

2022 GRAMMY PREVIEW

billboard

OCTOBER 23, 2021 • BILLBOARD.COM



**KKR AND BLACKSTONE
MAKE MONEY MOVES**

**INDIE NOW: STARRING
PHOEBE BRIDGERS**

NAILED IT

With **Trent Reznor** and **Atticus Ross**, **Halsey** made one of the year's most celebrated albums. Will the Grammys agree?

PLUS

WIZKID'S BREAKTHROUGH,

STEVIE WONDER'S WISDOM,

THE DRAKE-KANYE CONUNDRUM

& MORE

Drake

Certified Lover Boy



Los Angeles Times

“Certified Lover Boy” is so sharply composed and performed as to be largely irresistible

BBC

“...one of the most influential and successful hip-hop stars of the last decade, whose emotionally vulnerable lyrics and unique vocal delivery fundamentally changed the nature of rap music.”

For Your GRAMMY® Consideration



Taylor Swift

evermore



The New York Times

"The sonic details of 'Evermore' are radiant and meticulous; the songwriting is poised and careful. It's an album to respect."

The Guardian

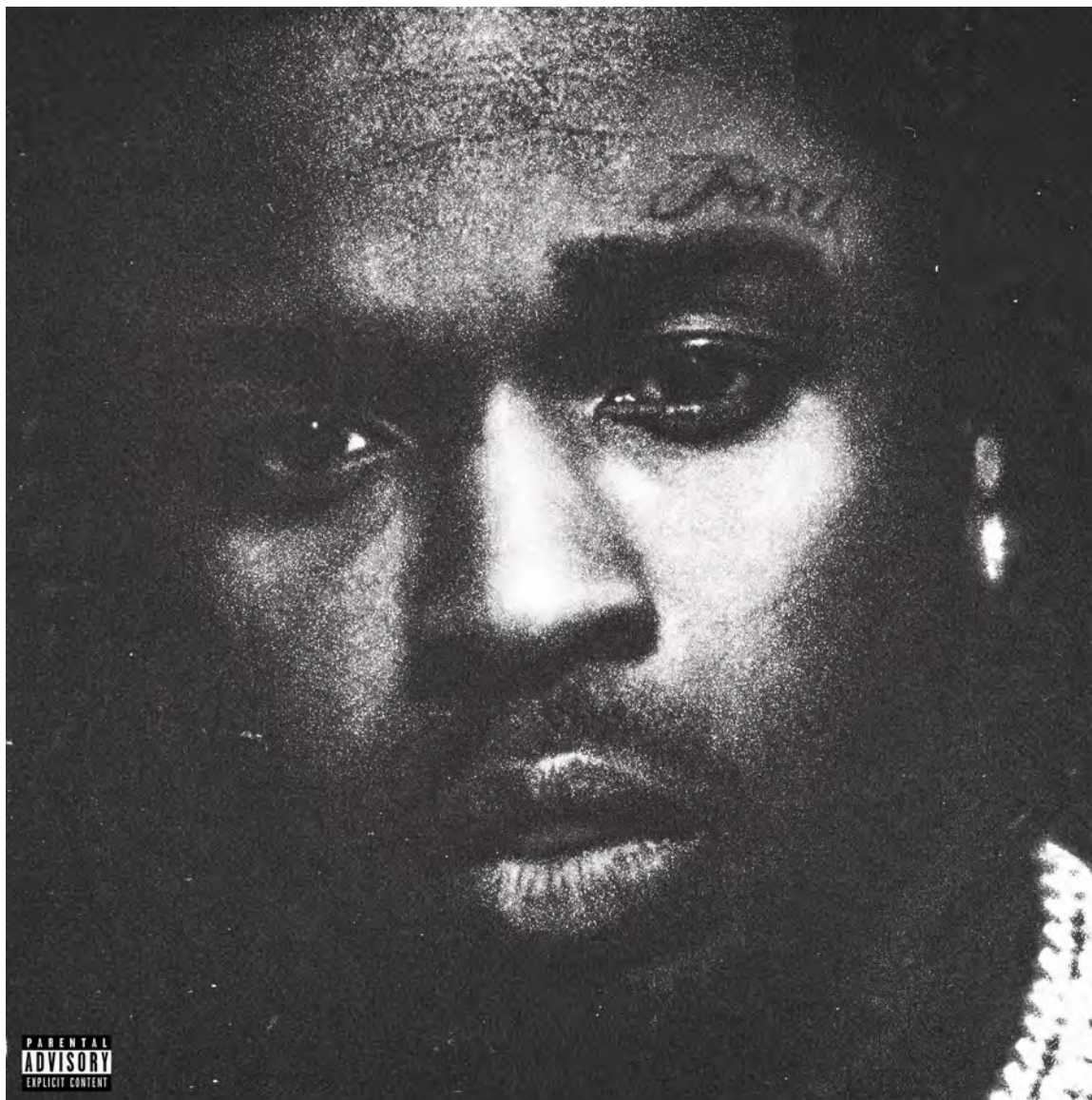
"*Evermore* – rich alt-rock and richer character studies"

For Your GRAMMY® Consideration

republic
records

Pop Smoke

Faith



The New York Times

"...a splash of theater more visceral than any radio hit, any pop crossover..."

VULTURE

"...joyous and celebratory and snide. Everyone who's anyone is there, and Pop holds court with mainstream music kings like born royalty."

For Your GRAMMY® Consideration



Ariana Grande

Positions



TIME

"...it's a smoothly confident album; even when Grande is singing of self-doubt and uncertainty, she's fully in her feelings, and knowing that pop can bring a release."

billboard

"Grande continues to grow by leaps and bounds as a recording artist."

For Your GRAMMY® Consideration





Bo Burnham

Inside

The New York Times

"It's a feat, the work of a gifted experimentalist whose craft has caught up to his talent."

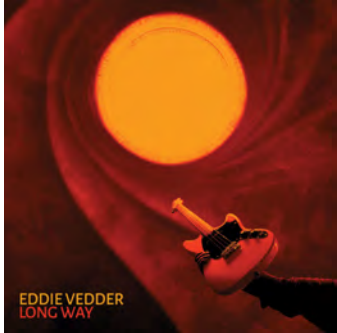


Clairo

Sling

The New York Times

"Clairo takes a defiant leap on *Sling*"



Eddie Vedder

"Long Way"

From the forthcoming album, *Earthling*

billboard

"A polished number which leans into country and distills the spirit of a well-traveled songwriter."



G Herbo

25

COMPLEX

"rapping with a hunger, perspective, and dexterity that immediately made him one of the most respected rappers in the game"



James Blake

"Say What You Will"

CLASH

"...reaffirms James Blake as one of the most exciting and era-defining artists currently working, and long may that continue."



John Mellencamp + Bruce Springsteen

"Wasted Days"

From the forthcoming John Mellencamp album, *Strictly A One-Eyed Jack*

A historic duet between two of music's most iconic songwriters.



Kiana Ledé

Kiki Deluxe

HIGHSNOBIETY

"R&B is saved"

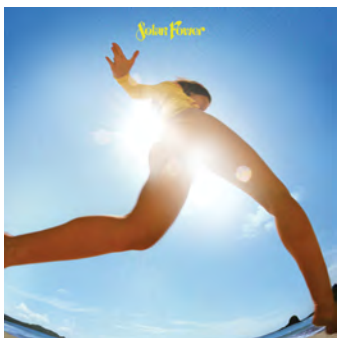


Kid Cudi

Man on the Moon III: The Chosen

COMPLEX

"...one of rap's era-defining trilogies."



Lorde

Solar Power

billboard

"The result is another uncompromising statement from one of the strongest songwriters in modern music, sparkling with highlights from the gentle pop-rock of "Secrets From a Girl (Who's Seen It All)" to the sorrowful, swaying "Big Star.""

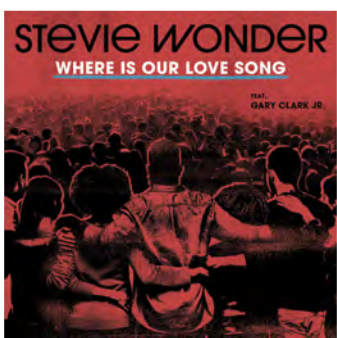


Lord Huron

Long Lost

COS

"... a magnificently deep, beautiful album."

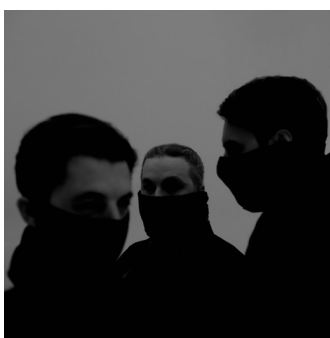


Stevie Wonder

"Where Is Our Love Song"

abc NEWS RADIO

"...demands action and amplifies the power of change in today's society."



Swedish House Mafia

"Lifetimes" & "It Gets Better"

billboard

"Dance Music Legends"



Coi Leray

"No More Parties"

billboard

"Her personality, teetering between unapologetic confidence and subtle humility, is what she says attracts so many to her music."



Conan Gray

"Heather"

teenVOGUE

"Pop Prince of Sad Internet Teens"

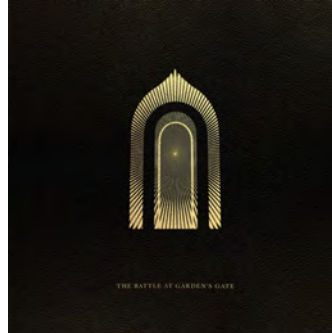


Glass Animals

"Heat Waves (Live)"

● **USA TODAY**

"No artist right now is creating, well, dreamier music than Glass Animals"



Greta Van Fleet

The Battle at Garden's Gate

VARIETY

"one of the best straight-up rock albums to come down the pike in many moons."



Joy Oladokun

In Defense of My Own Happiness

billboard

"Listening through her album, Oladokun's songwriting, instrumentation and vocal stylings evoke comparisons to Phil Collins, Peter Gabriel and Tracy Chapman, all of whom she grew up listening to"



Julia Michaels

Not in Chronological Order

NME

"Not In Chronological Order" is musically slick and lyrically raw...the sheer might of Michaels' songwriting pen remains unrivaled"



Kim Petras

"Future Starts Now"

RollingStone

"Kim Petras' world takeover is imminent."



Lil Tecca

We Love You Tecca 2

hiphop
HOT NEW HIP HOP

"Despite his young age, Lil Tecca has already proven to be a solid hitmaker in the industry, and with each new album, he impresses his fans..."



Marshmello x Jonas Brothers

"Leave Before You Love Me"

billboard

"It's a sweet hooky pop ballad, with handclaps, a groove and the type of vibe that should break hearts around the globe."



Olivia Vedder

"My Father's Daughter"

RollingStone

"A tender ballad lead by heavy piano and Olivia Vedder's delicate vocal performance"



TWICE

Taste of Love

Pitchfork

"TWICE continue their hot streak on *Taste of Love*, offering further proof they stand head and shoulders above most of their contemporaries."



TOMORROW X TOGETHER

The Chaos Chapter: FREEZE

PAPER

"The Korean pop quintet may be a voice for today's restless Gen Z"

For Your GRAMMY® Consideration



FOR YOUR GRAMMY® CONSIDERATION

BEST MUSIC FILM

BEST COMPILATION SOUNDTRACK

AND ALL OTHER CATEGORIES

“★★★★★ A MASTERPIECE.”

**The
Guardian**



3 WINNER
EMMY® AWARDS



B O B U R N H A M
INSIDE

billboard Hot 100®



Lil Nas X (left) and Harlow

Lil Nas X And Jack Harlow — And Kanye — Hit No. 1

LIL NAS X RAPS IN “INDUSTRY BABY”: “NEED TO GET THIS ALBUM done/Need a couple No. 1s.”

Missions accomplished. The 22-year-old’s first studio album, *Montero*, arrived Sept. 17, and the project now boasts two Billboard Hot 100 chart-toppers. “Baby,” with Jack Harlow, rises to No. 1, after Lil Nas X’s “Montero (Call Me by Your Name)” entered at the chart’s peak in April. Lil Nas X earns his third total leader; his debut smash, “Old Town Road,” featuring Billy Ray Cyrus, ruled for a record 19 weeks in 2019.

Harlow tops the Hot 100 for the first time and eclipses a previous No. 2 best from July 2020 in breakthrough hit “Whats Poppin” (featuring DaBaby, Tory Lanez and Lil Wayne).

“Baby” scored 64 million radio airplay audience impressions and 23.2 million U.S. streams and sold 34,300 in the week ending Oct. 14, according to MRC Data. Its sales soared by 564% after an “alternative digital single cover” option and an “extended” mix arrived Oct. 9.

Meanwhile, Kanye West shares in the track’s success as one of the song’s co-producers/co-writers. He scores his fifth Hot 100 No. 1 in those roles and his first since his own “Stronger” led for a week in September 2007.

—GARY TRUST

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
3	2	1	#1 SAL INDUSTRY BABY ▲		K.WEST TAKE A DAY TRIP (LEE); M.L.HILL; D.M.A.BAPTISTE; D.BIRAL; N.LEE; J.HARLOW; K.WEST; M.WILLIAMS; R.CUBINA; R.LENZO	Lil Nas X & Jack Harlow	COLUMBIA	1	12
2	1	2	STAY ▲		CASHMERE CAT; O.FEDI; B.SLATKIN; C.PUTH (C.K.J.HOWARD; J.D.BIEBER; M.A.HOIBERG; O.FEDI; B.SLATKIN; C.PUTH; M.J.MULE; I.DEBONI; S.RAHMAN)	The Kid LAROI & Justin Bieber	RAYMOND BRAUN / COLUMBIA/DEF JAM	1	14
5	3	3	FANCY LIKE ▲		W.HAYES; J.THIBODEAU; S.MCANALLY (W.HAYES; J.JENKINS; S.STEVENS; C.BARTOLINI)	Walker Hayes	MONUMENT/RCA	3	17
6	5	4	BAD HABITS		FRED; J.MCDAID; E.SHEERAN (E.C.SHEERAN; F.GIBSON; J.MCDAID)	Ed Sheeran	ATLANTIC	2	16
4	4	5	WAY 2 SEXY		TMB8; T.OO; D.OPE; (A.GRAHAM; M.D.WILBURN; J.L.WILLIAMS; B.L.SIMMONS; L.C.RAGLAND; R.FAIRBRASS; F.FAIRBRASS; R.MANZOLI)	Drake Feat. Future & Young Thug	OVO SOUND / REPUBLIC	1	6
7	6	6	GOOD 4 U ▲		D.NIGRO; ALEXANDER 23 (O.RODRIGO; D.L.NIGRO; J.N.FARRO; H.WILLIAMS)	Olivia Rodrigo	GEFFEN / INTERSCOPE	1	22
8	7	7	KISS ME MORE		YETI BEATS; R.CHAHAYED (A.Z.DLAMINI; D.SPRECHER; R.CHAHAYED; G.A.POWELL; I.C.LANG; L.S.GOTTWALD; S.I.ROWET; T.SHADDICK; S.A.KIPNER)	Doja Cat Feat. SZA	KEMOSABE / RCA	3	27
10	8	8	LEVITATING ▲		KOZ; S.D.PRICE (C.COFFEE JR.; S.KOZMENIUK; S.T.HUDSON; D.LIPA; J.L.KIRK)	Dua Lipa	WARNER	2	54
11	10	9	ESSENCE ●		P2; J.LEGENDURY BEATZ (A.I.BALOGUN; R.ISONG; O.E.ONIKO; U.E.ONIKO; T.OPENIYI; J.D.BIEBER)	Wizkid Feat. Justin Bieber & Tems	STARBOY/RCA	9	15
14	11	10	SHIVERS		E.SHEERAN; STEVE MAC; FRED (E.C.SHEERAN; J.MCDAID; STEVE MAC; K.LAVELLE)	Ed Sheeran	ATLANTIC	10	5



The 26-year-old Los Angeles native's first Hot 100 entry also hits the top 10 of R&B/Hip-Hop Airplay.



65

BLXST & TYGA FEAT. TY DOLLA SIGN
"Chosen"

How was "Chosen" created?

I recorded that at my house. I was staying in Inglewood [Calif.] in a one-bedroom apartment, and I was just working. Something about it felt different — it gave a different energy as I was recording. Ty Dolla \$ign laid his verse and it was all up from there. I definitely didn't look at "Chosen" as the single to lead with [on the deluxe version of EP *No Love Lost*], but the fans naturally gravitated to that one. It was a no-brainer.

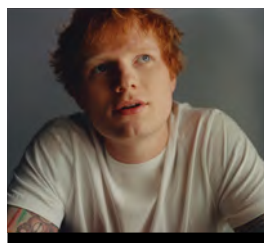
How are you balancing being a producer with being an artist?

[Ryan Leslie] showed me that you could be a producer, songwriter and do everything from scratch on your own. That was the blueprint I took early on. Whenever I feel inspired, I jump on it. I don't sit and wait. I got the resources at home to make a beat or record a song. I try to keep that momentum — while I got the eyes on me, I'm going to keep the eyes on me.

What does it mean to you to get praise from veterans like Snoop Dogg and Killer Mike?

It's dope to connect with the OGs. It's like we're bridging the gap when I do shows, with the young kids all the way to the grandmas who appreciate my art. I can connect with so many people across the world and I don't take that for granted. [It] lets me know I'm on the right trajectory. I want to carry the torch in a respectable way.

—CARL LAMARRE



10
ED SHEERAN
"Shivers"

Sheeran claims his ninth Hot 100 top 10, and second from his album =, due Oct. 29, ("Bad Habits," No. 4).

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
16	13	11	NEED TO KNOW		Doja Cat	11	18
			DR. LUKE (A.Z.DLAMINI, L.S.GOTTWALD)		KEMOSABE/RCA		
15	15	12	HEAT WAVES ▲		Glass Animals	12	39
			D.BAYLEY (D.BAYLEY)		WOLF TONE/POLYDOR/REPUBLIC		
12	14	13	SAVE YOUR TEARS ▲		The Weeknd & Ariana Grande	1	44
			MAX MARTIN, O.T.HOLTER, THE WEEKND (A.TESFAYE, A.BALSHE, J.QUENEVILLE, MAX MARTIN, O.T.HOLTER, A.GRANDE)		XO/REPUBLIC		
9	9	14	KNIFE TALK		Drake Feat. 21 Savage & Project Pat	4	6
			METRO BOOMIN (A.GRAHAM, S.B.A.JOSEPH, L.T.WAYNE, P.HOUSTON, J.M.HOUSTON, R.A.MAYERS, P.L.JOHNSON)		OVO SOUND/REPUBLIC		
19	16	15	BEGGIN' ●		Maneskin	15	16
			L.FABBRI (P.FARINA, B.GAUDIO)		SONY MUSIC LATIN/ARISTA		
18	18	16	YOU RIGHT		Doja Cat & The Weeknd	11	16
			DR. LUKE (A.Z.DLAMINI, L.S.GOTTWALD, A.TESFAYE)		KEMOSABE/RCA		
HOT SHOT DEBUT		17	WHO WANT SMOKE??		Nardo Wick Feat. GHerbo, Lil Durk & 21 Savage	17	1
			EMKAY (H.WALLS, M.L.ONOKEY, C.PFERSDORF, H.R.WRIGHT, D.D.BANKS, S.B.A.JOSEPH)		FLAWLESS ENT./RCA		
1	12	18	MY UNIVERSE		Coldplay x BTS	1	3
			MAX MARTIN, O.T.HOLTER, B.RAHKO (G.R.BERRYMAN, W.CHAMPION, C.A.J.MARTIN, MAX MARTIN, O.T.HOLTER, B.RAHKO, R.M.SUGA, J.HOPE)		PARLOPHONE/ATLANTIC		
21	19	19	IF I DIDN'T LOVE YOU		Jason Aldean & Carrie Underwood	15	12
			M.KNOX (J.MORGAN, T.KENNEDY, K.M.ALLISON, L.VAUGHAN)		MACON/CAPITOL NASHVILLE/BROKEN BOW		
13	17	20	MONTERO (CALL ME BY YOUR NAME) ▲		Lil Nas X	1	29
			TAKE A DAY TRIP, O.FEDI, R.LENZO (M.L.HILL, D.M.A.BAPTISTE, D.BIRAL, O.FEDI, R.LENZO)		COLUMBIA		

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
25	21	21	TRAITOR		Olivia Rodrigo	9	21
			D.NIGRO (O.RODRIGO, D.L.NIGRO)		GEFFEN/INTERSCOPE		
17	20	22	GIRLS WANT GIRLS		Drake Feat. Lil Baby	2	6
			OZ.AMBEZZA (A.GRAHAM, D.A.JONES, O.YILDRIM, M.D.LIYEW)		OVO SOUND/REPUBLIC		
27	24	23	CHASING AFTER YOU ▲		Ryan Hurd With Maren Morris	23	24
			A.ESHUIS, T.REIMER (B.ADDINGTON, J.FLOWERS)		ARISTA NASHVILLE		
22	22	24	TAKE MY BREATH		The Weeknd	6	10
			MAX MARTIN, O.T.HOLTER, THE WEEKND (A.TESFAYE, A.BALSHE, MAX MARTIN, O.T.HOLTER)		XO/REPUBLIC		
46	32	25	COLD HEART (PNAU REMIX)		Elton John & Dua Lipa	25	6
			N.LITTLEMORE, P.MAYES, S.LITTLEMORE, C.THOMAS, G.DUDGEON (E.JOHN, B.J.P.TAUPIN, P.MAYES, N.LITTLEMORE, S.LITTLEMORE)		MERCURY/EMI/INTERSCOPE		
24	26	26	THATS WHAT I WANT		Lil Nas X	10	4
			O.FEDI, B.SLATKIN, R.B.TEDDER, K.BEAZY (M.L.HILL, O.FEDI, B.SLATKIN, R.B.TEDDER, K.C.BACH)		COLUMBIA		
29	25	27	PEPAS		Farruko	25	12
			I.MCHINO, V.CARDENAS, S.HAROT, TOWNERS, KAG, GHETTO (C.E. REYES, ROSADO, F.J.MARTINEZ, M.G.PEREZ, K.QUICZA, A.BAUER, A.R.QUEZADA, F.L.GONZALEZ, A.CARDENAS, O.SPINAJI, M.GOMEZ, J.C.GARCIA)		CARBON/RESONANCE MUSIC LATIN/THE ORLANDO		
66	42	28	AIR MY BOY		Elvie Shane	28	16
			O.CHARLES (E.S.PAYTON, R.SUTTON, N.COLUMBIA, L.STARR)		WHEELHOUSE		
20	27	29	WOCKESHA		Moneybagg Yo	20	25
			Y.C.REAL, RED, J.ROCKAMORE (D.D.WHITE, JR., E.B.JORDAN, M.DEBARGE, C.PEARSON, J.D.NELSON, J.ROCKAMORE)		CMG/N.LESS/INTERSCOPE		
31	29	30	HAPPIER THAN EVER		Billie Eilish	11	11
			FINNEAS (B.E.O'CONNELL, F.B.O'CONNELL)		DARKROOM/INTERSCOPE		
50	35	31	LOVE NWANTITI (AH AH AH)		CKay	31	4
			CKAY, TEMPOE (C.C.EKWEANI, M.C.ALAGWU)		CHOCOLATE CITY/ATLANTIC		
-	93	32	STM GHOST		Justin Bieber	32	3
			THE MONSTERS & STRANGERZ, J.BELLION (J.D.BIEBER, J.D.BELLION, J.K.JOHNSON, S.JOHNSON, M.R.POLLACK)		RAYMOND BRAUN/DEF JAM		
26	28	33	COLD BEER CALLING MY NAME		Jameson Rodgers Feat. Luke Combs	26	15
			C.FARREN, J.D.MITCHELL (J.RODGERS, H.PHELPS, BRETT TYLER, A.VANDERHEYM)		RIVER HOUSE/COLUMBIA NASHVILLE		
35	34	34	A-O-K ●		Tai Verdes	34	15
			A.FRIEDMAN (T.J.COLON, A.FRIEDMAN, M.T.KONIJNENBURG, B.W.BRUNDAGE)		ARISTA		
43	33	35	MEMORY I DON'T MESS WITH		Lee Brice	33	12
			B.GLOVER, K.JACOBS, L.BRICE (L.BRICE, B.MONTANA, B.DAVIS)		CURB		
71	23	36	SHARING LOCATIONS		Meek Mill Feat. Lil Baby & Lil Durk	22	7
			NICK PAPPAS, ANDREW K.J.JOHNSON, R.WILLIAMS, D.A.JONES, D.B.BANKS, N.J.PAPAMITROU, J.PAPAMITROU, N.TET, TET, D.SVOROBORIC)		MAYBACK/ATLANTIC		
49	45	37	I WAS ON A BOAT THAT DAY		Old Dominion	37	15
			S.MCANALLY, OLD DOMINION (M.RAMSEY, T.ROSEN, W.SELLERS, G.SPRUNG, B.F.TURSI, S.MCANALLY, J.OSBORNE)		ARISTA NASHVILLE		
33	37	38	LEAVE THE DOOR OPEN ▲		Silk Sonic (Bruno Mars & Anderson .Paak)	1	32
			BRUNO MARS, D.MILE (BRUNO MARS, B.ANDERSON, D.E.MILE II, C.B.BROWN)		AFTERMATH/ATLANTIC		
23	30	39	FAIR TRADE		Drake Feat. Travis Scott	3	6
			OZ.JA, SWEET PATRICK, TRAVIS SCOTT, WONDAGIRL, A.GRAHAM, TRAVIS SCOTT, O.VILDRIM, J.A.SWEET, NOSHUNDEER, S.ANTONE, C.DAY WILSON, BABYFACE, THALY, M.J.LIWADE, D.MILE II, B.BANKS, M.GORDON, K.PMOSON)		OVO SOUND/REPUBLIC		
55	43	40	BUY DIRT		Jordan Davis Feat. Luke Bryan	40	10
			P.DIGIOVANNI (J.DAVIS, J.DAVIS, M.JENKINS, J.JENKINS)		MCA NASHVILLE		
41	39	41	PEACHES ●		Justin Bieber Feat. Daniel Caesar & Giveon	1	30
			HARY SHINDO (J.D.BIEBER, A.WOTMAN, G.D.EVANS, B.HARVEY, L.M.MARTINEZ, JR., L.B.BELL, F.KING, M.S.LEON, K.YAZDANI, A.SIMMONS)		BRAUN/DEF JAM		
30	31	42	DEJA VU ▲		Olivia Rodrigo	3	28
			D.NIGRO (D.L.NIGRO, O.RODRIGO, T.SWIFT, J.M.ANTONOFF, A.E.CLARK)		GEFFEN/INTERSCOPE		
81	51	43	YOU SHOULD PROBABLY LEAVE		Chris Stapleton	43	15
			D.COBB, C.STAPLETON (C.STAPLETON, A.GORLEY, C.DUBOIS)		MERCURY NASHVILLE		
47	47	44	MEET ME AT OUR SPOT		THE ANXIETY: WILLOW & Tyler Cole	44	5
			W.SMITH, T.COLE (T.COLE, W.SMITH)		MSFT MUSIC/ROC NATION		
65	53	45	COLD AS YOU		Luke Combs	45	11
			CHIP MATTHEWS, J.D.SINGLETON, L.COMBS (L.COMBS, S.MINOR, R.MONTANA, J.D.SINGLETON)		RIVER HOUSE/COLUMBIA NASHVILLE		
64	38	46	GYALIS		Capella Grey	38	11
			CAPELLA GREY (C.J.JACKSON, JR., JUVENILE, D.M.CARTER, JR., B.O.THOMAS)		CAPELLA/JALPAC THE FAMILY/CAPITOL		
57	41	47	LOVE AGAIN		Dua Lipa	41	13
			KOZ (C.H.GRIMES, M.WARTELL, J.WALLMAN, S.KOZMENIUK, D.LIPA, BING GROSSBY, C.COFFEE, JR.)		WARNER		
39	40	48	LEAVE BEFORE YOU LOVE ME		Marshmello x Jonas Brothers	19	21
			MARSHMELLO, ALESSIO HEAVY MELLOW, GALE (MARSHMELLO, P.J.PLESTEIN, J.GALE, R.P.B. BOARDMAN, P.BONAMAN, V.E.VAUGHAN, A.R.LINDLADE, ROMANIC, A.RNOLD, G.MARROW, D.MARTIN)		JOYTIME COLLECTIVE/REPUBLIC		
42	46	49	FAMILY TIES		Baby Keem & Kendrick Lamar	18	7
			BABY KEEM, CARDO ON THE BEAT, OUTTATOWN, ROSELLAH, DEATS, J.L.HARRIS, FRANKIE BASH (H.CARTER, JR., K.L.DUCKWORTH, R.LLATOR, T.DENKER, L.BACHA, D.PATRZEK, J.L.HARRIS, C.FRANKEN)		BABY KEEM/PG LANG/COLUMBIA		
34	44	50	HURRICANE ●		Kanye West	6	7
			K.WEST, BOOGIE BASTIN, ELDEN, J.KHALL, RONNY JOU, VOLTA, K.WEST, ATESEFAYE, A.JONES, J.GWIN, K.ADBULL, RAHMANN, D.SPENCE, JR., G.DEGAN, R.CORINA, M.WILLIAMS, M.BOGG, D.SEEFS, B.BARSH, J.MEASE)		G.O.O.D./DEF JAM		

