Audiences liked the coming-of-age story far more, giving it an A- CinemaScore.

Dear Evan Hansen was filmed in the latter half of summer 2020 by director Stephen Chbosky during the pandemic, with Ben Platt — now 27 years old — reprising his Tony Award-winning lead role as a lonely, disconnected high-school student. Hopes were high, considering that the Tony award-winning stage play was a cultural phenomenon.

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Kaitlyn Dever, Amandla Stenberg, Colton Ryan, Julianne Moore and Amy Adams also star in the musical,

Musicals are tricky business at the box office. When they strike a chord, a Hollywood studio can mint gold (look no further than Universal's *Mamma Mia!* or 20th Century Fox's *The Greatest Showman*). When they don't, there is plenty of disappointment to go around (*Cats*).

Filmmaker Jon M. Chu's *In the Heights*, from Warner Bros. and adapted from Lin-Manuel Miranda's stage musical, also opened during the pandemic. That film fared somewhat better in its opening than did *Dear Evan Hansen* with \$11.5 million, but topped out at just \$29.8 million domestically. (One difference: *In the Heights* debuted simultaneously on HBO Max.)

Dear Evan Hansen played best overall on the East Coast in terms of revenue, but the standout market was Salt Lake City, where six of the top 10 grossing theaters were located. The musical has yet to open overseas.

Females made up 62 percent of ticket buyers in North America, while nearly half the audience was under the age of 25.

Box office results are difficult to analyze amid the ongoing pandemic and the virulent Delta variant, but the *Dear Evan Hansen* team had hoped the musical would clear \$10 million.

Shang-Chi continues to be a needed balm for box office advocates. Disney opted to give the film an exclusive theatrical release versus opening it day and date on the big screen and Disney+ at a premium price, as it did with *Black Widow* and several other pandemic-era releases.

Over Labor Day, *Shang-Chi* smashed the record for the four-day holiday with a haul of \$94.7 million. For the three days, it earned \$75.4 million, a huge number for September and the second-biggest start of 2021 behind *Black Widow* (\$80.3 million).

From filmmaker Destin Daniel Cretton, *Shang-Chi* stars Simu Liu as Marvel's newest hero and is the studio's first to center on an Asian lead. The superhero offering has been fueled by positive reviews, strong exits from audiences and an A CinemaScore. Awkwafina, Meng'er Zhang, Tony Leung, Fala Chen and Michelle Yeoh also star.

Sleeper hit *Free Guy*, which also debuted exclusively in cinemas, is another win for theatrical.

The Shawn Levy and Ryan Reynolds' movie, from 20th Century and Disney, placed No. 3 all the way in its seventh weekend with \$4.1 million for a domestic cume of \$114.1 million. Globally, the film has now cleared \$317.4 million after jumping the \$200 million mark internationally on Saturday or Sunday. The foreign tally includes a hefty \$94 million-plus from China.

In North America, Universal and Blumhouse's horror offering *Candyman* came in No. 4 in its fifth outing with \$2.5 million for a domestic tally of \$56.8 million and \$73 million-plus worldwide.

Clint Eastwood's *Cry Macho*, which rounded out the top five, tumbled a steep \$52 percent in its second weekend to \$2.1 million for a muted 10-day domestic total of \$8.3 million. The Warner Bros. release is also available on HBO Max.

Elsewhere, Searchlight and Disney's *The Eyes of Tammy Faye* expanded nationwide in its second weekend, but struggled to find its footing. The specialty offering, directed by Michael Showalter, earned an estimated \$621,000 from 1,367 locations for a cume of \$1.5 million. Jessica Chastain stars in the film — she is also among the producers — opposite Andrew Garfield, Cherry Jones and Vincent D'Onofrio.

Netflix opened filmmaker Antoine Fuqua's crime-thriller *The Guilty*, starring Jake Gyllenhaal, in some 50 theaters across the country ahead of the movie's Oct. 1 debut on the streaming service, but didn't disclose grosses.

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

Eminem Is Opening a Mom's Spaghetti Restaurant in Detroit Inspired by 'Lose Yourself' Lyric

BY HERAN MAMO

Eminem is ready to serve up his famous Mom's Spaghetti at a new restaurant he's launching in his Detroit, Mich. hometown.

The Stans know all too well Mom's Spaghetti's usual spot (on Slim Shady's sweater) based on the lyric from Slim Shady's 2002 [Billboard Hot 100](#) No. 1 hit "Lose Yourself," when he raps, "His palms are sweaty, knees weak, arms are heavy/ There's vomit on his sweater already, mom's spaghetti."

Now, it's officially going to be located on 2131 Woodward Ave. in Detroit, where the grand opening will be held next Wednesday, Sept. 29, at 5 p.m.

A 30-second television advertisement that aired on the local WXYZ channel Friday morning (Sept. 24) showed the rapper vomiting a Chinese takeout container of mom's spaghetti in the Detroit River before revealing the spot's menu offerings of spaghetti, with and without meatballs, as well as s'ghetti sandwiches. The recording left at the number that flashed at the bottom of the ad, (313)-888-8388, also explained that there would be a store specifically for the Stans, called "The Trailer," located on the second floor of the restaurant.

According to the *The Detroit News*, Mom's Spaghetti is part of a partnership with Union Joints restaurant group, which also worked with Eminem for his previous Mom's Spaghetti pop-ups. He held one [in 2017](#) at [The Shelter](#) that was coordinated with the release of his [Billboard 200](#)-top-

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ping ninth album *Revival*. The rapper also [donated cups](#) of his Mom's Spaghetti to Detroit hospital workers in April 2020, as the pandemic was beginning its grip on the United States.

Watch the TV ad for Mom's Spaghetti below. [📺](#)