BLXST: AESTHETIC VISUALS; SHEERAN: DAN MARRIENEN

THE WEEKND: JEFFREY MAYER; SNOOP DOGG: JEFFREY MAYER; TYGA: JEFFREY MAYER; TYGA: JEFFREY MAYER; TYGA: JEFFREY MAYER

SALES: AIRPLAY & STREAMING DATA BY SPIN; CHARTS: BILLBOARD.COM; PHOTOGRAPHERS: JEFFREY MAYER; TYGA: JEFFREY MAYER; TYGA: JEFFREY MAYER; TYGA: JEFFREY MAYER



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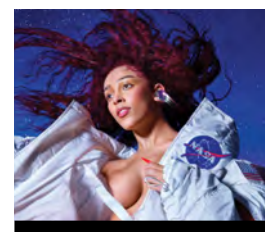
ADELE
"Easy on Me"

After a six-year wait, Adele needed only five hours to debut on the Hot 100. "Easy on Me," the British singer-songwriter's first new music since 2015, enters at No. 68 thanks solely to its first five hours of availability, following its Oct. 14 release at 7 p.m. ET. (The Oct. 23 chart's tracking week covers Oct. 8-14.) The ballad bows with 3.1 million U.S. streams, 3.1 million airplay audience impressions and 14,800 sold, the latter total also good for a No. 4 debut on the Digital Song Sales chart. Parent album *30* is due Nov. 19.

—G.T.

WKS. ADO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
NEW	51	51	LO SIENTO BB:/	TAINY	Bad Bunny & Julieta Venegas	51	1
51	48	52	WILD SIDE	Normani	Feat. Cardi B	14	13
NEW	53	53	FLOCKY FLOCKY	Don Toliver	Feat. Travis Scott	53	1
56	50	54	HAVE MERCY	Chloe		28	5
76	57	55	THINKING 'BOUT YOU	Dustin Lynch	Feat. Lauren Alaina Or MacKenzie Porter	55	9
77	56	56	BADDEST	Yung Bleu, Chris Brown & 2 Chainz		56	11
44	49	57	LATE AT NIGHT	Roddy Ricch		20	19
78	63	58	2055	Sleepy Hollow		51	13
52	52	59	WHOLE LOTTA MONEY	BIA	Feat. Nicki Minaj	16	14
79	68	60	MEMORY	Kane Brown X blackbear		50	14
-	96	61	ESTA DANADA	Ivan Cornejo		61	2
90	67	62	KNOWING YOU	Kenny Chesney		62	9
75	62	63	WOMAN	Doja Cat		62	11
95	77	64	SAME BOAT	Zac Brown Band		64	4
98	80	65	CHOSEN	Blxst & Tyga	Feat. Ty Dolla Sign	65	3
38	59	66	TOO EASY	Gunna & Future		38	3
85	73	67	VOLVI	Aventura x Bad Bunny		22	11
NEW	68	68	EASY ON ME	Adele		68	1
-	75	69	JUGASTE Y SUFRI	Eslabon Armado	Feat. DannyLux	69	2
86	74	70	TODO DE TI	Rauw Alejandro		32	20
73	70	71	THOT SHIT	Megan Thee Stallion		16	18
-	94	72	SAND IN MY BOOTS	Morgan Wallen		32	13
82	71	73	DRINKIN' BEER, TALKIN' GOD, AMEN.	Chase Rice	Feat. Florida Georgia Line	24	20
60	64	74	NO FRIENDS IN THE INDUSTRY	Drake		11	6
NEW	75	75	WFM	RealestK		75	1
89	82	76	YONAGUNI	Bad Bunny		10	19
54	65	77	CHAMPAGNE POETRY	Drake		4	6
-	92	78	ONE MISSISSIPPI	Kane Brown		73	3
94	85	79	GET INTO IT (YUH)	Doja Cat		68	10
63	54	80	YOU TIME	Scotty McCreery		50	11

WKS. ADO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
32	61	81	YOUR HEART	Joyner Lucas & J. Cole		32	3
-	97	82	WHISKEY AND RAIN	Michael Ray		82	2
72	79	83	IN THE BIBLE	Drake	Feat. Lil Durk & Giveon	7	6
93	84	84	SUMMER OF LOVE	Shawn Mendes & Tainy		48	8
RE-ENTRY	85	85	MAYBACH	42 Dugg	Feat. Future	68	3
NEW	86	86	TEQUILA LITTLE TIME	Jon Pardi		86	1
70	87	87	WAVES	Luke Bryan		24	17
NEW	88	88	FREEDOM WAS A HIGHWAY	Jimmie Allen & Brad Paisley		88	1
58	86	89	NEVADA	YoungBoy Never Broke Again		58	3
NEW	90	90	LIKE A LADY	Lady A		90	1
NEW	91	91	LIFE GOES ON	Oliver Tree		91	1
RE-ENTRY	92	92	WOO BABY	Pop Smoke	Feat. Chris Brown	64	2
48	88	93	LIFE SUPPORT	YoungBoy Never Broke Again		48	5
NEW	94	94	'TIL YOU CAN'T	Cody Johnson		94	1
NEW	95	95	WHO'S IN YOUR HEAD	Jonas Brothers		95	1
RE-ENTRY	96	96	AIN'T SHIT	Doja Cat		24	13
NEW	97	97	JUST ABOUT OVER YOU	Priscilla Block		97	1
RE-ENTRY	98	98	FOR TONIGHT	Giveon		91	2
RE-ENTRY	99	99	PRAISE GOD	Kanye West		20	3
28	81	100	BAD MORNING	YoungBoy Never Broke Again		28	3



11

DOJA CAT
"Need To Know"

Doja Cat becomes only the second artist, after Ariana Grande in May, to chart three concurrent top 10s on Mainstream Top 40: "You Right" (No. 6 on the list), "Kiss Me More" (No. 7) and "Need To Know" (No. 10).



97

PRISCILLA BLOCK
"Just About Over You"

The Raleigh, N.C., native, who broke through on TikTok, makes her Hot 100 debut as the track hits new highs of No. 17 on Country Airplay (11.5 million in audience) and No. 25 on Hot Country Songs.

FOR YOUR CONSIDERATION

BTS *Butter*

"A GLIMPSE OF A NEW AND BETTER WORLD, OF AN INTERCONNECTED 21ST CENTURY ACTUALLY LIVING UP TO ITS PROMISE.."

RollingStone

"'BUTTER' RECALLS LATE-'90S BOY BAND SINGLES, READY TO ENTERTAIN YOUNGER ARMY MEMBERS AND THEIR TOP 40-PLAYING PARENTS ALIKE, AS WELL AS KEEP BTS IN THE CENTER OF GLOBAL POP CULTURE."

billboard

"'BUTTER' IS THE NEXT DECADE'S ANSWER - A SYNTH-DRENCHED, SWAGGERING TRACK SITTING COMFORTABLY ON AN ADDICTIVE BASSLINE."

COS
CONSEQUENCE OF SOUND



FOR YOUR GRAMMY® CONSIDERATION

OMER FEDI

Producer Of The Year, Non-Classical



24kGoldn feat. iann dior – “Mood (Live)”
The Kid LAROI & Justin Bieber – “STAY”
Lil Nas X – “MONTERO (Call Me By Your Name)”
Machine Gun Kelly feat. Halsey – “forget me too”
24kGoldn – *El Dorado*
Machine Gun Kelly – “drunk face”
The Kid LAROI – “SO DONE”
Lil Nas X – “SUN GOES DOWN”

For Your GRAMMY® Consideration

J O H N M A Y E R

S O B R O C K

“A warm, classy record”

RollingStone

“Sob Rock is so crisply rendered that it achieves an almost art-project-like quality”

Los Angeles Times

“Nostalgic gold”

NME

COLUMBIA



FOR YOUR GRAMMY® CONSIDERATION

LEON

“THE STRONGEST AND MOST FULLY REALIZED
ALBUM TO DATE FROM AN ARTIST
DETERMINED TO KEEP EVOLVING.” – VARIETY

“A REMARKABLE AND PROGRESSIVE R&B
ALBUM... THE MOST ECLECTIC COMPOSITIONS
OF BRIDGES' CAREER” – THE GUARDIAN

“A SMOOTH R&B ALBUM WHOSE NOSTALGIC TRAPPINGS
AIM FOR TIMELESSNESS” – PITCHFORK



BRIDGES

GOLD-DIGGERS SOUND

COLUMBIA

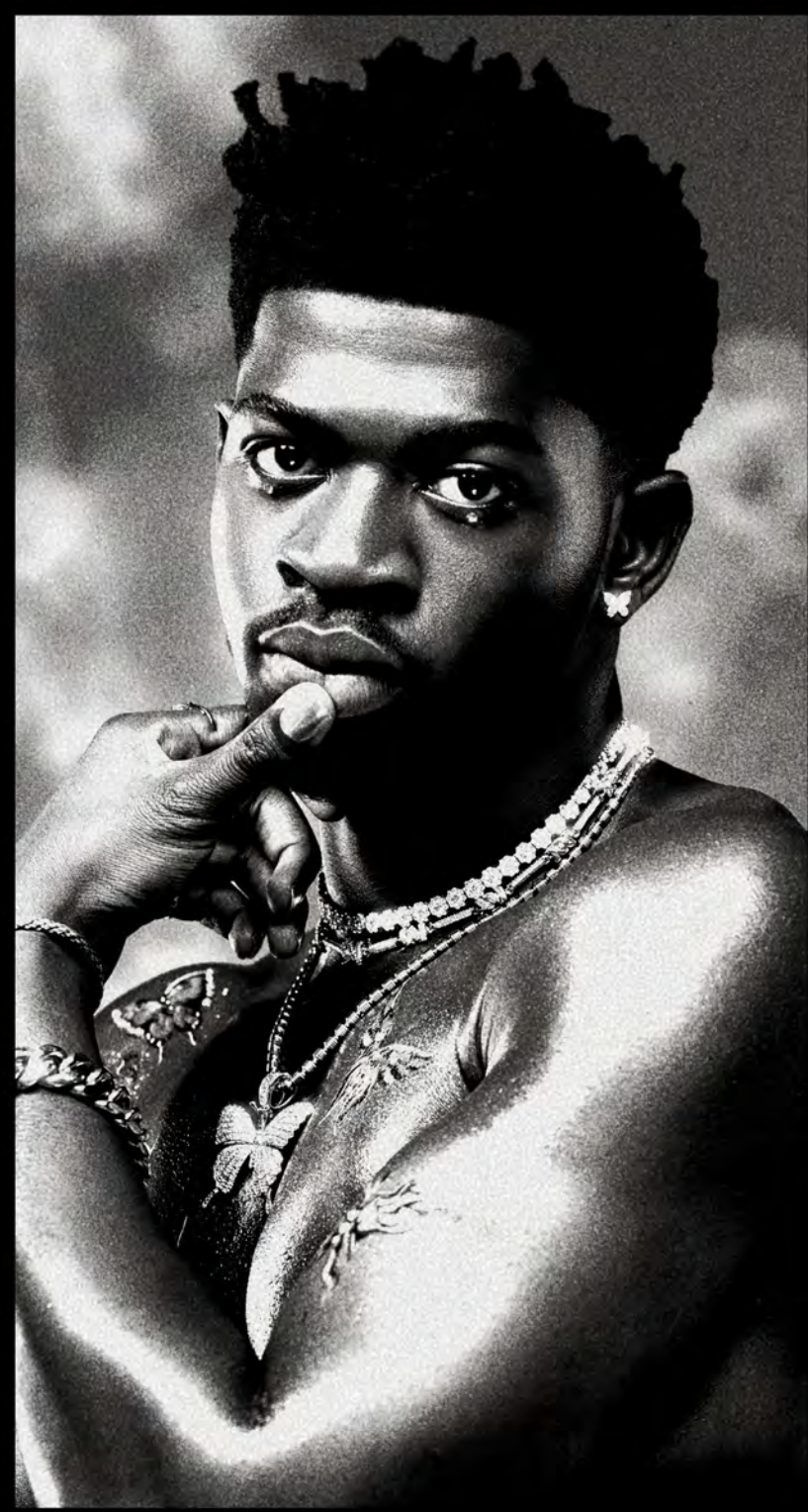
FOR YOUR GRAMMY® CONSIDERATION

LIL NAS

“WITH ITS GENRE-STRETCHING APPROACH AND REFRESHINGLY HONEST EXPLORATION OF LOVE AND LONELINESS, NAS REMINDS US THAT HE’S A MUSICAL FORCE TO BE RECKONED WITH.” – VARIETY

“‘MONTERO’ STRIKES AN IMPRESSIVE BALANCE BETWEEN CRAFT AND HEART...THE ALBUM MIGHT BE THE YEAR’S MOST BEAUTIFULLY CONSTRUCTED” – LOS ANGELES TIMES

“LIL NAS X’S DEBUT ALBUM IS A MASTERPIECE...A STUNNING PORTRAIT OF AN ARTIST FINALLY COMING INTO HIS OWN” – BILLBOARD



X

MONTERO

COLUMBIA

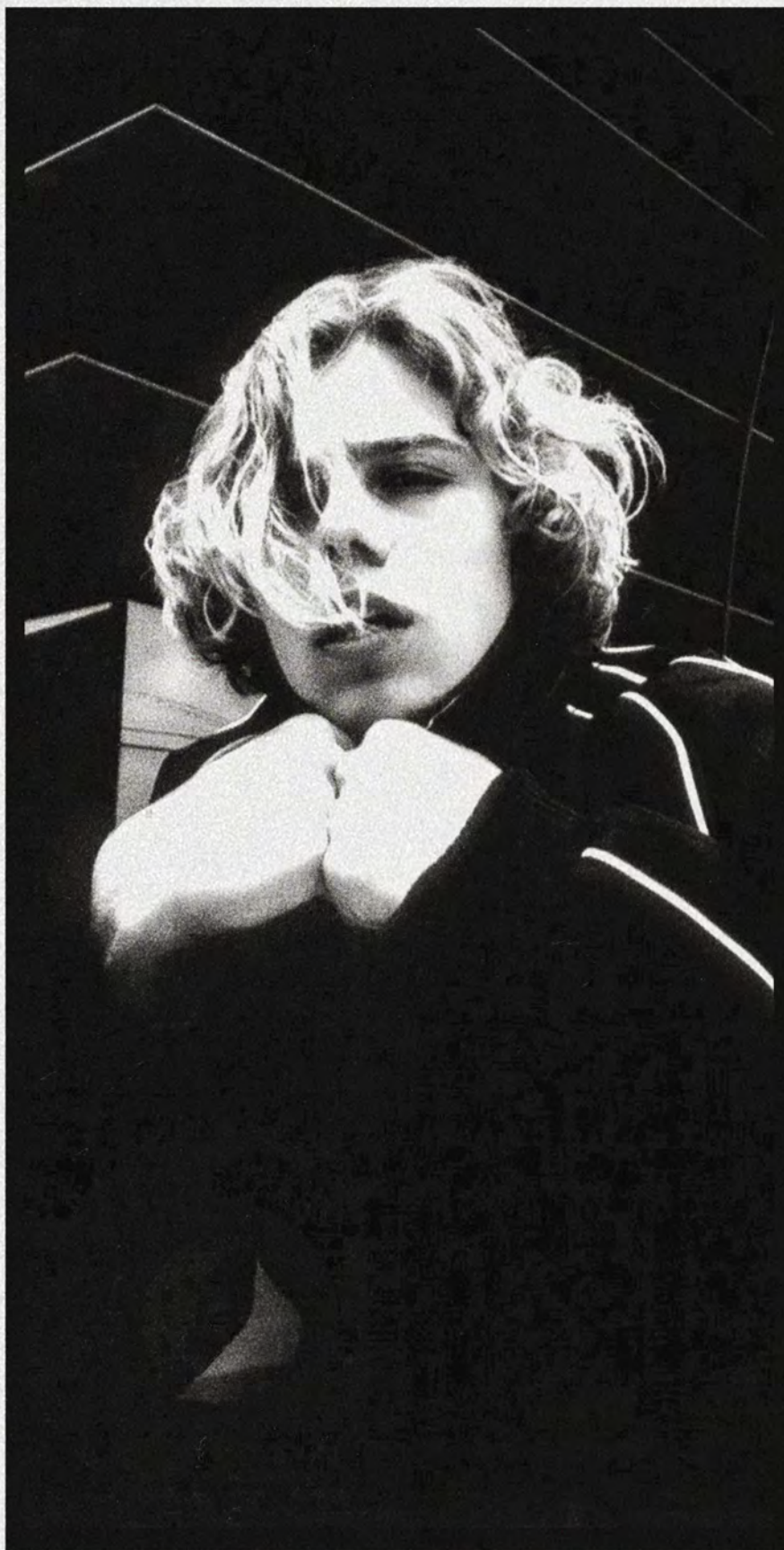
FOR YOUR GRAMMY® CONSIDERATION

THE KID

“THE EPITOME OF WHAT A YOUNG MUSIC
STAR LOOKS LIKE IN 2021.” – TIME

“A MULTI-FORMAT FORCE.” – BILLBOARD

“THE KID LAROI HAS CEMENTED HIMSELF AS
A TALENT TO WATCH IN 2021.” – COMPLEX



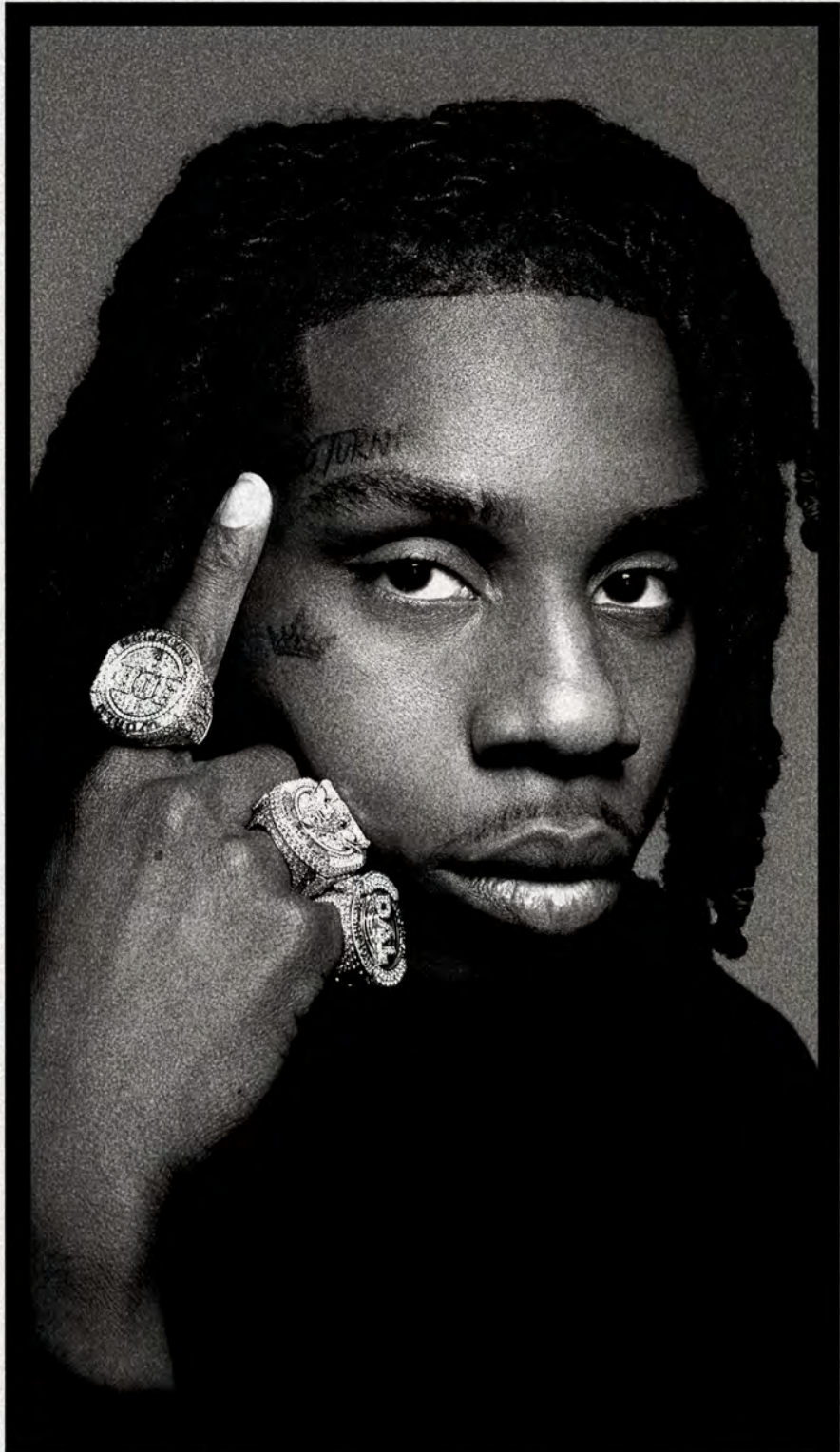
LAROI

F*CK LOVE

COLUMBIA

FOR YOUR GRAMMY® CONSIDERATION

POLO G



HALL OF FAME

**“RECORD OF
HIS CAREER”**

- PITCHFORK

**“EXCELLENT...
A RAPPER’S
MVP DREAMS”**

- WALL STREET JOURNAL

**“UNSTOPPABLE RISE
OF A RAPSTAR”**

- ROLLING STONE

COLUMBIA

FOR YOUR GRAMMY® CONSIDERATION

TYLER,

“A TAUNTINGLY GOOD HIP-HOP ALBUM, OR
A REWIRING OF POP DNA” – THE NEW YORK TIMES

“TYLER’S BEST EFFORT TO DATE...
THE PRODUCTION IS SIGNATURE TYLER,
BRIGHT AND EBULLIENT, REMINISCENT
OF GOLDEN-ERA R&B.” – ROLLING STONE

“NOTHING SHORT OF REMARKABLE” – PITCHFORK



THE CREATOR

CALL ME IF YOU GET LOST

COLUMBIA

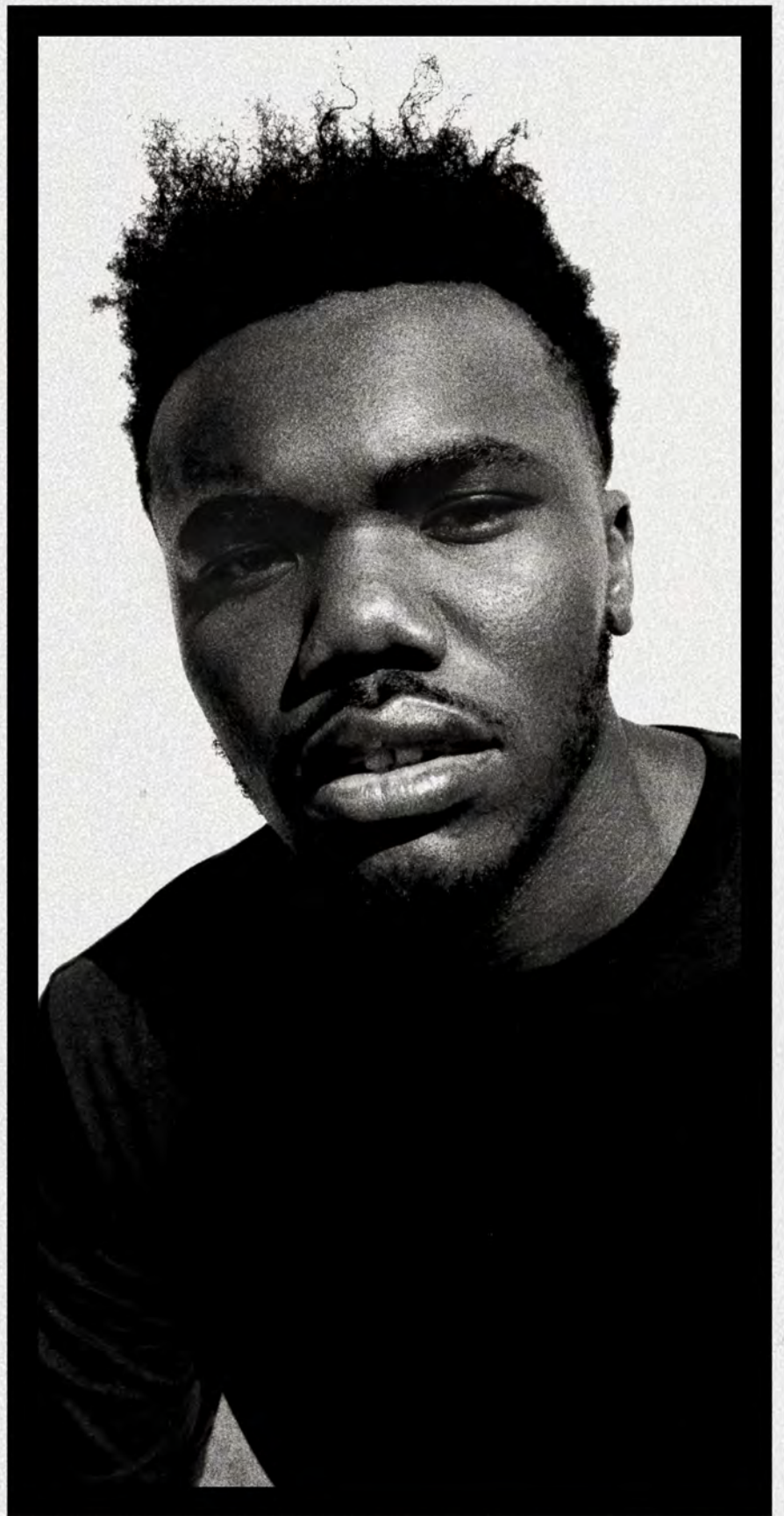
FOR YOUR GRAMMY® CONSIDERATION

BABY

“HE IS AN UNDENIABLE FORCE.” - SPIN

“ON ‘THE MELODIC BLUE’, KEEM DOES MUCH TO SHOW WHAT ALL THE HYPE HAS BEEN ABOUT, SHOWCASING HIS WIDE-RANGING TALENTS...” - NME

“THE HIGHS ARE EXHILARATING. HIS OPENING VERSE ON “FAMILY TIES” IS EASILY AMONG THE BEST OF HIS CAREER.” - PITCHFORK



KEEM

THE MELODIC BLUE

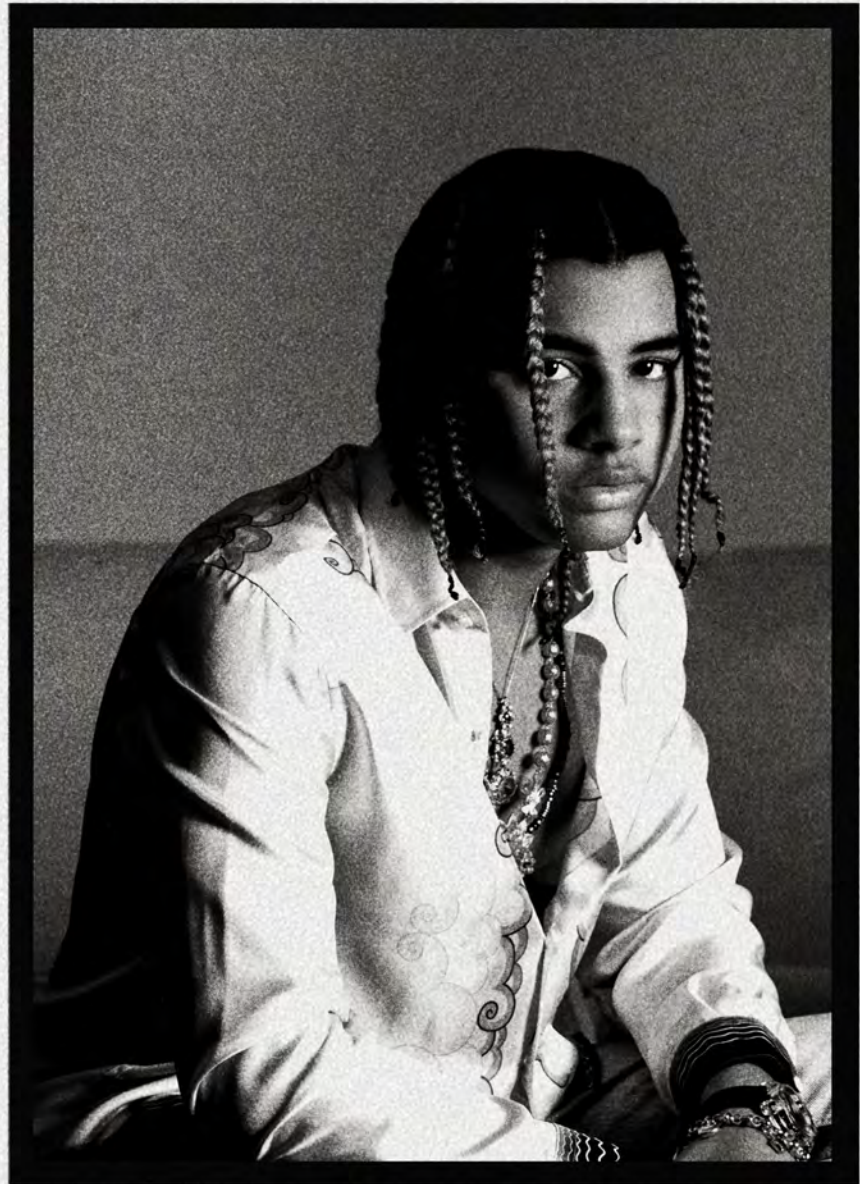
COLUMBIA

FOR YOUR GRAMMY® CONSIDERATION

NELLY

HEARTLAND

“THERE ARE MANY REASONS NELLY HAS BEEN ABLE TO MAINTAIN AS LONG AS HE HAS IN THE INDUSTRY. BEING ABLE TO CREATE GOOD MUSIC THAT STANDS THE TEST OF TIME IS ONE, FOR SURE, BUT HIS BUSINESS ACUMEN DESERVES MENTION AS WELL.” - BET



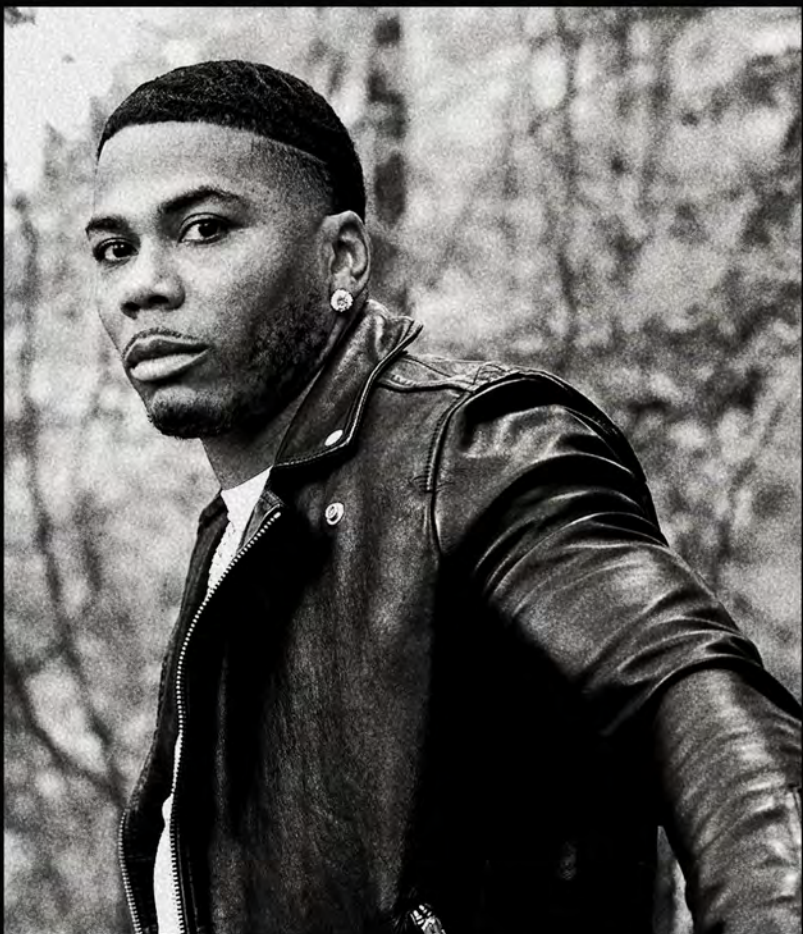
24KGOLDN

EL DORADO

COLUMBIA

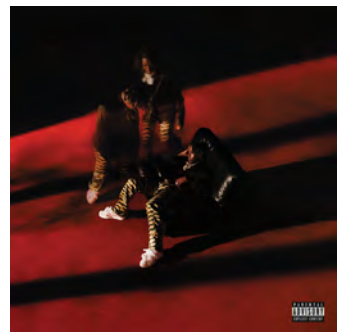


“IT WASN’T SUPPOSED TO BE THE RIGHT TIME FOR A BREAKTHROUGH, BUT 24KGOLDN HAD A CAREER-MAKING HIT IN HAND.”
- THE NEW YORK TIMES



LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
2	1	#1 DRAKE	4 WKS	OVO SOUND/REPUBLIC	Certified Lover Boy	1	6
HOT SHOT DEBUT	2	DON TOLIVER		CACTUS JACK/WERUNIT/ATLANTIC/IGA	Life Of A DON	2	1
4	3	YOUNGBOY NEVER BROKE AGAIN		NEVER BROKE AGAIN/ATLANTIC/AG	Sincerely, Kentrell	1	3
3	4	MEEK MILL		MAYBACH/ATLANTIC/AG	Expensive Pain	3	2
6	5	OLIVIA RODRIGO		GEFFEN/IGA	Sour	1	21
5	6	LIL NAS X		COLUMBIA	Montero	2	4
7	7	DOJA CAT		KEMOSABE/RCA	Planet Her	2	16
9	8	MORGAN WALLEN		BIG LOUD/REPUBLIC	Dangerous: The Double Album	1	40
10	9	KANYE WEST		G.O.O.D./DEF JAM	Donda	1	7
12	10	THE KID LAROI		COLUMBIA	F*ck Love	1	64
29	11	GREATEST GAINER JUSTIN BIEBER		RAYMOND BRAUN/DEF JAM	Justice	1	30
13	12	BILLIE EILISH		DARKROOM/INTERSCOPE/IGA	Happier Than Ever	1	11
14	13	ROD WAVE		ALAMO	SoulFly	1	29
17	14	LUKE COMBS		RIVER HOUSE/COLUMBIA NASHVILLE/SMN	What You See Is What You Get	1	101
16	15	POP SMOKE		VICTOR VICTOR WORLDWIDE/REPUBLIC	Shoot For The Stars Aim For The Moon	1	67
87	16	PACE SETTER SLEEPY HALLOW		WINNERS CIRCLE/RCA	Still Sleep?	16	20
18	17	LIL BABY		QUALITY CONTROL/MOTOWN/CAPITOL	My Turn	1	85
19	18	DUA LIPA		WARNER	Future Nostalgia	3	80
NEW	19	CODY JOHNSON		COJO/WARNER MUSIC NASHVILLE/WMN	Human: The Double Album	19	1
NEW	20	AESPA		SM	Savage (EP)	20	1
21	21	LIL BABY & LIL DURK		ALAMO/QUALITY CONTROL/MOTOWN/IGA/CAPITOL	The Voice Of The Heroes	1	19
22	22	POST MALONE		REPUBLIC	Hollywood's Bleeding	1	110
RE	23	THE WEEKND		XO/REPUBLIC	After Hours	1	77
20	24	BABY KEEM		BABY KEEM/PGLANG/COLUMBIA	The Melodic Blue	5	5
23	25	JUICE WRLD		GRADE A/INTERSCOPE/IGA	Legends Never Die	1	66
24	26	HARRY STYLES		ERSKINE/COLUMBIA	Fine Line	1	96
NEW	27	OLD DOMINION		ARISTA NASHVILLE/SMN	Time, Tequila & Therapy	27	1
25	28	MONEYBAGG YO		CMG/N-LESS/INTERSCOPE/IGA	A Gangsta's Pain	1	25
27	29	JUICE WRLD		GRADE A/INTERSCOPE/IGA	Goodbye & Good Riddance	4	178
34	30	TAYLOR SWIFT		REPUBLIC	Folklore	1	64
33	31	QUEEN		HOLLYWOOD	Greatest Hits	8	460
32	32	LUKE COMBS		RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	228
30	33	GLASS ANIMALS		WOLF TONE/POLYDOR/REPUBLIC	Dreamland	7	49
31	34	POLO G		COLUMBIA	Hall Of Fame	1	18
1	35	TAYLOR SWIFT		REPUBLIC	Fearless (Taylor's Version)	1	26
36	36	ORIGINAL BROADWAY CAST		HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	2	316
28	37	J. COLE		DREAMVILLE/ROC NATION/INTERSCOPE/IGA	The Off-Season	1	22
39	38	WALKER HAYES		MONUMENT	Country Stuff (EP)	32	17
8	39	TONY BENNETT & LADY GAGA		COLUMBIA/STREAMLINE/INTERSCOPE/IGA	Love For Sale	8	2
42	40	MORGAN WALLEN		BIG LOUD	If I Know Me	10	159
NEW	41	AALIYAH		BLACKGROUND	Ultimate Aaliyah	41	1
40	42	EMINEM		SHADY/AF TERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	1	550
43	43	FLEETWOOD MAC		WARNER/RHINO	Rumours	1	446
83	44	ADELE		XL	25	1	187
54	45	CHRIS STAPLETON		MERCURY NASHVILLE/UMGN	Starting Over	3	48
50	46	TAYLOR SWIFT		REPUBLIC	Evermore	1	44
37	47	TRIPPIE REDD		1400/TENTH/THOUSAND PROJECTS	Trip At Knight	2	8
47	48	ELTON JOHN		ROCKET/ISLAND/UME	Diamonds	7	205
46	49	CREEDENCE CLEARWATER REVIVAL		FANTASY/CONCORD	Chronicle The 20 Greatest Hits	18	545
53	50	CHRIS STAPLETON		MERCURY NASHVILLE/UMGN	Traveller	1	318

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
49	51	TRAVIS SCOTT		CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	167
45	52	MACHINE GUN KELLY		EST19XX/BAD BOY/INTERSCOPE/IGA	Tickets To My Downfall	1	55
44	53	SUMMER WALKER		LVRN/INTERSCOPE/IGA	Over It	2	106
52	54	ARIANA GRANDE		REPUBLIC	Positions	1	50
56	55	BILLIE EILISH		DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	1	133
51	56	J. COLE		DREAMVILLE/ROC NATION/COLUMBIA/LEGACY	2014 Forest Hills Drive	1	358
60	57	TAYLOR SWIFT		REPUBLIC	Lover	1	112
55	58	POLO G		COLUMBIA	The GOAT	2	74
59	59	KENDRICK LAMAR		TOP DAWG/AF TERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	2	468
57	60	JUICE WRLD		GRADE A/INTERSCOPE/IGA	Death Race For Love	1	136
58	61	BAD BUNNY		RIMAS	YHLQMDLG	2	85
26	62	FARRUKO		CARBON FIBER/SONY MUSIC LATIN	La 167	26	2
61	63	POST MALONE		REPUBLIC	beerbongs & bentleys	1	181
64	64	GIVEON		NOT SO FAST/EPIC	When It's All Said And Done... Take Time	5	31
38	65	KACEY MUSGRAVES		INTERSCOPE/MCA NASHVILLE/IGA/UMGN	Star-Crossed	3	5
119	66	ADELE		XL	21	1	511
63	67	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	172
68	68	ED SHEERAN		ATLANTIC/AG	÷ (Divide)	1	241
15	69	THE WEEKND		XO/REPUBLIC	The Highlights	2	36
48	70	METALLICA		BLACKENED	Metallica	1	629
NEW	71	TRIVIUM		ROADRUNNER/EMG	In The Court Of The Dragon	71	1
71	72	AC/DC		COLUMBIA/LEGACY	Back In Black	4	485
74	73	POOH SHIESTY		1017 GLOBAL/ATLANTIC/AG	Shiesty Season	3	36
70	74	DOJA CAT		KEMOSABE/RCA	Hot Pink	9	102
NEW	75	JAMES BLAKE		POLYDOR/REPUBLIC	Friends That Break Your Heart	75	1
67	76	LIL UZI VERT		GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	216
62	77	JACK HARLOW		GENERATION NOW/ATLANTIC/AG	Thats What They All Say	5	44
66	78	LIL UZI VERT		GENERATION NOW/ATLANTIC/AG	Eternal Atake	1	84
72	79	POST MALONE		REPUBLIC	Stoney	4	253
69	80	BAD BUNNY		RIMAS	El Ultimo Tour del Mundo	1	46
65	81	ROD WAVE		ALAMO/IGA	Pray 4 Love	2	80
NEW	82	TECH N9NE		STRANGE	ASIN9NE	82	1
73	83	42 DUGG		4PF/CMG	Free Dem Boyz	8	21
79	84	THE WEEKND		XO/REPUBLIC	Beauty Behind The Madness	1	286
77	85	TAYLOR SWIFT		BIG MACHINE/BMLG	1989	1	357
75	86	JOURNEY		COLUMBIA/LEGACY	Journey's Greatest Hits	10	690
81	87	LIL DURK		ALAMO/GEFFEN/IGA	The Voice	2	43
76	88	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	450
82	89	SZA		TOP DAWG/RCA	Ctrl	3	227
91	90	MICHAEL JACKSON		EPIC/LEGACY	Thriller	1	492
NEW	91	REBA		MCA NASHVILLE/UMGN	Revived Remixed Revisited	91	1
78	92	WIZKID		STARBOY/RCA	Made In Lagos	28	16
84	93	BOB MARLEY AND THE WAILERS		TUFF GONG/ISLAND/UME	Legend: The Best Of...	5	700
85	94	XXXTENTACION		BAD VIBES FOREVER	?	1	187
41	95	J BALVIN		SUENOS GLOBALES/UNIVERSAL MUSIC LATIN/UMLE	Jose	12	5
86	96	2PAC		AMARU/DEATH ROW/INTERSCOPE/UME	Greatest Hits	3	392
92	97	MICHAEL JACKSON		EPIC/LEGACY	The Essential Michael Jackson	31	370
93	98	LEWIS CAPALDI		VERTIGO/CAPITOL	Divinely Uninspired To A Hellish Extent	20	126
80	99	LIL TECCA		GALACTIC/REPUBLIC	We Love You Tecca 2	10	7
RE	100	THE NOTORIOUS B.I.G.		BAD BOY/RHINO	Ready To Die	15	62



Atlantic's Three-Pack

Don Toliver's *Life of a Don* debuts at No. 2 on the Billboard 200, while Drake's *Certified Lover Boy* returns to No. 1 for a fourth nonconsecutive week on top. It's Toliver's highest-charting album yet (68,000 equivalent album units earned in the United States during the week ending Oct. 14, according to MRC Data), surpassing the No. 7 debut and peak of *Heaven or Hell* in 2020. *Certified Lover Boy* earned 94,000 units (down 14%).

Rounding out the top four are *Life of a Don*'s fellow Atlantic Records releases: YoungBoy Never Broke Again's *Sincerely, Kentrell* (4-3) and Meek Mill's *Expensive Pain* (3-4). It's the first time Atlantic has claimed three of the top four since the chart dated Jan. 20, 2018. That week, Atlantic held Nos. 1, 2 and 4 with the soundtrack to *The Greatest Showman*, Ed Sheeran's *÷ (Divide)* and Bruno Mars' *24K Magic*, respectively.

—KEITH CAULFIELD

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LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
112	101	THE BEATLES APPLE/CAPITOL/UMG	11	1	1	494
90	102	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/JGA	3	DAMN.	1	235
104	103	BRUNO MARS ELEKTRA/EMG	7	Doo-Wops & Hooligans	3	541
98	104	TOM PETTY AND THE HEARTBREAKERS MCA/GEFFEN/UMG	12	Greatest Hits	2	431
96	105	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	6	Views	1	283
100	106	SAM SMITH CAPITOL	5	In The Lonely Hour	2	337
97	107	MEGAN THEE STALLION 1501 CERTIFIED/300/AG	▲	Good News	2	47
121	108	NIRVANA SUB POP/DGC/GEFFEN/UMG	10	Nevermind	1	545
95	109	RAUW ALEJANDRO DUARS/SONY MUSIC LATIN	●	Vice Versa	17	16
94	110	DAN + SHAY WARNER MUSIC NASHVILLE/WMN	●	Good Things	6	9
113	111	KID CUDI DREAM ON/G.O.O.D./REPUBLIC	●	Man On The Moon: The End Of Day	4	196
106	112	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ARTIST PARTNER GROUP/ATLANTIC/AG	▲	Top	1	57
107	113	NICKELBACK ROADRUNNER/EMG	●	The Best Of Nickelback: Volume 1	21	63
128	114	HALSEY CAPITOL	●	If I Can't Have Love, I Want Power	2	7
117	115	CKAY CHOCOLATE CITY	●	CKay The First	115	3
109	116	H.E.R. MBK/RCA	●	Back Of My Mind	6	17
108	117	KANYE WEST ROC-A-FELLA/DEF JAM	5	Graduation	1	193
101	118	DJ KHALED WE THE BEST/EPIC	●	Khaled Khaled	1	24
115	119	PITBULL MR. 305/POLO GROUNDS/RCA	●	Greatest Hits	115	37
105	120	EMINEM SHADY/AFTERMATH/INTERSCOPE/JGA	●	Music To Be Murdered By	1	90
129	121	SOUNDTRACK WALT DISNEY	▲	Moana	2	253
NEW	122	GRATEFUL DEAD GRATEFUL DEAD/RHINO	●	Listen To The River: St. Louis '71 '72 '73	122	1
116	123	KHALID RIGHT HAND/RCA	3	American Teen	4	241
102	124	MIGOS QUALITY CONTROL/MOTOWN/CAPITOL	●	Culture III	2	18
118	125	LYNYRD SKYNYRD MCA/GEFFEN/UMG	▲	All Time Greatest Hits	56	148
127	126	HARRY STYLES ERSKINE/COLUMBIA	▲	Harry Styles	1	101
120	127	RODDY RICCH BIRD VISION/ATLANTIC/AG	2	Please Excuse Me For Being Antisocial	1	97
138	128	THE BEATLES APPLE/CAPITOL/UMG	12	Abbey Road	1	432
111	129	PLAYBOI CARTI AWGE/INTERSCOPE/JGA	●	Whole Lotta Red	1	36
131	130	TAYLOR SWIFT BIG MACHINE/BMLG	7	Red	1	180
122	131	MAC MILLER WARNER	▲	Swimming	3	162
88	132	NCT 127 SM	●	Sticker: The 3rd Album	3	4
124	133	BROOKS & DUNN ARISTA NASHVILLE/LEGACY	4	The Greatest Hits Collection	4	112
133	134	ARIANA GRANDE REPUBLIC	2	Thank U, Next	1	140
135	135	LIL DURK ALAMO/GEFFEN/JGA	●	Just Cause Y'all Waited 2	2	75
125	136	GUNS N' ROSES GEFFEN/UMG	18	Appetite For Destruction	1	256
132	137	BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL/UMG	10	Greatest Hits	8	397
126	138	LIL TJAY COLUMBIA	●	Destined 2 Win	5	28
150	139	THE ROLLING STONES LONDON/ABKCO	12	Hot Rocks 1964-1971	4	367
153	140	LEE BRICE CURB	●	Hey World	45	47
114	141	TYLER, THE CREATOR COLUMBIA	●	Call Me If You Get Lost	1	16
187	142	HALSEY CAPITOL	▲	Manic	2	91
134	143	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	▲	Nothing Was The Same	1	396
168	144	TAYLOR SWIFT BIG MACHINE/BMLG	3	reputation	1	161
140	145	BILLIE EILISH DARKROOM/INTERSCOPE/JGA	▲	Dont Smile At Me	14	199
142	146	PLAYBOI CARTI AWGE/INTERSCOPE/JGA	●	Die Lit	3	98
123	147	BIG30 BREAD GANG/N-LESS/JGA	●	King Of Killbranch	13	6
146	148	RIHANNA WESTBURY ROAD/ROC NATION	3	ANTI	1	290
141	149	ESLABON ARMADO DEL	●	Corta Venas	56	5
139	150	FRANK OCEAN BOYS DON'T CRY	▲	Blonde	1	249



8

MORGAN WALLEN Dangerous: The Double Album

After its debut at No. 1, the set has spent its first 40 weeks on the chart in the top 10. Only four other country albums have spent at least that many weeks in the top 10, led by Taylor Swift's *Fearless*, with 58 weeks.



11

JUSTIN BIEBER Justice

Justice and *Sleepy Hollow's Still Sleep?* (No. 16) benefit from deluxe reissues with bonus tracks on Oct. 8. *Justice* added three (30,000 equivalent album units earned in the week ending Oct. 14; up 86%, according to MRC Data), and *Still Sleep?* added 11 (21,000; up 106%).



20

AESPA Savage

The Korean pop group's debut arrives with 20,000 units (17,000 in album sales) and a No. 2 bow on Top Album Sales. Like many K-pop releases, the CD edition of the album was issued in multiple collectible packages.

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
147	151	JHENE AIKO 2 FISH/ARTCLUB/ARTIUM/DEF JAM	▲	Chilombo	2	84
137	152	MAROON 5 222/INTERSCOPE/JGA	●	Jordi	8	18
151	153	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	●	More Life	1	231
148	154	IMAGINE DRAGONS KIDNAKORNER/INTERSCOPE/JGA	3	Evolve	2	225
130	155	BO BURNHAM BO BURNHAM/IMPERIAL/REPUBLIC	●	Inside (The Songs)	7	19
NEW	156	IVAN CORNEJO MANZANA	●	Alma Vacía	156	1
154	157	TRAVIS SCOTT GRAND HUSTLE/EPIC	▲	Birds In The Trap Sing McKnight	1	263
11	158	BRANDI CARLILE LOW COUNTRY SOUND/ELEKTRA/EMG	●	In These Silent Days	11	2
161	159	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG	▲	AI YoungBoy 2	1	102
183	160	BON JOVI ISLAND/UMG	▲	Greatest Hits: The Ultimate Collection	5	229
143	161	ABBA POLAR/POLYDOR/UMG	6	Gold: Greatest Hits	25	191
144	162	IMAGINE DRAGONS KIDNAKORNER/INTERSCOPE/JGA	●	Mercury - Act 1	9	6
136	163	POP SMOKE VICTOR VICTOR WORLDWIDE/REPUBLIC	●	Faith	1	13
149	164	MØ HSM/EMPIRE	●	Shottaz 4Eva	36	21
158	165	EST GEE WARLIKE/CMG/INTERSCOPE/JGA	●	Bigger Than Life Or Death	7	13
162	166	DABABY SOUTHCOAST/INTERSCOPE/JGA	▲	BLAME IT ON BABY	1	78
156	167	BYRON TILLER TRAPSOUL/RCA	3	TRAPSOUL	8	248
160	168	POP SMOKE VICTOR VICTOR WORLDWIDE/REPUBLIC	●	Meet The Woo, V.2	7	88
155	169	AEROSMITH Geffen/Columbia/Legacy	●	Devil's Got A New Disguise: The Very Best Of Aerosmith	33	21
166	170	WHITNEY HOUSTON ARISTA/RCA/LEGACY	●	I Will Always Love You: The Best Of Whitney Houston	14	72
89	171	G-EAZY G-EAZY/RVJG/BPG/RCA	●	These Things Happen Too	19	3
172	172	FUTURE A-1/FREEBANDZ/EPIC	2	DS2	1	169
181	173	GEORGE STRAIT MCA NASHVILLE/UMGN	8	Strait Out Of The Box	43	63
170	174	JORDAN DAVIS MCA NASHVILLE/UMGN	●	Buy Dirt (EP)	86	10
163	175	RED HOT CHILI PEPPERS WARNER	2	Greatest Hits	18	295
167	176	OLIVER TREE ATLANTIC/AG	●	Ugly Is Beautiful	14	5
164	177	21 SAVAGE & METRO BOOMIN BOOMINATI/SLAUGHTER BOOMIN/REPUBLIC/EPIC	●	Savage Mode II	1	50
186	178	ARCTIC MONKEYS DOMINGO	▲	AM	6	169
157	179	KANYE WEST ROC-A-FELLA/DEF JAM	3	My Beautiful Dark Twisted Fantasy	1	155
165	180	KHALID RIGHT HAND/RCA	2	Free Spirit	1	132
180	181	THE ANXIETY: WILLOW & TYLER COLE MSFTSMUSIC/ROC NATION	●	The Anxiety	141	5
192	182	BTS BIGHIT MUSIC	▲	MAP OF THE SOUL : 7	1	85
171	183	GABBY BARRETT WARNER MUSIC NASHVILLE/WMN	●	Goldmine	27	69
159	184	J. COLE ROC NATION	2	Born Sinner	1	115
188	185	BILLY JOEL COLUMBIA/LEGACY	3	The Essential Billy Joel	15	257
190	186	TYLER, THE CREATOR COLUMBIA	▲	IGOR	1	105
179	187	FUTURE FREEBANDZ/EPIC	▲	High Off Life	1	74
176	188	NF NF REAL MUSIC/CAROLINE	▲	The Search	1	111
184	189	XXXTENTACION BAD VIBES FOREVER/EMPIRE	▲	17	2	203
177	190	FALL OUT BOY DECAYDANCE/FUELED BY RAMEN/ISLAND/UMG	●	Believers Never Die: Greatest Hits	77	13
198	191	HOZIER RUBYWORKS/COLUMBIA/LEGACY	3	Hozier	2	221
178	192	CARDI B THE KSR GROUP/ATLANTIC/AG	3	Invasion Of Privacy	1	184
193	193	EAGLES ASYLUM/ELEKTRA/RHINO	26	Hotel California	1	150
175	194	YUNG BLEU VANDROSS/EMPIRE	●	Moon Boy	12	12
194	195	TIM MCGRAW CURB	▲	Number One Hits	27	201
199	196	ZAC BROWN BAND HOME GROWN/BMG	●	Greatest Hits So Far...	20	325
169	197	SUICIDEBOYS G*59	●	Long Term Effects Of Suffering	7	9
RE	198	KATY PERRY CAPITOL	8	Teenage Dream	1	252
173	199	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL	●	Street Gossip	2	59
197	200	ROD WAVE ALAMO	▲	Ghetto Gospel	10	88

FOR YOUR CONSIDERATION



SNOH AALEGRA

TEMPORARY HIGHS IN THE VIOLET SKIES

Album Of The Year
Best R&B Album

"LOST YOU"
Best R&B Performance
Best R&B Song
Best Music Video

"Inventive R&B with charm"
- The Guardian

"Her voice is all grace and clarity..."
- The Washington Post

"Healthy dose of introspective R&B...Aalegra's emotional availability and candor remains her biggest strength"
- NME

"Snoh Aalegra has officially entered her purple era"
- Billboard

"...the L.A. singer's latest is an affecting document of how pain can smolder beneath a veneer of nonchalance"
- Pitchfork

WILLOW

lately I feel EVERYTHING

Album Of The Year
Best Rock Album

"transparent soul"

featuring Travis Barker
Record Of The Year
Song Of The Year
Best Rock Song
Best Rock performance

"Willow is back, and she's stepping on necks on the way...Shredding on the guitar, she radiates power." - New York Magazine's Vulture

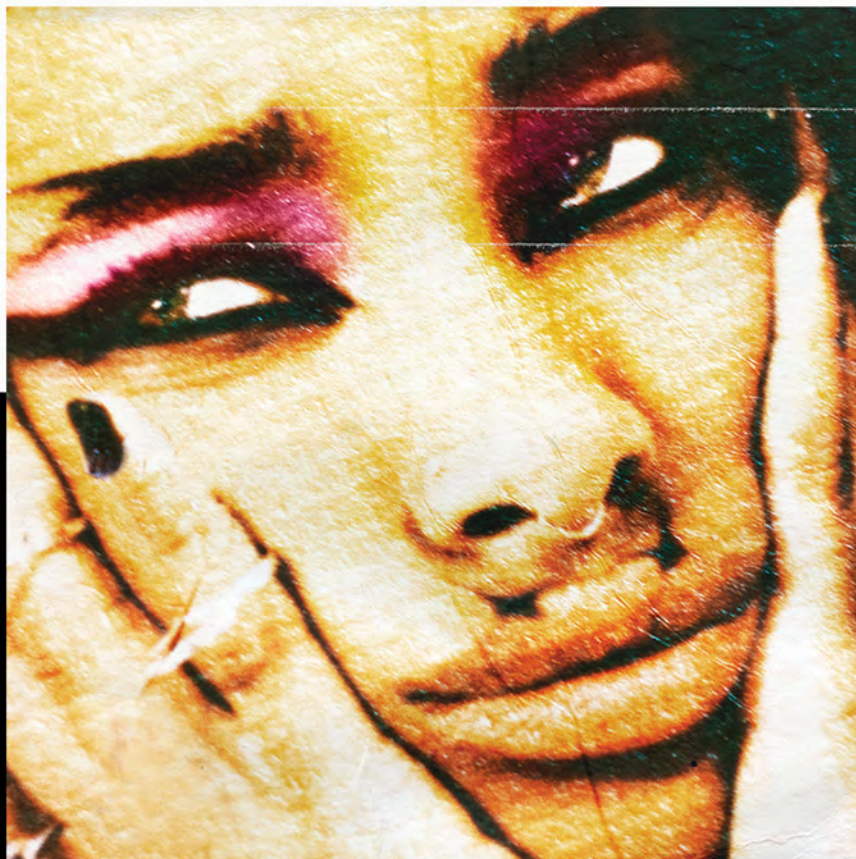
"WILLOW sounds fully at peace with who she is...she will likely play a huge part in helping others to feel the same." - Alt Press

"The resulting record is a blast—often angry, a little bratty, always incredibly fun." - GQ

"The creative force is paving the way for Black women in pop-punk and beyond." - SPIN

"An infinitely fresh sound that succeeds through its unpredictability."
- NPR

"lately I Feel EVERYTHING is a solid venture into angst, love, and coming of age, the three emotional pillars of pop-punk." - Jezebel





A BOOGIE WIT DA HOODIE



ADIA VICTORIA



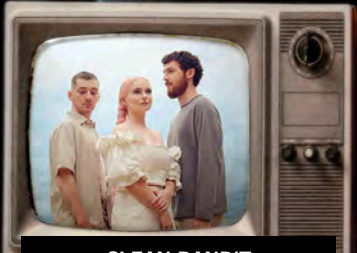
AVA MAX



BAZZI



BEN PLATT



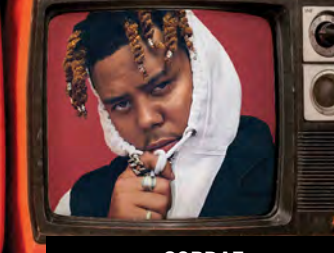
CLEAN BANDIT



COLDPLAY



COLTON DIXON



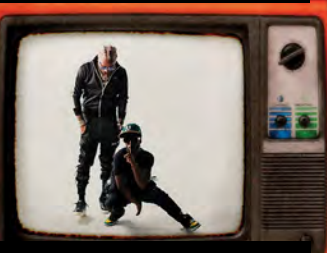
CORDAE



DEATH CAB FOR CUTIE



FRED AGAIN



FUTURE & LIL UZI VERT



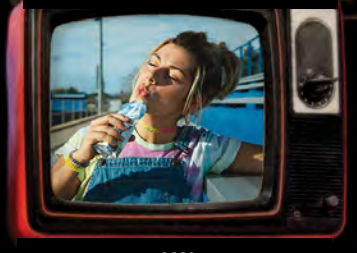
GALANTIS



GUCCI MANE



HAYLEY WILLIAMS



JAX



JINGLE JANGLE SOUNDTRACK



JOEL CORRY



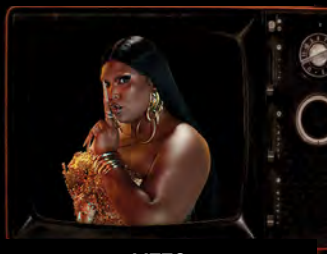
KALI



KEHLANI



LIL SKIES



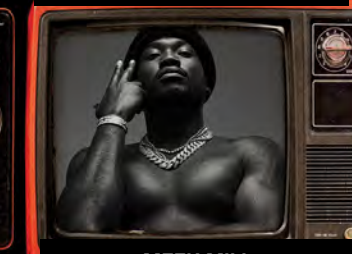
LIZZO



MAHALIA



MARINA



MEEK MILL



RICO NASTY



RODDY RICCH



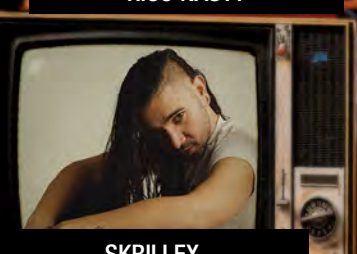
ROYAL & THE SERPENT



RUDIMENTAL



RUSS MILLION & TION WAYNE



SKRILLEX



SMITH & MYERS



SUECO



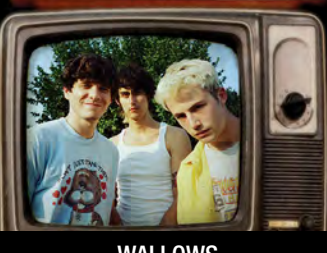
TANK



THE MARIAS



VIVO SOUNDTRACK



WALLOWS



WEEZER



WHY DON'T WE



YOUNGBOY NEVER BROKE AGAIN



BRELAND

BRISTON MARONEY

BURNA BOY

CARDI B

CHARLI XCX

DON TOLIVER

ED SHEERAN

F9 SOUNDTRACK

FAOUZIA

FOREST BLAKK

IN THE HEIGHTS SOUNDTRACK

JACK HARLOW

JAMIE MILLER

JANELLE MONÁE

JASON DERULO

KELLY CLARKSON & BRETT ELDRIDGE

KEVO MUNEY

KODAK BLACK

LAURA MVULA

LIL EAZZY

MIKE WILL MADE IT

OHGEESY

PINK SWEATS

PNB ROCK

POOH SHIESTY

SARA KAYS

SHELLEY FKA DRAM

SHINEDOWN

SIA

SILK SONIC

THE WAR ON DRUGS

TIESTO

TREY SONGZ

TY DOLLA \$IGN

VANCE JOY

ZERO 9:36

#musthearmusic



ATCO



BIG BEAT



generationNOW

CRUSH

ITIGI BRIDGE



THE NEW 107

NICE LIFE

Parlophone

BILLBOARD GLOBAL 200

billboard

OCT. 23 2021

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
2	1	1	#1 STAY	The Kid LAROI & Justin Bieber	1	14
4	2	2	LOVE NWANTITI (AH AH AH)	CKay	2	5
3	3	3	INDUSTRY BABY	Lil Nas X & Jack Harlow	2	12
5	4	4	BAD HABITS	Ed Sheeran	1	16
6	6	5	SHIVERS	Ed Sheeran	5	5
7	7	6	HEAT WAVES	Glass Animals	6	41
12	9	7	COLD HEART (PNAU REMIX)	Elton John & Dua Lipa	7	9
9	8	8	PEPAS	Farruko	7	13
1	5	9	MY UNIVERSE	Coldplay x BTS	1	3
25	19	10	MONEY	Lisa	10	5
 <p>The Blackpink member earns her second top 10 on the chart following "Lalisa" (No. 2, Sept. 25). The Oct. 10 "dance practice" video premiere for "Money" helped spark the song's 28% gain to 66.3 million global streams.</p>						
10	10	11	HAPPIER THAN EVER	Billie Eilish	6	11
-	73	12	GG LO SIENTO BB/	Tainy, Bad Bunny & Julieta Venegas	12	2
18	16	13	LEVITATING	Dua Lipa	2	54
15	14	14	GOOD 4 U	Olivia Rodrigo	1	22
13	13	15	WOMAN	Doja Cat	11	13
8	11	16	WAY 2 SEXY	Drake Feat. Future & Young Thug	2	6
20	17	17	SAVE YOUR TEARS	The Weeknd & Ariana Grande	1	41
11	15	18	THATS WHAT I WANT	Lil Nas X	4	4
21	23	19	NEED TO KNOW	Doja Cat	6	18
17	18	20	BEGGIN'	Maneskin	3	19
14	21	21	BUTTER	BTS	1	21
16	20	22	MONTERO (CALL ME BY YOUR NAME)	Lil Nas X	1	29
19	22	23	KNIFE TALK	Drake Feat. 21 Savage & Project Pat	6	6
22	24	24	KISS ME MORE	Doja Cat Feat. SZA	3	27
27	25	25	FANCY LIKE	Walker Hayes	25	17
31	27	26	LIFE GOES ON	Oliver Tree	26	6
-	12	27	THE FEELS	TWICE	12	2
30	29	28	BLINDING LIGHTS	The Weeknd	2	58
29	30	29	LOVE TONIGHT	Shouse	20	16
23	26	30	FAIR TRADE	Drake Feat. Travis Scott	4	6
24	28	31	GIRLS WANT GIRLS	Drake Feat. Lil Baby	3	6
35	38	32	PEACHES	Justin Bieber Feat. Daniel Caesar & Giveon	1	30
37	37	33	MEET ME AT OUR SPOT	THE ANXIETY: WILLOW & Tyler Cole	33	6
34	32	34	YONAGUNI	Bad Bunny	3	19
32	34	35	TAKE MY BREATH	The Weeknd	5	10
36	35	36	TRAITOR	Olivia Rodrigo	7	21
HOT SHOT DEBUT		37	WHO WANT SMOKE??	Nardo Wick Feat. GHerbo, Lil Durk & 21 Savage	37	1
RE-ENTRY		38	GHOST	Justin Bieber	38	4
-	77	39	SAVAGE	aespa	39	2
33	36	40	TODO DE TI	Rauw Alejandro	3	21
28	33	41	PERMISSION TO DANCE	BTS	1	14
40	40	42	DYNAMITE	BTS	1	58
43	41	43	PERFECT	Ed Sheeran	30	58
38	39	44	VOLVI	Aventura x Bad Bunny	11	11

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
26	31	45	LALISA	Lisa	2	5
NEW		46	FLOCKY FLOCKY	Don Toliver Feat. Travis Scott	46	1
46	44	47	ASTRONAUT IN THE OCEAN	Masked Wolf	3	38
47	45	48	I WANNA BE YOUR SLAVE	Maneskin	13	21
41	43	49	IN DA GETTO	J Balvin & Skrillex	39	15
67	54	50	WHERE ARE YOU NOW	Lost Frequencies & Calum Scott	50	5
60	50	51	DANCE MONKEY	Tones And I	16	58
63	58	52	OUT OUT	Joel Corry, Jax Jones, Charli XCX & Saweetie	52	8
50	47	53	ESSENCE	Wizkid Feat. Justin Bieber & Tems	28	14
54	52	54	DRIVERS LICENSE	Olivia Rodrigo	1	40
52	49	55	GET INTO IT (YUH)	Doja Cat	41	11
48	48	56	AM	Nio Garcia X J Balvin X Bad Bunny	10	27
64	63	57	SHAPE OF YOU	Ed Sheeran	57	58
62	64	58	2055	Sleepy Hollow	37	13
59	55	59	DON'T BE SHY	Tiesto & Karol G	55	9
51	51	60	QUE MAS PUES?	J Balvin & Maria Becerra	17	20
57	57	61	LEAVE THE DOOR OPEN	Silk Sonic (Bruno Mars & Anderson .Paak)	2	32
61	61	62	MOOD	24kGoldn Feat. iann dior	2	58
70	66	63	SOMEONE YOU LOVED	Lewis Capaldi	24	58
39	46	64	HURRICANE	Kanye West	5	7
66	60	65	WATERMELON SUGAR	Harry Styles	9	58
56	59	66	SOBRIO	Maluma	52	14
NEW		67	MAMMAMIA	Maneskin	67	1
82	71	68	SWEATER WEATHER	The Neighbourhood	62	55
95	62	69	LOVE AGAIN	Dua Lipa	62	19
71	65	70	BELIEVER	Imagine Dragons	52	58
74	70	71	DAKITI	Bad Bunny & Jhay Cortez	1	50
76	72	72	YOU RIGHT	Doja Cat & The Weeknd	12	16
-	181	73	ESTA DANADA	Ivan Cornejo	73	2
68	74	74	DON'T GO YET	Camila Cabello	28	12
81	79	75	DON'T START NOW	Dua Lipa	30	58
80	78	76	SUNFLOWER	Post Malone & Swae Lee	47	58
73	76	77	LEAVE BEFORE YOU LOVE ME	Marshmello X Jonas Brothers	40	21
65	67	78	DEJA VU	Olivia Rodrigo	3	28
93	75	79	BORED	Billie Eilish	75	3
58	68	80	FAMILY TIES	Baby Keem & Kendrick Lamar	25	7
133	42	81	SHARING LOCATIONS	Meek Mill Feat. Lil Baby & Lil Durk	42	7
78	80	82	CURAME	Rauw Alejandro	71	10
91	89	83	BABY SHARK	Pinkfong	38	57
79	86	84	LEY SECA	Jhay Cortez & Anuel AA	79	6
83	85	85	WITHOUT YOU	The Kid LAROI	10	47
NEW		86	BOYZ	Jesy Nelson Feat. Nicki Minaj	86	1
69	81	87	HAVE MERCY	Chloe	45	5
98	93	88	LOVELY	Billie Eilish & Khalid	70	58
90	91	89	THE BUSINESS	Tiesto	12	49
NEW		90	RED EYE	Justin Bieber Feat. TroyBoi	90	1
-	141	91	SOMEONE LIKE YOU	Adele	91	15
111	95	92	NOSTALGICO	Rvssian, Rauw Alejandro & Chris Brown	92	5
NEW		93	WFM	Realesttk	93	1
-	53	94	LAST ONE STANDING	Skylar Grey, Polo G, Mozzy & Eminem	53	2
84	90	95	VOLANDO	Mora, Bad Bunny & Sech	27	14
86	92	96	A-O-K	Tai Verdes	86	12

THE BILLBOARD GLOBAL 200 CHART RANKS THE TOP SONGS BASED ON STREAMING AND/OR SALES ACTIVITY FROM OVER 200 TERRITORIES AROUND THE WORLD - INCLUDING THE UNITED STATES - AS TRACKED BY PROMETHEUS. THE RANKING IS BASED ON A WEIGHTED FORMULA INCORPORATING OFFICIAL ONLY STREAMS ON BOTH SUBSCRIPTION AND AD-SUPPORTED TITLES OF LEADING AUDIO AND VIDEO MUSIC SERVICES, PLUS DOWNLOAD SALES FROM TOP MUSIC RETAILERS ACROSS THE GLOBE. SEE CHARTS.LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2021 BILLBOARD MEDIA, LLC AND PROMETHEUS. ALL RIGHTS RESERVED.



Multiple GRAMMY® Award winners Bruno Mars and Anderson .Paak are

RollingStone

The Seventies - soul - indebted ballad [is] extravagant, soft, slightly woozy, and just the right amount of winningly, winkingly ridiculous.



Bruno Mars and Anderson .Paak are indisputably two of the most impressive and entertaining live artists of this era, and they're already proving that their new project Silk Sonic will continue their reign as such.

Silk Sonic

Leave The Door Open

• Won Best Group at the 2021 BET Awards •
• Won Best Editing, Best R&B Video and nominated for Best Group of the Year and Song of the Year at the 2021 MTV Video Music Awards •

billboard

What's new, smooth as silk on the ears, and features two stars of R&B?

VULTURE

Anderson .Paak and Bruno Mars are about to turn the world into their groupies. Their first single as duo Silk Sonic, "Leave the Door Open," is a smooth bedroom classic that calls back to '70s slow jams.

VARIETY

Both the song and the arrangement are pitch-perfect, with swooning strings, honeyed backing vocals and even a glockenspiel — think Delfonics, the Chi-Lites and basically everything on the Philadelphia International label.



FOR YOUR CONSIDERATION
4X GRAMMY® AWARD WINNER

Ed Sheeran

The New York Times

"... (Bad Habits) is a reminder of Sheeran's knack for sleek songcraft which is to say, it already sounds like a smash."

RollingStone

"This is Sheeran's gift in a nutshell: He's a mix of old-school troubadour and Top 40 technician, a guy who could kill it at a coffeehouse open-mic night but is also one of the most pop-savvy songwriters alive."

BAD HABITS

billboard

" a guitar pop, summer anthem with the type of chorus that immediately imprints itself on your memory and has primed itself to blare from car speakers well in the fall."

VULTURE

"Ed Sheeran is back, baby!"

Nationally televised performances of "Bad Habits" on

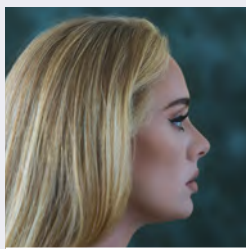




86

JESY NELSON
FEAT. NICKI MINAJ
"Boyz"

The collaboration, which also debuts at No. 4 on the Official UK Singles chart, enters the Billboard Global 200 with 7.6 million streams and 13,700 downloads sold worldwide in its first week, according to MRC Data. It's the first solo entry for Nelson (above, left) after she left British girl group Little Mix, which in August made history as the first all-female group to log 100 career weeks in the Official UK Singles survey's top 10.



195

ADELE
"Easy on Me"

The ballad debuts with 7.7 million streams and 16,900 downloads sold globally after just five hours of release on Oct. 14. The buzz also fuels gains for Adele's previous hits "Someone Like You" (No. 91; up 20% to 13.2 million streams), "Rolling in the Deep" (No. 98; 12.6 million, up 22%) and "When We Were Young" (No. 117; 10.5 million, up 44%). —ERIC FRANKENBERG

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
44	69	97	LOCO	iTZY	44	3
-	169	98	ROLLING IN THE DEEP	Adele	98	3
106	96	99	SHALLOW	Lady Gaga & Bradley Cooper	59	58
108	100	100	IF I DIDN'T LOVE YOU	Jason Aldean & Carrie Underwood	44	9
120	106	101	DREAMS	Fleetwood Mac	10	55
100	102	102	CIRCLES	Post Malone	49	58
116	104	103	BAD GUY	Billie Eilish	54	58
102	101	104	BEAUTIFUL MISTAKES	Maroon 5 Feat. Megan Thee Stallion	24	32
101	99	105	AIN'T SHIT	Doja Cat	24	16
112	107	106	BOHEMIAN RHAPSODY	Queen	101	54
97	103	107	FRIDAY	Riton X Nightcrawlers Feat. Mufasa & Hypeman	18	34
RE-ENTRY	108	108	PRAISE GOD	Kanye West	17	4
132	109	109	CLOSER	The Chainsmokers Feat. Halsey	100	54
94	98	110	FIEL	Los Legendarios, Wisin & Jhay Cortez	13	31
53	83	111	CHAMPAGNE POETRY	Drake	5	6
113	108	112	ROSES	SAINT JHN	14	58
92	115	113	SMELLS LIKE TEEN SPIRIT	Nirvana	92	41
45	88	114	TOO EASY	Gunna & Future	45	3
192	111	115	JUGASTE Y SUFRI	Eslabon Armado Feat. DannyLux	111	3
49	84	116	WILDEST DREAMS (TAYLOR'S VERSION)	Taylor Swift	25	4
NEW	117	117	WHEN WE WERE YOUNG	Adele	117	1
88	97	118	LIKE I CAN	Sam Smith	70	8
140	123	119	OLD TOWN ROAD	Lil Nas X Feat. Billy Ray Cyrus	70	58
150	126	120	COUNTING STARS	OneRepublic	120	36
114	116	121	HEARTBREAK ANNIVERSARY	Giveon	10	35
134	136	122	CRY BABY	Official HIGE DANdism	114	16
123	113	123	GANGSTA'S PARADISE	Coolio Feat. L.V.	113	17
147	132	124	CHASING AFTER YOU	Ryan Hurd With Maren Morris	124	12
143	114	125	NO ROLE MODELZ	J. Cole	114	22
NEW	126	126	CLASSIC	MKTO	126	1
115	110	127	RAPSTAR	Polo G	3	27
122	122	128	GOOSEBUMPS	Travis Scott & HVME	15	42
-	194	129	ARRANHAO	Henrique & Juliano	129	4
146	135	130	BEFORE YOU GO	Lewis Capaldi	32	58
163	137	131	TAKE ME TO CHURCH	Hozier	129	40
121	119	132	CHOSEN	Blxst & Tyga Feat. Ty Dolla Sign	101	9
119	120	133	TIROTEO	Marc Segui & Pol Granch & Rauw Alejandro	63	15
138	130	134	ARCADE	Duncan Laurence	36	37
131	105	135	YELLOW	Coldplay	105	30
72	94	136	NO FRIENDS IN THE INDUSTRY	Drake	12	6
148	138	137	POSITIONS	Ariana Grande	1	51
117	117	138	I GUESS I'M IN LOVE	Clinton Kane	61	8
152	140	139	SEÑORITA	Shawn Mendes & Camila Cabello	67	58
NEW	140	140	ATEO	C. Tangana & Naty Peluso	140	1
129	121	141	HAPPIER	Olivia Rodrigo	14	21
165	154	142	DESPACITO	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	114	54
141	133	143	MIENTEME	TINI X Maria Becerra	65	24
169	147	144	ALL OF ME	John Legend	97	56
180	125	145	SUIHEISEN	back number	123	9
NEW	146	146	CORACAO CACHORRO	Avine Vinny E Matheus Fernandes	146	1
139	134	147	DARK RED	Steve Lacy	132	9
164	143	148	GOOSEBUMPS	Travis Scott	102	55

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
136	129	149	WHAT'S POPPIN	Jack Harlow Feat. DaBaby, Tory Lanez & Lil Wayne	17	58
172	159	150	STREETS	Doja Cat	8	40
178	164	151	MR. BRIGHTSIDE	The Killers	151	20
153	151	152	THINKING OUT LOUD	Ed Sheeran	103	49
175	156	153	SOMETHING JUST LIKE THIS	The Chainsmokers & Coldplay	133	44
186	158	154	BUY DIRT	Jordan Davis Feat. Luke Bryan	150	5
157	142	155	SAY YOU WON'T LET GO	James Arthur	96	53
158	150	156	FOR THE NIGHT	Pop Smoke Feat. Lil Baby & DaBaby	7	58
182	168	157	ANOTHER LOVE	Tom Odell	99	26
183	128	158	...AND TO THOSE I LOVE, THANKS FOR STICKING AROUND	SuicideBoy\$	128	3
155	149	159	HAWAI	Maluma	3	58
125	127	160	911	Sech & Jhay Cortez	43	31
189	173	161	DON'T STOP BELIEVIN'	Journey	125	52
167	166	162	YOU BROKE ME FIRST.	Tate McRae	16	57
96	118	163	SEJODIOTO	Karol G	96	3
NEW	164	164	ACAPULCO	Jason Derulo	164	1
NEW	165	165	CARELESS WHISPER	Wham! Feat. George Michael	165	1
NEW	166	166	NO TIME TO DIE	Billie Eilish	166	1
-	82	167	SAL Y PERREA	Sech, Daddy Yankee & J Balvin	82	10
126	131	168	SUMMER OF LOVE	Shawn Mendes & Tainy	35	8
NEW	169	169	EDAMAME	bbno\$ Feat. Rich Brian	169	1
RE-ENTRY	170	170	CHEAP THRILLS	Sia Feat. Sean Paul	170	5
170	167	171	34+35	Ariana Grande	2	50
185	176	172	MEMORIES	Maroon 5	71	58
145	146	173	ENTRE NOSOTROS	Tiago pzk & Lit Killah	55	13
NEW	174	174	REVOADA NO COLCHAO	Ze Felipe E Marcyinho Sensacao	174	1
135	139	175	PAREJA DEL AÑO	Sebastian Yatra X Myke Towers	16	26
193	189	176	THUNDERSTRUCK	AC/DC	167	29
196	191	177	I DON'T CARE	Ed Sheeran & Justin Bieber	105	53
-	183	178	SOMEBODY THAT I USED TO KNOW	Gotye Feat. Kimbra	141	15
RE-ENTRY	179	179	BILLIE JEAN	Michael Jackson	179	3
42	87	180	YOUR HEART	Joyner Lucas & J. Cole	42	3
200	199	181	TALKING TO THE MOON	Bruno Mars	57	27
177	179	182	YORU NI KAKERU	YOASOBI	16	58
-	178	183	WITHOUT ME	Eminem	178	2
RE-ENTRY	184	184	HOTEL CALIFORNIA	Eagles	148	50
191	180	185	RIPTIDE	Vance Joy	160	20
161	165	186	WANTS AND NEEDS	Drake Feat. Lil Baby	2	32
174	185	187	HEAD & HEART	Joel Corry X MNEK	17	58
195	190	188	STARBOY	The Weeknd Feat. Daft Punk	52	23
194	195	189	SWEET CHILD O' MINE	Guns N' Roses	154	41
179	148	190	A LA ANTIGUITA	Calibre 50	148	5
173	170	191	RUN	OneRepublic	67	23
159	163	192	WILD SIDE	Normani Feat. Cardi B	27	12
85	124	193	IN THE BIBLE	Drake Feat. Lil Durk & Giveon	9	6
142	144	194	PARIS	Ingratatax	63	12
NEW	195	195	EASY ON ME	Adele	195	1
-	184	196	THE REAL SLIM SHADY	Eminem	184	2
RE-ENTRY	197	197	ANOTHER ONE BITES THE DUST	Queen	159	24
NEW	198	198	WAY BIGGER	Don Toliver	198	1
190	192	199	SAVAGE LOVE (LAXED - SIREN BEAT)	Jawsh 685 x Jason Derulo	1	58
RE-ENTRY	200	200	TAKE ON ME	a-ha	162	20

THE BILLBOARD GLOBAL 200 CHART RANKS THE TOP SONGS BASED ON STREAMING AND/OR SALES ACTIVITY FROM OVER 200 TERRITORIES AROUND THE WORLD — INCLUDING THE UNITED STATES — AS TRACKED BY MRC DATA. THE RANKING IS BASED ON A WEIGHTED FORMULA INCORPORATING OFFICIAL ONLY STREAMS ON BOTH SUBSCRIPTION AND AD-SUPPORTED TIERS OF LEADING AUDIO AND VIDEO MUSIC SERVICES, PLUS DOWNLOAD SALES FROM TOP MUSIC RETAILERS ACROSS THE GLOBE. SEE CHARTS.LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2021 BILLBOARD MEDIA, LLC AND MRC DATA, INC. ALL RIGHTS RESERVED.





FOR YOUR CONSIDERATION
THATS WHAT THEY ALL SAY

THE CRITICALLY ACCLAIMED DEBUT ALBUM FROM

Jack Harlow

INCLUDES THE GRAMMY-NOMINATED HIT SINGLE
WHATS POPPIN
 FEATURING **BIG SEAN, LIL BABY, ADAM LEVINE, BRYSON TILLER** AND MORE
 PRODUCTION FROM **BOI-1DA, SCOTT STORCH, JETSONMADE** AND MORE

“...his writing is clean, clever, and heartfelt...” –

RollingStone

“If the goal of the album was to flesh out Harlow’s persona and sustain his momentum, ‘Thats What They All Say’ succeeds...”

billboard

“...his new album ‘Thats What They All Say’ is about honesty and craft.”

GQ

“...‘Thats What They All Say’ acts as the perfect coming-of-age moment for the rapper who doesn’t plan to slow down anytime soon.”

COMPLEX

HIGHLIGHTS INCLUDE:



FOR YOUR CONSIDERATION

POOH SHIESTY

HIGHLY ACCLAIMED DEBUT MIXTAPE
SHIESTY SEASON

INCLUDES THE STANDOUT HIT SINGLE
“BACK IN BLOOD”

FEATURING **LIL DURK** & FEATURES APPEARANCES FROM **GUCCI MANE, 21 SAVAGE, LIL BABY** AND MORE.

XXL’S 2021 FRESHMAN CLASS
 2021 BET AWARDS BEST NEW ARTIST NOMINEE
 2021 BET HIP-HOP AWARDS BEST NEW HIP-HOP ARTIST, SONG OF THE YEAR & BEST COLLABORATION NOMINEE
 SPOTIFY’S RAP CAVIAR 2021 “ROOKIE OF THE YEAR”
 BILLBOARD’S INAUGURAL “ROOKIE OF THE MONTH”

“His project, *Shiesty Season*, is a masterclass in unflinching honesty, as the 21-year-old holds his own alongside street heroes.”

billboard

“*Shiesty Season* punches well above its weight class as his solo debut...”

Pitchfork

“*Shiesty Season* captures what people love the most about him: He’s a narrator whose raps are both reckless and limitless”

noisey

“...one of the hardest new rappers out...his potential is through the roof...”

COMPLEX

“*Shiesty* displays a slouched flow hinting at an effortlessness to his skills.”

ADER

“For Memphis native Pooh Shiesty, the release of his debut *Shiesty Season* feels more like a highly anticipated follow-up rather than his first trip around the block.”

HIPHOP DX



AVA MAX

DEBUT ALBUM

HEAVEN & HELL

FEATURES HIT SINGLES

My Head & My Heart • Kings & Queens
Sweet But Psycho & more!

“One of pop music’s brightest stars”
- People

“Propulsive dance pop”
- Rolling Stone

“Turbo-charged, ballad-averse album that
buffs 2010-level melodies until they dazzle...
the melodic infrastructure is impeccable...”
- The Guardian

“This is pop at its most shimmery and divine”
- Wonderland

FOR YOUR CONSIDERATION

PINK SWEAT\$

DEBUT ALBUM

PINK PLANET

Featuring At My Worst, Heaven, and 17

Apple Up Next Artist • YouTube Artist On The Rise
BET Amplified Artist • Pandora Artist To Know

“As an album, PINK PLANET extols fidelity and
continuity...its edge is that it refuses to brandish one”
- CRITIC’S PICK FOR THE NEW YORK TIMES

“Top 8 Albums Out”
- NPR ALL SONGS CONSIDERED

“The Artist You Need to Know”
- ROLLING STONE



THE TROUBLE



THE BUSINESS

FOR YOUR GRAMMY[®] CONSIDERATION



ANTI UP



RUDIMENTAL



ROBIN SCHULZ



CASH CASH



JOEL CORRY



GALANTIS



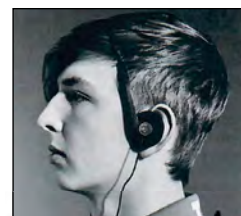
CLEAN BANDIT



ELDERBROOK



KREAM



WHETHAN



THE KNOCKS



A7S




Brandi Carlile
Right On Time

6X GRAMMY® AWARD WINNER

"In a few seconds of sound, she makes herself larger than life and achingly human."
– *The New York Times*

"Carlile knows better than most how to convey wounded grace and strength in slow-building ballads, and 'Right On Time' fits squarely into that tradition"
– **OPB**

SNL Performance on October 23

LCS
LOW COUNTRY SOUND



MASKED WOLF

ASTRONAUT IN THE OCEAN

Featured in **billboard**
Rolling Stone **People**

Nationally televised performances on

THE VOICE
THE TONIGHT SHOW STARRING **JIMMY FALLON**

JIMMY KIMMEL LIVE!
THE KELLY CLARKSON SHOW


FUELED BY RAMEN

TWENTY ONE PILOTS
SCALED AND ICY (E)

GRAMMY® AWARD WINNER

"Dreamy, arms-outstretched pop that keeps arenas and hearts full." – *The New York Times*

"'Scaled And Icy' maintains the knack for poppy off-kilter rock music that made the band stars in the first place."
– **STEREOGUM**



iHeartRadio MUSIC AWARDS 2021 2021 2X Winner

billboard MUSIC AWARDS 2021 2X Nominee and Performer

VMA 2021 Nominee and Performer

A DAY TO REMEMBER

You're Welcome

"On 'You're Welcome', A Day to Remember prove they can conquer a multitude of genres." – **CONSEQUENCE**

"'Everything We Need' showcases their brilliant pop-rock sensibility."
– **Forbes**

"A Day To Remember takes another giant step forward with 'You're Welcome'." – **NEW NOISE MAGAZINE**



ROADRUNNER RECORDS

TURNSTILE
GLOW ON

"The Baltimore band's spectacular fourth record is all groove, riffs, and passion." – **Pitchfork**

"Ready or not, TURNSTILE is breaking through." – **billboard**

"One of the best rock albums of the year." – **VULTURE**



GOJIRA
Fortitude

2X GRAMMY® AWARD NOMINEE

"Hearing this band operating at their peak is a life-affirming thing."
– **STEREOGUM**

"'FORTITUDE', could spark a revolution." – **REVOLVER**



A DAY TO REMEMBER
AGAINST THE CURRENT
ALEC BENJAMIN
ANDERSON EAST
ANGEL DUŞT
BENDIGO FLETCHER
BRANDI CARLILE
BRYNN CARTELLI
CHLOE MORIONDO
CODE ORANGE
COHEED & CAMBRIA
COREY TAYLOR
CREEPER
DANA DENTATA
FEVER 333
FITZ
FOY VANCE
GOJIRA
GRANDSON
HAMZAA
JC STEWART
JOHNNY YUKON
JOYOUS WOLF
JXDN
KALEO
LIGHTS
LIVINGSTON
MAISIE PETERS
MASKED WOLF
MEET ME @ THE ALTAR
MOTIONLESS IN WHITE
NEEDTOBREATHE
NOTHING, NOWHERE.
ONE OK ROCK
ORSON WILDS
PINKPANTHERESS
RAINBOW KITTEN SURPRISE
SAD NIGHT DYNAMITE
SAINT MOTEL
SALEM
SAM RYDER
THE BAND CAMINO
THE FRONT BOTTOMS
THEORY OF A DEADMAN
THE SNUTS
TONES AND I
TRIVIUM
TURNSTILE
TWENTY ONE PILOTS
UNTO OTHERS
VARIOUS ARTISTS - HOME IN THIS WORLD:
WOODY GUTHRIE'S DUSTBOWL BALLADS



FOR YOUR CONSIDERATION



FUELED BY RAMEN

ROADRUNNER
RECORDS

BLACK CEMENT
RECORDS



DIT
RECORDS



LCS
LOW COUNTRY SOUND

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MEET YOUR HEROES

Halsey spent their life admiring Nine Inch Nails from afar. Now **Trent Reznor** and **Atticus Ross** are the artist's collaborators on their most ambitious album — and, just maybe, best chance for long-awaited Grammy glory.

ON THE COVER

From left: Trent Reznor, Halsey and Atticus Ross photographed by Austin Hargrave on Sept. 27 at Smashbox Studios in Los Angeles.

Halsey styling by Law Roach
Alexandre Vauthier jacket and skirt,
LA Roxx catsuit, Sergio Rossi boots
and Loree Rodkin jewelry.

Ross and Reznor styling by Mark Holmes
Reznor wears a Balmain jacket, Nudie jeans
and Rick Owens boots. Ross wears
a Saint Laurent jacket and Nudie jeans.

THIS PAGE

Piers Atkinson hat, LA Roxx catsuit,
Christian Cowan dress, Ruthie Davis shoes
and Loree Rodkin jewelry.

TO OUR READERS

Billboard will publish its next issue
on Nov. 20. For 24/7 music coverage,
go to billboard.com.

TRAVIS SCOTT



"FRANCHISE" FT. YOUNG THUG + M.I.A

TRAVIS SCOTT



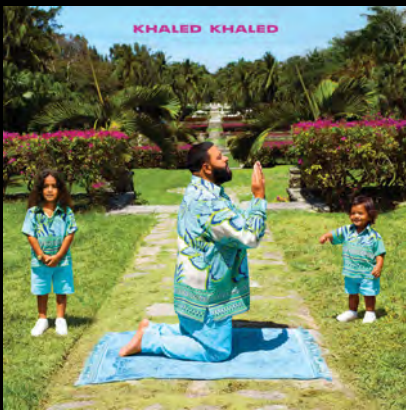
"GOOSEBUMPS (REMIX)" WITH HVM

21 SAVAGE



SAVAGE MODE II

DJ KHALED



KHALED KHALED

GIVĒON



"HEARTBREAK ANNIVERSARY"

MODEST MOUSE



THE GOLDEN CASKET

CAMILA CABELLO



"DON'T GO YET"

BIA



"WHOLE LOTTA MONEY (REMIX)"

FT. NICKI MINAJ

JENNIFER HUDSON



"RESPECT"

**FOR YOUR GRAMMY®
CONSIDERATION**



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2022 GRAMMY PREVIEW

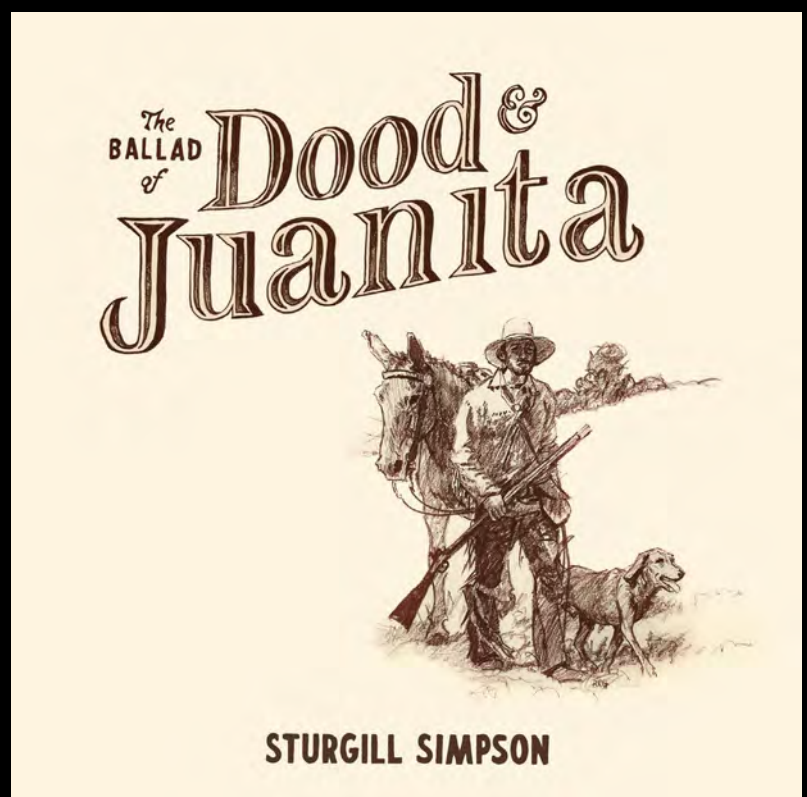
Wizkid meets the world, **Stevie Wonder** shares his wisdom and Recording Academy CEO **Harvey Mason Jr.** opens up about the Grammys' future.

Plus: inside the best new artist race, the **Morgan Wallen** conundrum, **Bo Burnham's** Big Four odds and more.

STURGILL SIMPSON

Cuttin' Grass - Vol 1. & The Ballad of Dood & Juanita

FOR YOUR CONSIDERATION



“

Fans already know there's no style beyond Sturgill Simpson's reach and the Kentucky native's bluegrass roots run deep. Still, the way he recreates 20 songs from his catalog here is a welcome revelation, especially the juxtaposition of his often dark lyrics with the joyous, uplifting instrumentation...

billboard

”

“

By turns romantic, playful, sympathetic, and solemn, *The Ballad of Dood and Juanita* is a compelling update on American frontier mythmaking, delivered by a band good enough to push lovingly against genre conventions...

Pitchfork

”

HIGH TOP
MOUNTAIN

WWW.STURGILLSIMPSON.COM



FOR YOUR GRAMMY® CONSIDERATION

JUSTICE

JUSTIN BIEBER

“With ‘Justice,’ Justin Bieber’s comeback is complete.”

NEWYORKPOST

“Justin Bieber has delivered a definitive new era on ‘Justice.’”

● *USATODAY*

“Unearths the charisma and agility that helped make Bieber a star.”

Pitchfork

“Peaches” feat. Daniel Caesar & Giveon

“‘Peaches’ lands like a blast of sunlight...”

billboard

“Lonely” with benny blanco

“THIS SONG! The tune is one of the finest vocal performances in Bieber’s career.”

Los Angeles Times

“Anyone”

“Bieber’s best song in years...”

VULTURE





FOR YOUR GRAMMY® CONSIDERATION

DONDA

by KANYE WEST

"Among the most influential pop stars of the 21st century..."

The New York Times

**"Arguably his best in years...a cinematic coup de maître
we've not seen from him in years."**

HYPEBEAST

"Gorgeous...defiant...Donda shines..."

VULTURE

**"His best album since 2010's 'My Beautiful Dark Twisted Fantasy.'
DONDA represents a revival, in every sense of the word,
for one of pop's most singular talents."**

AP

Def
Jam
recordings





FOR YOUR GRAMMY® CONSIDERATION

IN THE MEANTIME ALESSIA CARA

“Incisive and introspective as ever, Cara continues to position herself as both pop star and self-therapist.”

The New York Times

“Alessia Cara’s moving and mature album is a sleek ode to in-between states... Cara cuts through her own chaos with sharp writing... Her layered vocals bloom into lush harmonies throughout... crisp, frictionless, pristine pop... Cara shines with clarity, exhaling and exalting.”

Pitchfork

“Alessia Cara has returned with a mighty pop opera.”

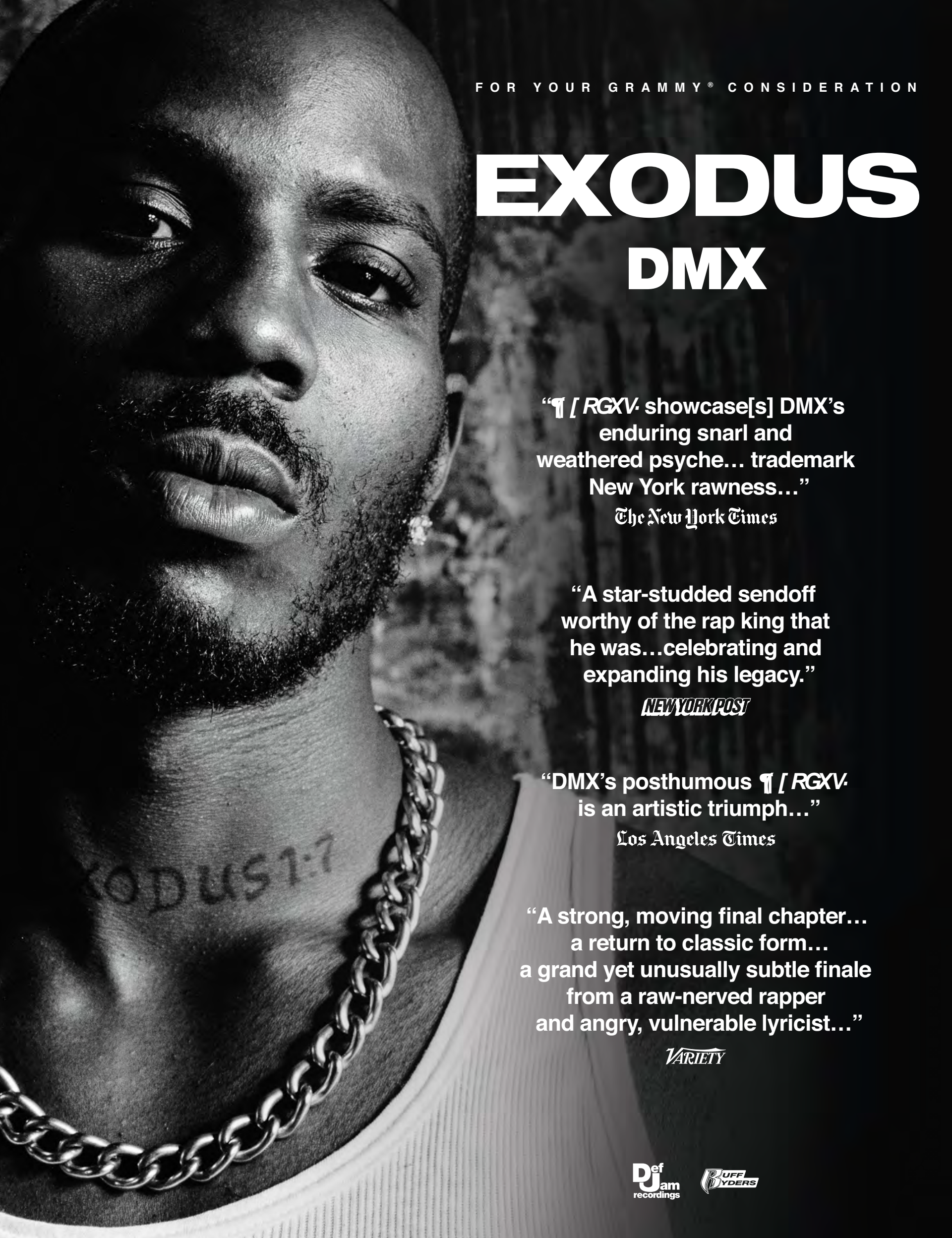
RollingStone

“An unsung pioneer of the anxiety-ridden anthems in vogue with Gen Z”

Entertainment

Def
Jam
recordings

EP
ENTERTAINMENT



FOR YOUR GRAMMY® CONSIDERATION

EXODUS

DMX

“¶ [*RGXV* showcase[s] DMX’s enduring snarl and weathered psyche... trademark New York rawness...”

The New York Times

“A star-studded sendoff worthy of the rap king that he was...celebrating and expanding his legacy.”

NEW YORK POST

“DMX’s posthumous ¶ [*RGXV* is an artistic triumph...”

Los Angeles Times

“A strong, moving final chapter... a return to classic form... a grand yet unusually subtle finale from a raw-nerved rapper and angry, vulnerable lyricist...”

VARIETY

Def
Jam
recordings

BUFF
BYDERS

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From left: Charlie Hickey, Phoebe Bridgers, Claud and Scruffpuppie photographed by Sami Drasin on Oct. 12 at the Paramour Estate in Los Angeles.

THE MARKET

59

Bike with Beyoncé! Duck and weave to Drake! A year and a half after Peloton's publishing settlement, fitness-tech music licensing is shifting into high gear.

64

As the concert business tries to stage a comeback, outdoor festivals are selling out while headline tours suffer.

THE SOUND

79

INDIE NOW

Billboard's third annual package spotlighting the independent business opens with Saddest Factory Records, the label run by artist and "marketing genius" **Phoebe Bridgers**. Plus: no-strings funding, DIY tips and more.

GRAMMYS AND THE CHARTS

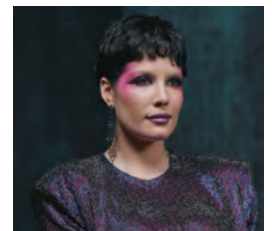
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A look at the correlation between Grammy and *Billboard* chart success.

FOR THE RECORD

238

Seasonal songs are big business — to the tune of over \$177 million. As music fans tuck in for the annual blizzard, *Billboard* looks at the ghosts of Christmas music past.



POWER TALK

After joining forces to deliver "a body horror album about pregnancy," cover stars Halsey, Trent Reznor and Atticus Ross sit down with *Billboard* to talk about the pop star's latest album, *If I Can't Have Love, I Want Power*. "[It's] a once-in-a-generation collaboration between very different artists and very similar people," says Halsey.

Watch the full interview at [billboard.com](https://www.billboard.com).

FOR YOUR GRAMMY® CONSIDERATION

DETROIT 2

BIG SEAN

“Big Sean’s *Detroit 2*
is a career best”
VULTURE

“In the world of *Detroit 2*, there’s
always an answer. It’s a place
where every pain can be fixed,
any heart can be mended, and all
obstacles are surmountable.”

Rolling Stone

“...Big Sean is now a seasoned,
surefooted veteran, and his
confidence in his craft
elevates the work.”

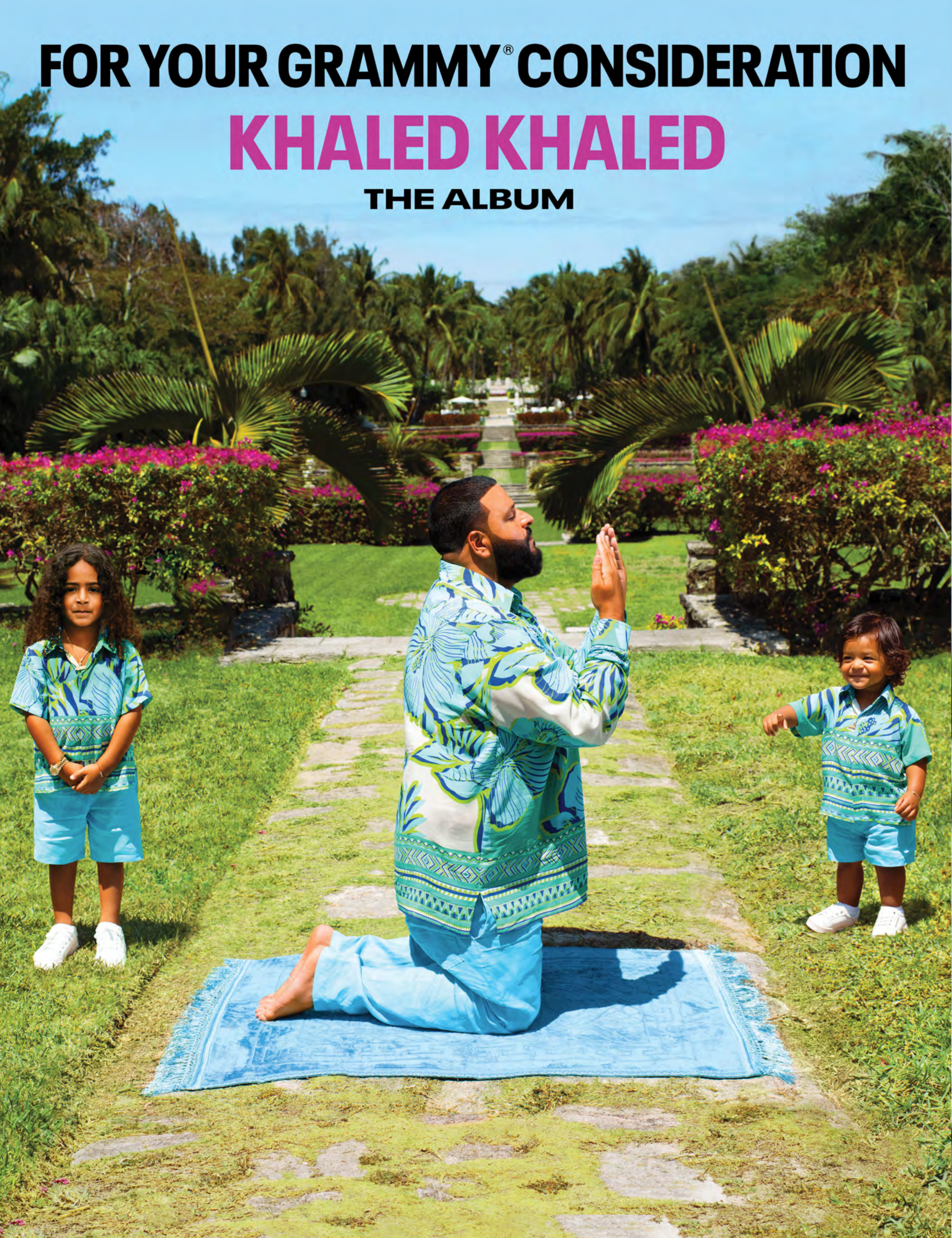
billboard



FOR YOUR GRAMMY® CONSIDERATION

KHALED KHALED

THE ALBUM



DJ KHALED ARTIST & PRODUCER

FEATURING THE HITS

"EVERY CHANCE I GET" FT. LIL BABY & LIL DURK

"SORRY NOT SORRY" FT. NAS, JAY-Z & JAMES FAUNTLEROY

"POPSTAR" FT. DRAKE (STARRING JUSTIN BIEBER)

"WE GO CRAZY" FT. H.E.R. & MIGOS





A full-page photograph of DJ Khaled performing on stage. He is wearing a shiny, dark blue leather jacket and dark pants. He has a beard and is pointing his right hand towards the audience. The background is dark with blue stage lights and falling confetti.

For Your
GRAMMY[®]
Consideration
DJ KHALED
KHALED KHALED
The Album

“Khaled Khaled can’t help but feel like an event.”

- *Stereogum*

“...star-stuffed and celebratory summer anthems tailor-made to amp you up” - *NME*

“On Khaled Khaled, the collaborations reach mad scientist levels”

- *Rolling Stone*

“DJ’s best and most holistic record” - *Variety*

“Never subtle but always entertaining, *Khaled Khaled* is a wild ride, a rollercoaster that clicks into gear just as the world begins to re-open”

- *Clash Music*

**WE
THE
BEST**

Epic

ROCNATION

Title: STARTING OVER

By: CHRIS STAPLETON

"a sure-footed masterpiece" -AP

"Chris is at the top of his game with this record." -NPR MUSIC

"the results are stunning...his most personal work yet" -THE RINGER

"It's every bit the tour de force his breakthrough album was...Elegant writing and delicate musicianship combine in an album ranking among the year's best." -VULTURE

"Starting Over may be Stapleton's best album yet...every song on the album comes as a perfectly wrapped gift to the listener" -NO DEPRESSION

"Across 14 songs he offers a masterclass in blistering soul, rock n' roll swagger, and big time singing. Turn this one all the way up. -ESQUIRE

"lands precisely where country meets Southern soul: with grit, details, clarity and ache" -THE NEW YORK TIMES

"You'll be hard-pressed to find a better country album this year than Starting Over." -BILLBOARD

BEST ALBUMS OF 2020

The New York Times, Rolling Stone, Billboard, Esquire, Vulture, Paste, American Songwriter, The Bitter Southerner, The Tennessean

BEST SONGS OF 2020

NPR Music ("Starting Over"),
The New York Times ("You Should Probably Leave"),
Rolling Stone ("Starting Over"),
Billboard ("Starting Over", "Cold"),
Stereogum ("Hillbilly Blood")





camera roll

*Don't go through your camera roll
So much you don't know
That you've forgotten*



*What a trip
The way you can flip
Through all the good parts of it
I shouldn't have done it*

*Chronological order
And nothing but torture*



*Scroll too far back,
That's what you get
I don't wanna see 'em
But I can't delete 'em
It just doesn't feel right yet
Not yet*



FOR YOUR CONSIDERATION

FOR YOUR CONSIDERATION

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Where Have You Gone

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"The world may know Underwood as a force to be reckoned with, but *My Savior* is stunning and simple— and one of her most intimate projects yet. Rating: A"

Entertainment
WEEKLY

"Just as she did on her recent Christmas album *My Gift*, the country star uses her spectacular voice on *My Savior* to reinvigorate age-old classics and push her aesthetic forward... Framing her beautiful voice with simple arrangements and instrumentation serves the song and the singer well. A moving testament to her faith."

Billboard

MY SAVIOR



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PG. 64 NO-SHOWS AND YES-FESTS * PG. 65 BIG MONEY COMES TO BIG MUSIC * PG. 70 THE UPSIDE OF VINYL DELAYS



Heavy Pedal

Bike with Beyoncé! Duck and weave to Drake! A year and a half after Peloton's publishing settlement warmed up the business, fitness-tech music licensing is shifting into high gear

BY TATIANA CIRISANO

I DON'T KNOW ABOUT you, but I feel good," sings Pitbull as he pedals an Echelon stationary bicycle in the music video for his saxophone-infused EDM track, "I Feel Good." It's not just a product endorsement. The video is a piece of a partnership announced in June, in which Pitbull invested in the home-workout equipment company. Now he lends his name to an in-app channel, a co-branded bike and the song, written specifically for Echelon, which peaked at No. 15 on *Billboard's* Hot Dance/Electronic Songs chart in early October and gave its name to his U.S. summer tour.

He's not the only artist who has

discovered a flair for fitness. Over the past year, exercise technology company Peloton has partnered with Beyoncé and *Verzuz* on classes that incorporate their music; SoulCycle parent company Equinox has signed up Lorde and the Jonas Brothers to promote their songs with virtual workouts on the Equinox+ platform, which lets users save tracks to Spotify; and Apple Fitness+ has pulled in stars like Shawn Mendes and Dolly Parton to narrate its guided audio *Time To Walk* series.

"Once a week, I've got a call with another fitness company," says music attorney Elizabeth Moody, who works on licensing for clients like the home rowing machine company Hydrow

and the boxing startup Liteboxer. "They need to go all out in order to compete because that's what consumers are expecting now. And that's good news for the music industry."

It took some work to get there. Gyms that offer in-person classes don't need more than blanket licenses from ASCAP and other performing rights organizations, but offering music with video online almost always requires a synch license as well, just as the use of music in a movie or TV show does. In 2019, when the National Music Publishers' Association filed what would escalate to a \$370 million copyright infringement lawsuit against Peloton, it "scared a lot of people" in the fitness space, says

7digital CEO Paul Langworthy, whose company manages music rights for clients like Barry's Bootcamp. After the two sides settled in February 2020, however, "it was absolutely a driver for getting commercially licensed music into fitness."

The agreement drove Peloton to sign licensing agreements with both publishers and labels. That occurred just as the coronavirus pandemic spurred the \$100 billion fitness business to go virtual — and the connected apps that found an audience seem to be keeping it as gyms reopen. The exercise app business was worth \$4.4 billion last year — a 53% increase from 2019, according to Grand View Research, which expects

● 5 SECONDS OF SUMMER SIGNED A GLOBAL RECORD DEAL WITH BMG. ● ANDREA BOCELLI SIGNED AN EXCLUSIVE GLOBAL PARTNERSHIP WITH UNIVERSAL MUSIC GROUP.

it to climb to \$15.5 billion by 2028.

That could be a big boost for the music business, because fitness app companies now spend between 20% and 50% of their annual revenue on licensing, according to multiple sources. A February Macquarie Research report estimated that such companies could eventually spend \$300 million a year on music.

Peloton, and many other companies, sell both hardware and a subscription service that offers video classes for which they need to license music. Many of them pay rights holders by setting aside a percentage of overall revenue for music, then dividing that up by aggregate usage the way Spotify and other streaming services do. (Endorsements and branded content deals require artists' permission.) Unlike streaming services, however, this revenue in most cases is divided evenly among recording and publishing rights holders, much like it would be for other video uses.

That revenue is arriving just as streaming services are starting to run out of potential U.S. subscribers. (The United States now has over 110 million music streaming service subscribers in a country with 110 million households, and many executives expect growth to slow, although it's hard to tell how much or when.) And it points to a promising future. Sony Music Entertainment CEO Rob Stringer says the company last year generated nearly \$400 million in recording and publishing revenue from new sources, including fitness, plus social media and gaming, the two other areas executives are most excited about. And in September, Warner Music Group CEO Steve Cooper said that the company is collecting \$235 million a year in recorded-music revenue from those sources. Both name-checked Peloton as an example.

"It isn't vying with the traditional revenue of our business," says Oana Ruxandra, WMG chief digital officer/executive vp business development. "But it is growing."

That growth involves startups like vir-

tual reality company Supernatural, which synchronizes movements to song beats and lyrics, and established brands like Barry's Bootcamp, which licenses music for its Barry's X platform. And some services are willing to pay a premium to use music they think will attract an audience. In June, Universal Music Group signed an exclusive deal to license tracks by Drake, Kendrick Lamar, Katy Perry and others to Liteboxer, which lets users time their punches to beats. "We're looking to license everybody that's in a credible position to create value around our artists," says UMG executive vp digital strategy Michael Nash. "Our door swings wide open."

Some new use cases contribute to "hotly contested" debates over how much fitness brands owe the music industry, says licensing consultant John Bolton, whose audio curation company, Super Hi-Fi, works with Peloton. "If you're launching a streaming music service, there's a rate card," he says. "But with fitness, it's still fairly new." Moody says that after considering the cost and difficulty of licensing music, some startups simply use production music.

The fitness business will also be hard to crack for independent labels and artists who don't make mainstream music. "You're not listening to B-sides on Peloton," adds Bolton. "You're listening to the hits."

Many say the important thing is how the "Peloton precedent," as licensing executives refer to it, established that these kinds of apps have to license music. It gives companies an incentive to use the music they're paying for in ways that set them apart — which in some cases requires permissions that generate even more revenue for rights holders and artists.

"It's not so much the stick as it is the carrot: Someone has proven that having a good music strategy is really good for their fitness business," says Dennis Kooker, Sony Music Entertainment president of global digital business and U.S. sales. "Others are seeing that and need to compete." **B**

FIT PARADE

Peloton proved there was a big market for high-tech home fitness — and that music could play a major role in it. Now other companies are jumping, running, lunging and even dancing in to compete with their own soundtrack strategies

ECHELON

The workout Echelon sells bikes, treadmills and rowing machines that connect to an app and has studios in Chattanooga, Tenn., and Miami.

Big music moment The company's partnership with Pitbull is the first of its kind, but its music team curates playlists for over 2,000 classes each month. Many have Pitbull's attitude. "He's high energy, he's fun, he's a party," says CEO Lou Lentine. "We don't want to be a boring fitness brand."

Up next A possible Pitbull concert on the roof of Echelon's Miami studio, a combination artist-interview-and-workout series called *Walk and Talk* and a broad partnership with another major artist that will be announced soon.



Pitbull with an Echelon bike.

APPLE FITNESS+

The workout The computer company's new exercise app that launched in December 2020 and connects to the Apple Watch offers 10 categories of virtual workouts, from rowing to dance.

Big music moment In the "Artist Spotlight"-themed workouts, users can cycle to Billie Eilish or dance to Nicki Minaj; performers like Camila Cabello and Reba McEntire tell motivational stories about their lives in the *Time To Walk* series.

Up next It's Apple. The company won't say, as usual, but expect more artists to get involved.

SUPERNATURAL

The workout Users wearing virtual reality headsets duck obstacles and pop bubbles with virtual lightsabers in settings like an active volcano or the moon.

Big music moment Moves can be synchronized to song beats and lyrics, like those of Kendrick Lamar's "HUMBLE.," where users squat to the words "sit down." Supernatural showcases a wide range of genres, from reggaeton to Bollywood soundtracks and even classical music (in the series *Sweat Symphony*).

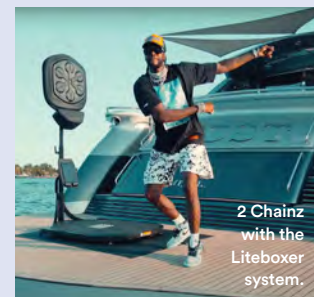
Up next Co-founder/CEO Chris Milk — a former music video director for Kanye West — says he's "totally open to" inviting artists to guest-coach classes.

LITEBOXER

The workout The boxing platform, which has investment from Timbaland, allows at-home Alis to time their punches to song beats.

Big music moment Liteboxer works with labels to rotate songs in and out of its library (which can hold 100 tracks at a time) so it can offer songs by The Weeknd the day of his Super Bowl LV halftime show performance, for example. "We'll drop [new releases] on the same day," says co-founder/CEO Jeffrey Morin, "so there's this cultural relevance happening."

Up next Community features that will let users challenge one another — plus additional promotion for emerging acts.



2 Chainz with the Liteboxer system.

MARKET WATCH

22.05B

↓ 0.5%

TOTAL ON-DEMAND STREAMS WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending Oct. 14.

16.38M

↓ 0.4%

ALBUM CONSUMPTION UNITS WEEK OVER WEEK

Album sales plus track-equivalent albums plus streaming-equivalent albums for the week ending Oct. 14.

882.3B

↑ 9.6%

TOTAL ON-DEMAND STREAMS YEAR OVER YEAR TO DATE

Number of audio and video streams for 2021 so far over the same period in 2020.

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MIGOS



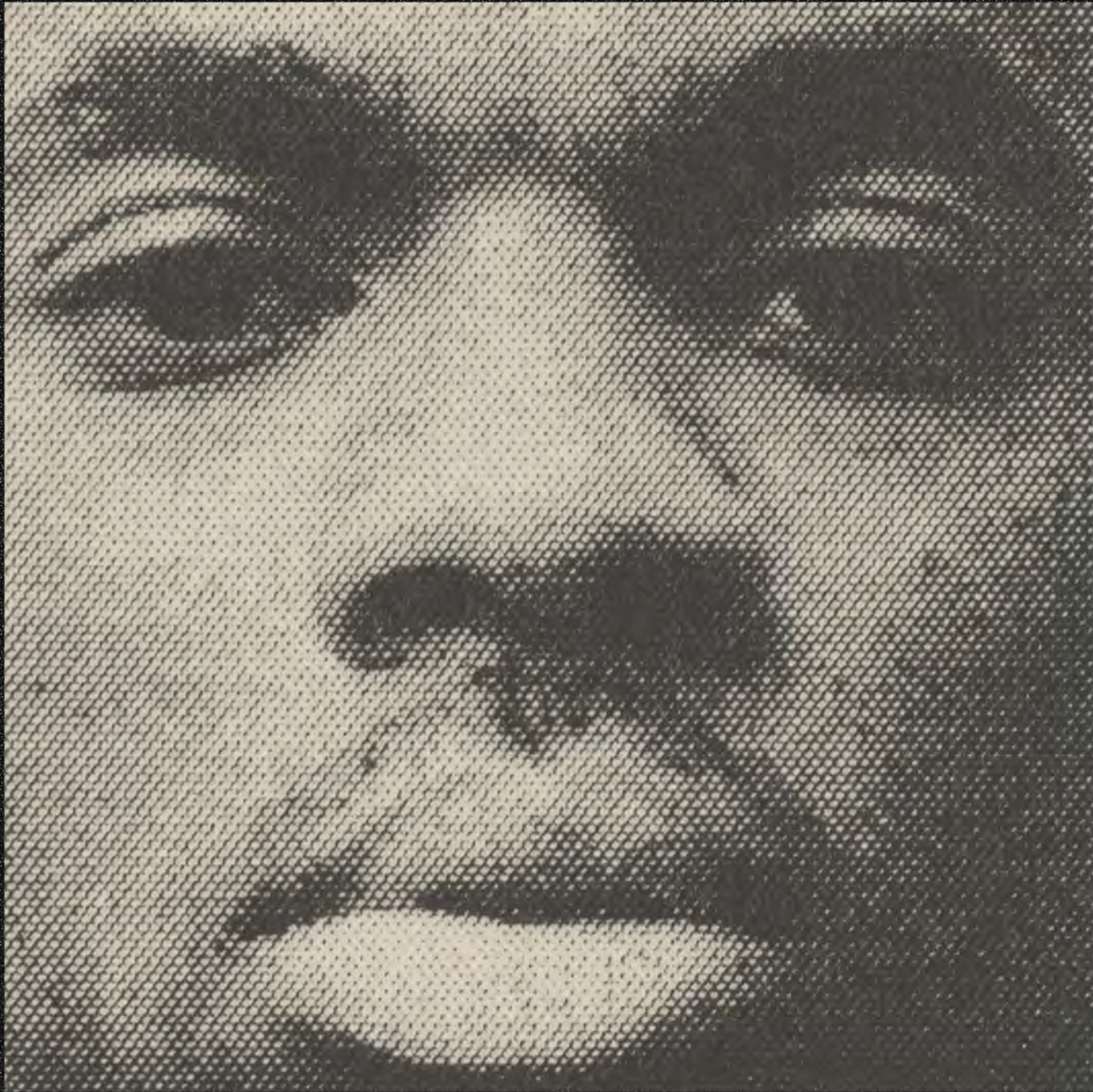
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“HEARING OFFSET, QUAVO AND TAKEOFF ONCE AGAIN EFFORTLESSLY BOUNCING OFF EACH OTHER IS THE STAR ATTRACTION OF CULTURE III.”- **BILLBOARD**



FOR YOUR GRAMMY® CONSIDERATION
VINCE STAPLES



“VINCE’S KNACK FOR COMBINING BREVITY AND SLY WORDPLAY, TOGETHER WITH KENNY BEATS’ RESTRAINED PRODUCTION, MAKE THE ALBUM PARTICULARLY LUCID FROM START TO FINISH”- **ROLLING STONE**

“VINCE AND KENNY BEATS HAVE EASY CHEMISTRY IN AND OUT OF THE BOOTH BECAUSE BOTH ARE CONSISTENTLY PROVING HOW ADAPTABLE THEY ARE TO ANY FACET OF RAP...THEY’RE TWO UNSTOPPABLE FORCES...THERE’S FIRE TO BE FOUND EVEN IN THE DUO’S QUIETEST MOMENTS.”- **PITCHFORK**

“THE STRIPPED-BACK BEATS PUT VINCE’S WORDS FRONT AND CENTER, AND HE DELIVERS SOME OF THE MOST PERSONAL (AND WELL-WRITTEN) VERSES OF HIS CAREER SO FAR.”- **COMPLEX**



FOR YOUR GRAMMY® CONSIDERATION

LIL BABY



“AT THIS POINT, IT IS SAFE TO SAY LIL BABY CAN HIT FROM ANYWHERE ON THE COURT. EACH RELEASE FURTHER PROVES HIS CONSISTENCY AND CURRENT DOMINANCE AS ONE OF HIP-HOP’S CURRENT SUPERSTARS.” - **THE SOURCE**

“A TRIUMPHANT VICTORY-LAP TRACK” – **STEREOGUM**

“LIL BABY REFUSES TO HIT PAUSE ON HIS BANNER YEAR...“ON ME” FINDS BABY IN A MORE FOCUSED ZONE. – **BILLBOARD**





Guns N' Roses onstage in Napa, Calif., in September.

The Fests And The Rest

As the concert business tries to stage a comeback, big outdoor festivals are selling out while headline tours lag

BY DAVE BROOKS

BOTTLE ROCK HAS MADE playing until the plug gets pulled a rite of passage at its annual Napa, Calif., festival, where the event's 10 p.m. curfew is enforced with a kill switch. The sudden loss of amplified sound can be jarring, but when the crowd chimes in to close out a song, like it did during this year's Guns N' Roses set — which included special guest Dave Grohl — bellowing together, “Oh, won't you please take me *ho-ome*,” the inevitable viral video should have been marketing gold for the band's headlining tour ticket sales.

In 2021, the high-energy close may have served as a confidence booster for the hard-rock band, which recently made its post-pandemic return to the road to play 25 shows postponed from its 2020 tour, as well as 14 new gigs in nearby markets. The act's last big series of concerts was the Not in This Lifetime Tour, which made \$500 million starting in spring 2016 and became the fourth-highest-grossing in history, according to Billboard Boxscore. Since the concert business restarted, however,

it's having a harder time getting fans to show up. On average, 10% of the people who in 2019 and 2020 bought tickets to see Guns N' Roses at these shows haven't shown up to the rescheduled 2021 concerts, and the band's performances planned for later this year in Mexico and Europe have been pushed back to 2022 amid worries about weak walkup sales.

At least Guns N' Roses is in good company. This fall, the Eagles, Billy Joel, George Strait, the Zac Brown Band and James Taylor have seen no-show rates as high as 25% for some performances. Industry executives blame persistent fears about the spread of COVID-19 in indoor venues, even among those who are vaccinated, as well as competition with a flood of other concerts, festivals and destina-

tion events. For shows that have sold out, ticket revenue isn't a concern, but this means fewer people in seats, as well as weaker food, beverage and merchandise sales — plus a blow to the ability to bookers and promoters to plan ahead.

Festivals like BottleRock, which company officials say sold out “in a matter of minutes” this year, are a bright spot in the post-pandemic music business, with attendance for the majority of such events increasing over their 2019 levels, according to Live Nation's most recent earnings report. One reason: Outdoor festivals are perceived to be safer than indoor shows. They also provide much better value.

“Fans can see so many more acts at a festival for the same price they would

“FANS CAN SEE SO MANY MORE ACTS AT A FESTIVAL FOR THE SAME PRICE THEY WOULD PAY TO ATTEND A BIG HEADLINE TOUR.”

—BOBBY DEE, ONCE UPON A TIME IN LA FESTIVAL PRODUCER

pay to attend a big headline tour,” says Bobby Dee, producer of the Once Upon a Time in LA festival. The December event, which features Snoop Dogg, The Game and Al Green, sold out in under 24 hours. “They are coming out [during] the pandemic and making the decision that they don't want to spend two hours watching one artist play their set and encore. They want the freedom to roam the event and curate their own experience.”

That's making artists rethink their touring plans for next year and beyond. In most cases, traditional headline concerts pay artists a guaranteed minimum, after which ticket revenue is split with the promoter, meaning that both sides share the risk. Festivals instead offer acts a flat payment, regardless of sales. That's appealing to booking agents, who might worry about exposing their clients to higher risks as the concert business reopens. It also gives some festivals the chance to book once-in-a-lifetime headliners like Stevie Nicks, who was booked to perform at BottleRock.

It can also mean paying huge fees to book headline talent that might not bring in the kind of ticket sales organizers had hoped for.

In the case of BottleRock, seven weeks before the event, Nicks announced she couldn't perform because of “rising COVID cases,” which left organizers hunting for a replacement big enough to placate customers and hopefully prevent refund requests that would put the festival in financial jeopardy. They secured Chris Stapleton, but he too pulled out — in this case the night before he was supposed to take the stage, blaming an unspecified illness. Brandi Carlile, who was already on the lineup, ended up filling in by flying in members of The Highwomen and singer Yola for a special set of their songs and covers. After all that, organizers say refund requests were minimal, speaking to the importance of the festival experience beyond headlining acts. But it also shows how festivals may now need multiple backup plans.

“If festivals continue to dominate in 2021, the major management companies might need to think about creating an on-call network of alternate acts that can step in at the last minute to high-profile slots if something goes wrong,” said one agency source at the event. “We've got to prepare for a music business that's going to require more flexibility and contingencies.” **B**



Money, Money, Money

Three of the biggest players in private equity plan to invest in music — to the tune of \$1 billion each

BY ED CHRISTMAN

LESS THAN A MONTH AFTER A \$54 billion stock spinoff by Universal Music Group (UMG), three of the world's biggest private equity players — KKR, Blackstone and Apollo Global Management — are making billion-dollar bets on the music business.

KKR, which has \$429 billion in assets under management and in March announced that it would partner with BMG on a \$1 billion fund to buy recording and publishing rights, on Oct. 19 closed its own deal to buy Kobalt Music Royalty Fund II, a package of recording and publishing rights, for \$1.1 billion, with a group of investors called Chord Music Partners.

Blackstone, which has \$684 billion in assets under management, is also doubling down on the music business. After purchasing performing rights organization SESAC in early 2016 for what sources say was \$1 billion and then spending another \$385 million earlier this year to buy eOne Music — which was just renamed MNRK — Blackstone is buying a stake in Merck Mercuriadis' investment management and publishing administration company, Hipgnosis Song Management, plus earmarking \$1 billion to buy music assets for a private fund separate from the public Hipgnosis Songs Fund.

Apollo Global Management, which has \$455 billion in assets under management, is also getting into the music industry by committing up to \$1 billion in funding to Sherrese Clarke Soares' newly launched HarbourView Equity Partners, which will buy entertainment assets such as recording and publishing rights.

Together, these three investments amount to "a game-changer," according to Guy Blake, managing partner at Granderson Des Rochers, which advised on the sale of Timbaland's producer royalties to Hipgnosis, among other deals. "This is the highest level of investors coming into the music market," says David Pullman, the investor who did

the "Bowie bonds" deal and now runs The Pullman Group, which buys music publishing rights and other entertainment income streams. "The industry doesn't get any more accepted by Wall Street."

Smaller private equity players have been investing in the music business for years. Now bigger investors are being drawn in by the number of recent deals that near or exceed the \$100 million mark. Some executives believe big players like these won't be interested in transactions smaller than \$25 million; and some, like Barron International Group chairman/CEO Lisbeth Barron, think they're aiming for deals worth \$250 million or even \$500 million. Even bigger funds could be waiting on the sidelines, say sources — including PIMCO (with \$2.2 trillion in assets under management) and BlackRock (with \$9 trillion in assets under management), which invested \$300 million with Primary Wave Music in 2015.

At a time when music assets are already trading for historically high multiples, it's possible that this influx of potential buyers could turn out to be too much of a good thing. "That has to cause pricing to go up in the short term," says one music asset buyer.

The bigger question, though, is whether one or more of these entities will try to roll up its investments, either by combining recording and publishing rights or matching them with a distribution or technology platform. (Blackstone and KKR could already be making tentative steps in that direction.) While it would be difficult to buy any of the major labels, there are plenty of smaller companies that would make tempting targets for a roll-up, says Barron. And when private music companies are trading at 20 to 22 times EBITDA (earnings before interest, taxes, depreciation and amortization) and UMG now trades at 30 times EBITDA, the market is obviously rewarding scale, notes Round Hill Music founder/CEO Josh Gruss, who says, "That is quite an arbitrage there." **B**

SELLING OUT

LIVE NATION STOCK IS TRADING OVER \$100. IS ITS FUTURE THAT BRIGHT?

WHAT GOOD IS A CONCERT promoter without concerts to promote? Not much, according to investors who sent Live Nation's stock down from \$59.84 to \$21.70 during two weeks in March 2020.

The stock has been rising fitfully ever since — it exceeded \$100 for the first time ever on Oct. 5, hit an all-time high of \$102.85 on Oct. 15 and closed at \$102.41 on Oct. 18. Investors are excited that concerts are coming back: Big festivals have gone well so far, and major touring acts like Dead & Company have returned to the road. But since Live Nation now trades at a multiple of between 30 and 31 times its 2019 EBITDA (earnings before interest, taxes, depreciation and amortization), compared with



Rapino

19 in early 2020, they're betting on considerable pent-up demand, both among artists to return to touring and among fans who can't wait to see them perform. Live Nation, which increased its debt by 62% during the pandemic, is telling an alluring story of a business that's preparing for unprecedented growth. On the company's Aug. 3 earnings call, president/CEO Michael Rapino and president/CFO Joe Berchtold predicted double-digit increases from 2019 to 2022 in both the number of events and tickets sold, as well as similar growth in sponsorships. (Some of those increases will come from OCESA, the Mexican promoter Live Nation agreed to purchase for about \$450 million, and will fund by selling an equivalent amount of common stock.)

Investors are buying into the narrative, says Huber Research analyst Doug Arthur, whose price target for Live Nation is \$70 — and they're assuming concerts will resume without COVID-19-related hiccups. "That's the only thing that can justify it being at \$100," says Arthur, along with the belief "that 2022 is the first of a run of years to address pent-up demand."

Live Nation thinks it might be. "We've got three, four years here of strong demand that we're going to smooth out over time so everyone can get the right market and the right Friday nights and the right dates," said Rapino during the earnings call.

There are other limits, though. "We all want normal touring back," says Artist Group International COO Jarred Arfa, "but there are only so many consumer dollars out there." —GLENN PEOPLES

A photograph of Jon Batiste, a Black man with short dreadlocks, smiling and clapping his hands. He is wearing a light-colored, textured cardigan over a dark shirt. The background is a blurred outdoor setting with a building facade.

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WE ARE JON BATISTE

“ [BATISTE] DISPLAYS A RICH SOUL VISION, EVOKING AL GREEN, MODERN R&B, AND NEW ORLEANS JAZZ.”

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“ **WE ARE** SHOWS ANOTHER SIDE, WITH PROFOUND REFLECTIONS ON RACE AND IDENTITY IN AMERICA AND A SOUL-STIRRING MIX OF GOSPEL, JAZZ, FUNK AND MORE.”

npr

“ BATISTE HAS MANAGED TO PEEL BACK NEW LAYERS OF HIS OWN ARTISTRY.”

Entertainment



FOR YOUR GRAMMY® CONSIDERATION

*“Undeniable skill... expressiveness
... deeply felt and two decades in
the making”*

The New York Times

*“No matter how many recordings
of the Goldberg Variations you may
already have on the shelf or the
hard drive, you may want to make
some room for this one — or two,
actually.”*

The Washington Post

LANG LANG

BACH: GOLDBERG VARIATIONS



CYNTHIA ERIVO

Ch. 1 Vs. 1

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AP Associated Press

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USA TODAY

“Bleeds soul”

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“buoyant” [and] “soulful”

VULTURE

“Stellar”

Entertainment

“These and other songs like the socially conscious-themed “Hero,” the achingly brilliant “I Might Be in Love With You” and the searing “You’re Not Here” showcase the depth of Erivo’s stirring, heartfelt vocals and her musical muse beyond the stage and screen.”

billboard

“..‘Alive’ is an expertly crafted pop-rock ballad that builds from just a mix of piano and Erivo’s vocals to a potent peak with swinging drums, strings, and rich backing harmonies”

RollingStone

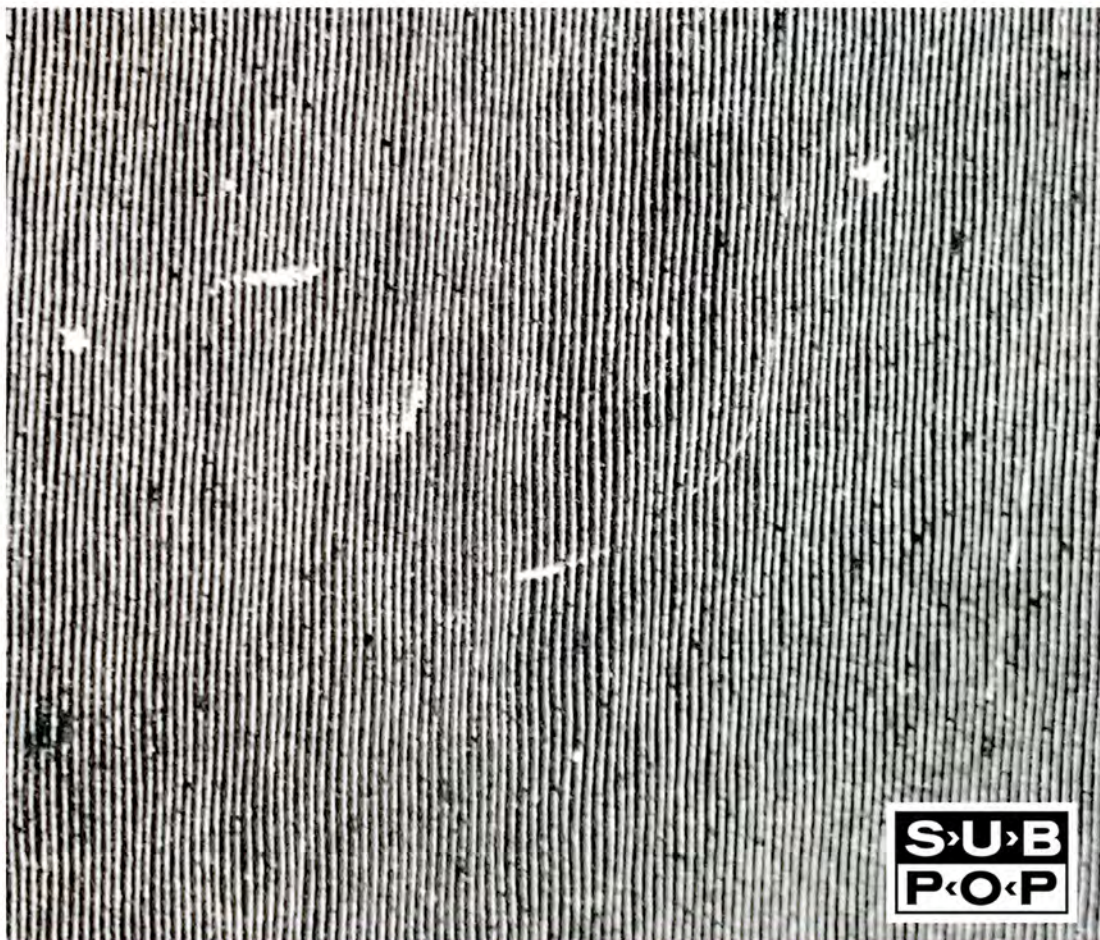


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9/10

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- *UNCUT*

9/10

- *CLASH*

8.4/10

"BEST NEW MUSIC"
- *PITCHFORK*

★★★★★

"THIS IS LOW'S VICTORY."
- *ROLLING STONE*

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"ALBUM OF THE WEEK"
- *THE GUARDIAN*

★★★★★ - *MOJO*

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Better Late Than Never

Growing demand for vinyl, along with manufacturing delays, is boosting albums back up the charts months after release

BY LYNDSEY HAVENS

FOR THE FIRST TIME SINCE 1986, U.S. vinyl record sales could reach \$1 billion this year, which already has the top four biggest sales weeks for the format since MRC Data began tracking music sales in 1991: Taylor Swift's *evermore* (102,000 sold), Olivia Rodrigo's *Sour* (76,000), Billie Eilish's *Happier Than Ever* (73,000) and Swift's *Fearless (Taylor's Version)* (67,000). Even more surprising, three of those four weeks happened months after the albums hit streaming services.

Partly as a result of the pandemic, which has kept music fans home and prevented them from spending money on concert tickets, vinyl sales have skyrocketed — unit sales in the United States grew 46.2% in 2020 and another 81% so far in 2021, according to MRC Data. But this growing demand has also caused delays in manufacturing, which have been exacerbated by global supply-chain problems and shortages of raw materials like PVC and paper products.

The same records that might have taken two or three months to press before the pandemic now take up to six months for big artists, while smaller acts and independent labels may have to wait eight months or longer. (Most pressing plants allot a certain amount of capacity to larger labels, which can prioritize big new releases over reissues or developing acts.) Some



artists have tried to turn this problem to their advantage, though, by holding back other physical products in order to focus their early marketing on fans who will stream music on repeat, then months later promote vinyl and other physical products.

No one has been better at turning manufacturing delays into a sales opportunity than Swift, who had two albums this year debut atop the Billboard 200 before their vinyl was ready, only to return to No. 1 months later with marketing campaigns focused on physical products. In June, five months after *evermore* came out online, the album returned to No. 1 thanks to vinyl and signed CDs. (That round of marketing also yielded a 7% uptick in streaming.) In October, *Fearless (Taylor's Version)* jumped back up the chart six months after its digital release, on the strength of physical products she had presold for months.

Other stars are spinning sales the same way. After Lady Gaga put out *Chromatica* in May 2020, accompanied by color vinyl and limited-edition

picture discs, she released a mass-market black vinyl version of the record that reentered the top 10 on the Top Album Sales chart and topped the Vinyl Albums chart (dated July 10) for the first time. In July, vinyl sales drove Paul McCartney's *McCartney III Imagined* to No. 1 on Top Album Sales seven months after its initial release. And in August, three months after Rodrigo's *Sour* had the then-best debut week of 2021, with 295,000 equivalent album sales, the album returned to No. 1 on the Billboard 200 thanks to vinyl.

Not every artist has employed this strategy: Eilish, Halsey and John Mayer all put out vinyl versions of their albums on release day, which further boosted their first-week sales. Other artists, including Rostam and James Blake, pushed back their release dates so they could put out vinyl that day. "I was just like, 'I love vinyl, and I know loads of people buy vinyl,'" says Blake, whose album *Friends That Break Your Heart* was originally due Sept. 10 but instead came out Oct. 8. "I think fans are a bit disappointed when vinyl takes another three months to come."

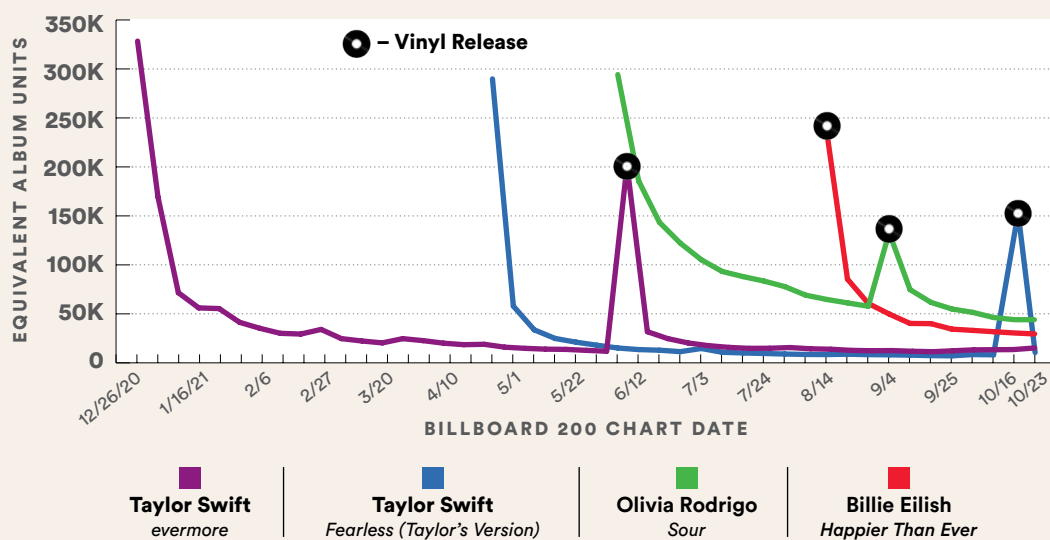
In the past, Run the Jewels has released albums online quickly so its music could address a moment — then made physical products available later. For the rap duo's *RTJ4*, which arrived in June 2020 following the murder of George Floyd, its vinyl came out three months later and debuted at No. 2 on the Vinyl Albums chart. "It was an important record, and because we were already in the midst of dealing with supply-chain issues, we knew we were going to have to put [physical product] out after," says Dan Gill, BMG executive vp recorded music, Los Angeles. "Fans will wait — and [Run the Jewels] pioneered that."

Manufacturing delays won't be solved soon: One plant that mostly serves indies is booked through next summer. Could a strategy that sprang from a shortage stick around?

"We have to have these very real conversations with management, saying, 'What's important to you?'" says Gill. "If you're trying to line everything up, what does that chart position mean in the big scheme of things, and how does that affect everything else that you're doing?" In other words, he continues, "if we cannot make that vinyl release, how do we turn that negative into a positive?" **B**

Spinning Back Around On The Charts

Three of the four biggest vinyl debuts this year spiked sales months after the album's digital release



Source MRC Data

BEST AMERICAN ROOTS SONG "NATIVE SONS"
BEST AMERICAN ROOTS PERFORMANCE "NATIVE SONS"
BEST AMERICANA ALBUM NATIVE SONS

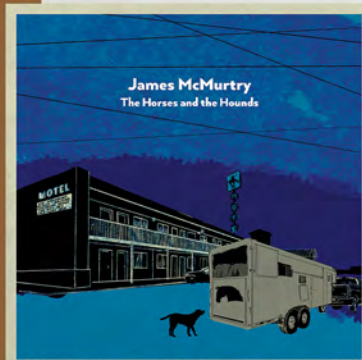
EAST LA'S GREATEST DANCE BAND HOSTS A 'COVERS' PARTY." **MOJO**

"THE ADVENTUROUS SONG SELECTIONS MAKE THE ALBUM A CELEBRATION OF DIVERSITY,
AND A SHOWCASE FOR LOS LOBOS' MARVELOUS VERSATILITY... IT'S TRUE ROOTS MUSIC."

AP Associated Press



Los Lobos Native Sons



JAMES MCMURTRY

BEST AMERICAN ROOTS SONG "CANOLA FIELDS"
BEST AMERICAN ROOTS PERFORMANCE "CANOLA FIELDS"
BEST AMERICANA ALBUM THE HORSES AND THE HOUNDS

"JAMES MCMURTRY STANDS OUT EVEN AMONG
THE LONE STAR STATE'S FINEST SONGWRITERS"
Pitchfork

"MCMURTRY'S LATEST LIFTS STORYTELLING-IN-SONG
TO METICULOUS NEW LEVELS." (9/10)."

UNCUT

NEW WEST
RECORDS

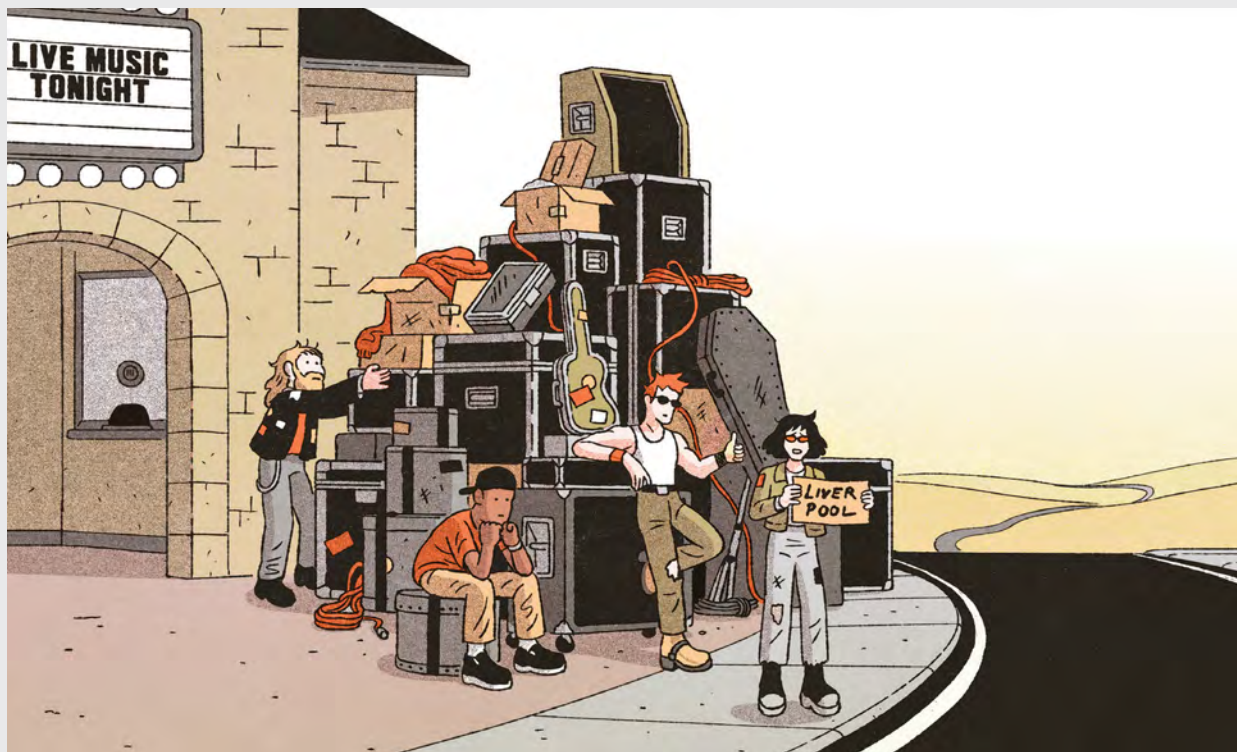
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U.K. Touring Can't Keep On Truckin'

Will post-Brexit “cabotage” rules and a shortage of live-music haulers leave the European concert industry by the side of the road?

BY RICHARD SMIRKE

 **LONDON** — In April 2022, when Ed Sheeran begins his + - = ÷ x shows — which he’s calling the *Mathematics Tour* — dozens of trucks from the U.K. hauler KB Event will transport his production and crew to 15 or so European countries. But while KB’s trucks used to set out from the company’s base in Pinxton in central England for Sheeran’s tours, this time they will depart from its new depot in Dublin — some seven hours away by road and ferry. This has nothing to do with routing or convenience, but rather with complex new European Union regulations that will have far-reaching repercussions for every act looking to tour Europe next year.

As of Jan. 1, 2022, when the post-Brexit trade deal between the EU and the United Kingdom took provisional effect, truckers in both regions have been subject to new “cabotage” rules that require haulers to return to the EU or the United Kingdom, wherever their business is based, after making three stops in the other market. This means U.K. trucking firms, which have historically handled 80% to 85% of the annual European concert business, according to live-industry executives,

cannot effectively service tours outside of their home country. The same goes for European haulers, which now can only handle the European legs of tours. (Sheeran’s trek, for example, will confront logistical challenges when it begins April 23 at Dublin’s Croke Park, travels to the United Kingdom for 19 dates and then returns to continental Europe in the summer.) “For our industry, [the new regulations] are an absolute disaster,” says KB Event managing director Stuart McPherson, “and there’s no easy solution.”

Robert Hewett, founder/director of Stagetruck, whose 2022 tours include Coldplay and Billie Eilish, believes the U.K. and EU governments “did not consider entertainment transport” when drafting the regulations. “They didn’t even know it existed,” he says.

The new reality has left trucking companies with only one option to keep working both sides of a European tour: split the fleet in two and set up a sister company on EU soil. But that’s expensive. McPherson spent six months setting up KB’s Dublin depot, exporting trucks across the Irish sea and reregistering them as EU vehicles. Around 60 of his drivers had to retake

their qualifications to gain an EU operator’s license, he says, and all of the vehicles required new insurance.

McPherson says he has spent over £500,000 (\$687,000) “to open a new business that simply allows us to continue doing what we’ve always done.”

Other U.K. haulers that have started European businesses because of Brexit include Fly by Nite, which opened a subsidiary office in Dublin in March, and Stagetruck, which has opened a 4 million euros (\$4.6 million) depot in the Netherlands. Not every trucking company can afford a secondary EU base, however, and haulage executives say that means far fewer U.K. trucks will be available for European concerts in 2022 than in previous years. The pandemic has exacerbated the fall in supply, as many U.K. haulage firms have reduced their fleet size to lower costs. So far, at least two companies are no longer operating.

Although some European haulers can handle major music tours — notably Netherlands-headquartered Pieter Smit — most EU firms don’t have large-enough fleets to make up for the reduction in U.K. trucks. “If strictly enforced, these cabotage

regulations mean that shows will be lost,” says Craig Stanley, a promoter at London-based agency Marshall Arts and chair of the touring group at U.K. concert-business association LIVE. Marshall Arts has 2022 European tours scheduled for Lionel Richie, Elton John, Herbie Hancock and Céline Dion. “COVID-19 has masked the full costs of Brexit,” he says.

With a scramble for trucks, big tours are putting down deposits earlier than usual to secure supply, says Stanley, plus cutting back on productions. “If you can’t get the trucks and the buses, then everything has to scale down to what you can get,” says artist manager Paul Crockford, whose clients include Mark Knopfler and The Australian Pink Floyd Show, which has had to downsize from three trucks to two for its upcoming European run.

U.K. haulage companies are also facing an estimated shortage of 100,000 qualified drivers, as large numbers have left an already stretched workforce over the past 18 months. They include thousands of drivers from EU member states who returned to their home countries after Brexit. U.K. driver wages have increased 30% since 2019, according to the Road Haulage Association. KB Events is paying drivers around £59,000 (\$81,000) a year — more than double what they paid five years ago, but still £10,000 (\$13,700) less than what some of the biggest nonmusic fleet operators now pay, says McPherson.

Many music specialist drivers took better-paid and more regular driving jobs with companies like Amazon during the pandemic and have not been tempted to return, says McPherson. That has led to fierce competition for drivers, causing wages to soar.

Live-industry executives warn that higher wages, coupled with U.K. fuel prices that hit an eight-year high in September and a new requirement for U.K. touring productions to purchase annual carnets — essentially passports for goods that cost £360 (\$494) — will be passed onto tours and, ultimately, ticket buyers.

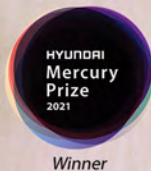
Stanley and other live-music executives are pressuring the U.K. government and European Commission to remove cabotage restrictions for touring productions. So far, the governments haven’t shown a willingness to renegotiate the trade agreement. “That’s going to see a lot of damage done, a lot of companies fail and a lot of very disappointed ticket buyers not able to see shows,” says McPherson. **B**

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Gruss photographed Oct. 6 in Greenwich, Conn., with a signed guitar given to him by Zakk Wylde, "one of the best shredders of all time."



FROM THE DESK OF

JOSH GRUSS

Co-Founder/CEO, Round Hill Music

BY ED CHRISTMAN

PHOTOGRAPHED BY LANDON NORDEMAN

AT THE END OF OCTOBER, ROUND Hill Music co-founder/CEO Josh Gruss will take two weeks off from running one of the more important new competitors in the music publishing business, but not for the beaches of St. Barts or the ski trails of Sun Valley, Idaho. He'll be on the road opening for Buckcherry with Rubikon, the hard rock band he has played guitar with for the last 20 years.

A few years ago, when Round Hill was still operating as a purely private company, some of Gruss' industry peers disparaged him behind closed doors as a wannabe rock'n'roller playing with his family's wealth. His father, Martin, ran a hedge fund, Gruss Asset Management, and Gruss, 43, worked there after a six-year stint in the U.S. Coast Guard. ("I lived in [New York] close to the Twin Towers," he says, "and I really got caught up in all the emotions and patriotism that came with 9/11.")

But since its 2010 launch, Round Hill has raised

over \$1.2 billion from institutional investors to fuel its acquisition of over 120,000 songs (among them six Beatles titles, including "She Loves You"), and a year ago took one of the three private equity funds that manage those assets public on the London Stock Exchange. As of Oct. 14, that fund was valued at \$440.6 million.

Round Hill was one of the first in the industry to raise capital through a classic private equity fund — a popular Wall Street investment vehicle for institutional investors like pension funds and foundations, although in 2010, those funds typically invested in blue-chip businesses, not alternative assets like music copyrights. A decade later, money management behemoths such as Apollo Global Management, Blackstone and KKR appear ready to spend \$1 billion each on music assets (see story, page 65). "If these rumors are true, it's very hard to think of too many large deals that they can get," says Gruss. "So we are in a great position."

Gruss compares the swelling interest in music

publishing to the proliferation of private equity funds. "When my dad started his hedging strategies in the 1970s, there were seven or eight players," he says. "Twenty years later, there were hundreds. The same thing has happened in music."

Did you use any family money to start Round Hill?

We needed to test the engine for the first fund concept, and we needed to show investors that we could do some deals. So we used some family capital to buy five or six catalogs, including the one with the six Beatles songs and the catalog of Andreas Carlsson, the Swedish songwriter who co-wrote "I Want It That Way" for the Backstreet Boys. Those initial deals got sold into the first royalty fund at cost, so it was like bridge financing. And that's how things got going.

Did the rich-kid, rock-star-wannabe tag bother you?

Not at all. Since then, I have raised almost \$1 billion on my own, and with debt, the total is \$1.5 billion. That's up there with the most well-funded groups in the business today. As for being a rock'n'roll wannabe, that's accurate: I would trade all of this to be a rock star. It has always been my dream. But it wasn't meant to be.

You took a contrarian stance when Round Hill started — 10 years ago, the industry was still in decline.

There was much more uncertainty in the business, but it almost felt good because I was accustomed to investing when there is fear in the marketplace.

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You bought a lot of catalogs when a 12-times multiple of net publisher's share was considered expensive. Those investments look good now. With multiples now 18-times or higher, are the same returns possible? Ten years ago, there was very little growth in the business. Mechanicals from master recordings were declining 10% a year; synch was flat; performance royalties were growing at 2% a year. Today, mechanicals are growing in line with streaming growth, something like 19%. Synch is growing, thanks to Hulu and Netflix. Performance is growing at 8%. And interest rates are even lower. If you pay a high multiple today, you can still come out with the same overall return.

You've gone public with one of your funds and are promising investors a 4.5% dividend. How will that fund grow?

We are targeting a 4.5% dividend but an overall 8% to 11% return, which would come from the growth in the cash flow and the rise in the appraised net asset value.

Will you use that extra cash flow to buy more assets? No. We'll raise cash by issuing more equity. We most recently raised \$87 million by selling C shares and using some debt to buy master recording royalties from the catalogs of The O'Jays and [producer] Tim Palmer.

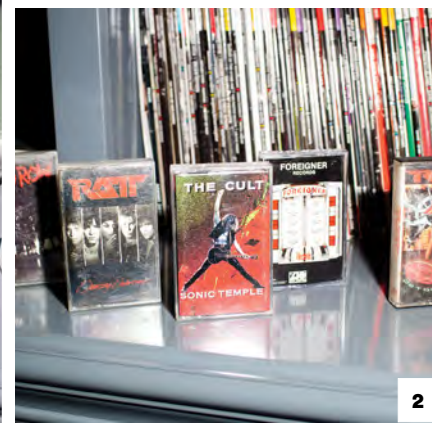
Why go public at all? There's no shortage of U.S. institutional investors willing to buy music assets. That's true, but we needed a way to sell our first fund and create liquidity for our first investors. And by the way, we are raising our fourth private fund right now. Our private fund is for U.S. institutional investors, who are much more used to private funds, and our public fund is for U.K. institutional investors. For tax reasons, it's very hard for European institutional investors to invest in our American private funds and very difficult for U.S. investors to load up on the London side. So now we can raise money efficiently in two different capacities on both sides of the pond.

Your portfolio is weighted toward rock and country rather than pop and hip-hop, which today trade at lower multiples because it's hard to discern which songs will eventually be evergreen. But 10 years from now, won't film and TV producers be looking to synch hip-hop and pop songs instead?

We want the portfolio to be diversified, but we find that it's hard to invest in today's pop and hip-hop. If you invest in a songwriter today, chances are that even if they are successful, they are one of 10 different writers on a song, so you only get a small piece of the royalties. We prefer to have the older R&B stuff—we now have some James Brown—that tends to get sampled in pop and hip-hop. We like having Drake or Kanye music, by way of the sample, as opposed to trying to find the guy who is going to write the next big Drake hit.

But are you overweighted in rock?

People thought rock was dead. If rock is anything, it is extremely consistent, and we are always looking for the safest, most consistent play. We are not going to sacrifice the reliability of that cash flow for the



sake of diversification. People are streaming rock from the '70s, '80s, '90s and 2000s almost as much as any music.

That is not exactly true. A few classic rock bands, like Foreigner, are just now reaching 1 billion streams a year. But current pop and hip-hop hit artists are exceeding 1 billion streams a year.

I am not talking about how large the streaming numbers are. I'm saying that within pop and hip-hop, there are very few people streaming from the '80s and '90s. Eighty-five percent of pop streams are from the last 10 years. But rock acts from the 1970s are still being streamed. The shelf life of rock seems to be longer than the shelf life of hip-hop or modern pop. Even pop songs from 10 years ago are gone.

Do you sign modern songwriters to contracts?

We do. If you look at our market share, Round Hill has been ranked anywhere from No. 6 to No. 10 in *Billboard* every quarter since almost 2014. So how the hell did we get there?

Country.

Yes. We don't want to compete with majors to find the next Justin Bieber co-writer. But every year, country becomes a more dominant part of the radio landscape. So if you have a No. 1 country song, it's pretty meaningful to those *Billboard* publisher rankings.

What do you think of all the competition coming into the music marketplace to buy publishing assets?

It was only natural for an attractive area like music to get discovered by more investors over time, especially when Round Hill and others were waving the flag for so many years. To raise the amount of the private funds that we did, Round Hill probably took 500 meetings and really lifted our skirts to show what we are up to, with lots of information and data. I am sure Primary Wave, Shamrock and Spirit were doing the same thing. That activity shined a light. Five years ago, the investor marketplace wasn't educated, but now they are, which spurred the Universal Music Group public listing. Investors realized what an amazing asset Universal was, sitting inside Vivendi. My point is: Attractive businesses don't remain hidden forever. **B**



1. "Guitar pedals have become an addiction," says Gruss. **2.** His cassette collection "brings me right back to my youth" as a hair metal fan with Ratt and Europe posters on his bedroom walls. "And there's something about the nonpristine sound of a cassette that I love." **3.** Guitar method books he uses to practice between Zoom calls and the back of Blues Traveler's *Traveler's Blues* covers album. The title, which Gruss executive-produced for Round Hill Records, drew from copyrights within Round Hill's catalog. **4.** A plaque presented to Round Hill songwriter Ashley Gorley after his 50th No. 1 radio hit collectively on the *Billboard* and Mediabase country airplay charts.

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- AP

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SPIN

“SPECTACULAR”

STEREOGUM

“SO POWERFUL”

VARIETY

“HALSEY AND NINE INCH NAILS HAVE SO MUCH IN COMMON:
SKILL AT GENERATING DRAMA THROUGH SHEER SOUND,
ALONG WITH A WILLINGNESS TO ADMIT THE WORST.”

The New York Times

“ALLURING AND SPECTRAL. IT'S THEIR BEST WORK YET.”

Pitchfork

“HALSEY, TRENT REZNOR AND ATTICUS ROSS
IS A MATCH MADE IN HEAVEN”

PAPER

“HALSEY IS AT HER BEST HERE”

AP

The Sound

PG. 81 MANAGING BEHIND-THE-SCENES CREATIVES * PG. 82 NO-STRINGS FUNDING * PG. 86 SUICIDEBOYS



INDIE

NOW

BOSSSED UP

Since Phoebe Bridgers launched her independent label in 2020, artists have flocked to Saddest Factory Records for what they call her “marketing genius”

BY NOLAN FEENEY

PHOTOGRAPHED BY SAMI DRASIN

Clockwise from left: Charlie Hickey, MUNA (framed), Bridgers, Sloppy Jane (cardboard cutout), Scruffpuppie and Claud photographed on Oct. 12 at the Paramour Estate in Los Angeles.

S

THE SOUND

JUST BEFORE THE PANDEMIC, when indie-pop singer-songwriter Claud got coffee with Phoebe Bridgers to discuss signing to Bridgers' new label, they talked about Nickelodeon's *iCarly*. In a 2008 episode of the show, about a teen girl with a popular web series, a high-powered network executive picks up her program and, little by little, changes it beyond recognition. Claud wanted to know: "Are you guys going to do that to me?"

Bridgers had little interest in that approach. The first time she listened to a Claud song, she was so taken with the music, she texted her manager to ask if Claud was signed before the track even finished. "The weirdest part about having a label is being like, 'What you're doing is so awesome that I want to mess it up! Let me fix something that's not broken for you!'" jokes Bridgers. In the end, her pitch to Claud was simple: "I think I could amplify what you're already doing."

That ethos underscores Saddest Factory Records, the label Bridgers unveiled in October 2020, with Claud as her first signee. A stand-alone label within Secretly Group — home to Secretly Canadian, Jagjaguwar and Dead Oceans, which signed Bridgers in 2017 — Saddest Factory marks a new chapter in the career of one of indie rock's brightest rising stars and pandemic success stories. Since releasing her 2017 debut, *Stranger in the Alps*, the 27-year-old has steadily built word-of-mouth buzz thanks to her intimately detailed, quietly devastating songwriting that, following 2020's *Punisher*, deeply resonated with a grim national mood, to the tune of four 2021 Grammy nominations and a February performance on *Saturday Night Live*.

Now, with her own label, Bridgers is offering artists a chance to similarly grow at their own pace, with little interference and all the resources of the Secretly Group team. "If I had put out my first record on a major label, I think I would've immediately gotten dropped," she says. "Dead Oceans had to twiddle their thumbs until people gave a shit about my music — and they weren't going to give up on it. That's how I would describe the deal [with Saddest Factory]."

The label's roster — which also includes alt-pop trio MUNA, chamber-rock project Sloppy Jane and singer-songwriters Scruftpuppie and Charlie Hickey — also benefits from Bridgers' creative savvy, on display in her inventive, early-pandemic remote performances, during which she turned a skeleton onesie into a fashion staple, and tongue-in-cheek merchandise. (One sweatshirt features the hand gesture for a certain uncommon sex act.) "She's a marketing genius," says MUNA vocalist Katie Gavin, who compares Bridgers to Lil Nas X.



Clockwise from top left: Bridgers, Hickey, Claud and Scruftpuppie.



It's partly what motivated Dead Oceans to sign Bridgers in the first place. "We loved the music, but there was something more," says Phil Waldorf, Dead Oceans co-founder and head of global marketing at Secretly Group. "It's the way Phoebe knows exactly what she wanted and how she wanted to show it to people. She had a really clear approach to a 360-degree presentation."

And while Bridgers says "a lot of labels have become totally irrelevant" in the Bandcamp era, she notes that watching the work Dead Oceans has invested in her own projects showed her that having dedicated support in areas like distribution and promotion could elevate the careers of even the most determined self-starters. Exact terms vary, but Saddest Factory contracts typically cover three albums in a profit-split deal, and the label only has rights to recordings; it doesn't take a cut of publishing or live revenue, for instance.

Such resources were important to MUNA, which signed with Saddest Fac-

tory in May and later collaborated with Bridgers on its anthemic new single, "Silk Chiffon." After releasing its first two albums on RCA Records, the group appreciated the lack of red tape and Bridgers' willingness to take risks. "The main thing we wanted in a partnership was a more creative relationship in terms of us having an idea and that idea being taken forward and fully executed," says MUNA's Josette Maskin. "We just wanted to feel like we mattered."

And while Bridgers is in her element when helping artists with music videos or kooky promo ideas, she's perhaps most vital when acting as a kind of artist-to-executive translator. "I don't talk to [Secretly Group staff] that much," says Claud. "I'm like, 'How did they just know that's what I was thinking and I didn't even tell them?' But now I realize it's because Phoebe has been telling them."

Bridgers talks about her leadership as almost haphazard — every signing was

"weirdly serendipitous," the roster's large number of LGBTQ+ and nonbinary artists is "a total accident." ("Queer people are making the coolest fucking music by leaps and bounds, to me," says Bridgers, who is bisexual.) But her self-deprecating comments about not reading spreadsheets or understanding budgets bely the very intentional community she has created — a place where artists are free to be themselves and can focus primarily on making art.

Now, with Saddest Factory just over a year old, Bridgers is relieved to see all the effort start to pay off: Claud is touring with Bleachers (frontman Jack Antonoff tweeted they are "one of the best new artists"), while "Silk Chiffon" became MUNA's first hit on *Billboard's* Alternative Airplay chart thanks in part to a buzzy music video spoofing the queer cult classic *But I'm a Cheerleader*. "We haven't even had a true label party yet," says Bridgers. "I can't wait to get everybody in the same room." **B**

Taking Care Of Business

Why more independent behind-the-scenes creatives are seeking and benefitting from management

BY KATIE BAIN

THE SUMMER OF 2020 WAS APPROACHING, and BTS needed a seasonal hit. On the hunt for this smash song was Columbia Records CEO Ron Perry, who put in a call to Neil Jacobson, founder/CEO of Hallwood Media, a Los Angeles-based agency that exclusively represents songwriters and producers. Jacobson passed the brief to his client, David Stewart, and he got to work.

By late August, BTS' "Dynamite," the song Stewart had co-written and produced, was No. 1 on the Billboard Hot 100. While Stewart was already well-established with previously co-written singles, like "What a Man Gotta Do" for the Jonas Brothers, having Jacobson play middleman led to his biggest break yet. It also allowed him to focus exclusively on the music.

"Dealing with my own negotiations was difficult, because I was always in the firing line," says Stewart. "Removing myself from that by bringing on management was game-changing, because it makes everything feel like it's got a suit on. It makes it feel serious."



From left: Jacobson with client Murda Beatz and Hallwood Media executive vp Cory Litwin.

Launched in May 2020, Hallwood represents roughly 90 writers and producers, including the Grammy-nominated Murda Beatz (Drake, Ariana Grande) and Jeff Bhasker (Kanye West, Bruno Mars). It's also one of the handful of growing independent agencies focused on representing songwriters and, more recently, an influx of producers.

"More people need to license more music than ever before, [and] you have this massive group of people that are going to make more music than ever all over the world," says Jacobson. "As I move up the conveyor belt of this business, I feel like the songwriter and the producer are going to be the bellwether and give the purview for me and my team as to where the future of this business exactly will go."

Jacobson plans to expand his roster to 200 clients by 2022, eventually resembling "a major Hollywood agency." For the former president of Geffen Records, this robust scale is both a major innovation and a key to Hallwood's

success. "With that big number of songwriters and producers," says Jacobson, "I provide a better service. It's the ability for us to get the best music to the customers."

But succeeding in this market isn't simply dependent on size. Sydney-based Page 1 Management, founded in 2009 by CEO Ashley Page, represents a dozen clients, including Grammy-winning producer Joel Little (Taylor Swift, Lorde). For Page, the decision to focus on writers and

producers came after coordinating a sold-out U.S. tour for an alternative/indie band that would sell out 3,000- to 4,000-capacity venues, then feeling concerned when that tour was considered a success after only breaking even. "That's the point where you have to wonder what makes sense financially," says Page.

By doubling down on writers and producers, these management companies can create income streams free from the constraints of touring — a blessing during the pandemic. (Both Hallwood and Page 1 agents receive around the standard 20% commission fee.) And crucially, with artist needs cut from the equation, these agencies can offer the visibility and protection that writers and producers aren't as likely to get on their own — especially those just starting out. "Having management gave me a finesse," says Stewart. "It's what has turned it from being like, 'I do this,' to 'I really do this.'" **B**

ANNIVERSARY

SECRET TO SUCCESS

🎯 Long before Secretly Group formed in 2013, two of its initial label divisions, Secretly Canadian and Jagjaguwar, were just getting off the ground in the Midwest in the mid-1990s. As both labels now celebrate 25 years — during which Jagjaguwar helped launch Bon Iver, while Secretly Group supported bold artists like ANOHNI, among other feats — Darius Van Arman, co-founder of Secretly Group and founder of Jagjaguwar, and Chris Swanson, president of A&R and co-founder of Secretly Group, look back on their respective label's history — and reveal what's to come.

PAST

Neither Van Arman nor Swanson thought they would become label heads: The former was a math major at the University of Virginia before dropping out. Meanwhile, Swanson had become an active participant in his college radio station at Indiana University. As they individually started to lay the groundwork for their labels, they eventually ran into the same issue: distribution.

"That was how Jagjaguwar and Secretly Canadian became entwined," says Van Arman. Early on, he had struck

up a relationship with Swanson because Secretly Canadian had started a distribution cooperative of five to 10 labels called Secretly Canadian Distribution. "The idea was to get record stores to return calls. That was the Wild West, where stores were very flaky about paying for what they took in, so the cooperative really lifted the tides for all the labels," says Van Arman, who in 1999 joined Chris and his brother, COO and co-founder of Secretly Group Ben Swanson, in Bloomington, Ind. "I joke with [Chris] I was his best signing ever."

PRESENT

Van Arman counts Jagjaguwar's relationship with Justin Vernon and the release of Bon Iver's acclaimed 2008 debut, *For Emma, Forever Ago*, as an early "game-changer" for the label, while Swanson says one such win for Secretly Canadian was selling thousands of copies of Jason Molina's *Songs: Ohia* "way faster than we thought it would," leading to a repressing that became a crash course in exclusivity: "We hand-numbered [the debut LP original pressings], and it's like, 'Are we cheating by pressing it again? What's the protocol?'"

Since then, Swanson says Secretly Group has taken more risks, citing the Secretly Canadian campaign for Antony & The Johnsons' 2005 album, /

Am a Bird Now, as a "watershed moment" that required an "outsized budget." "There wasn't anyone doing what [former bandleader ANOHNI] was doing at the time, and it clicked in a way that showed us how much bigger the world was than we had imagined," says Swanson.

But over time, he "noticed a pattern" with Secretly Group's releases. "We were really proud of it, but there was a big gap between what we released and what we listened to as fans," he says. During a 2016 road trip with Jagjaguwar director of A&R Eric Deines, driving through the South at a heated political time in the country, "we were like, 'Why is it that we pretty much only release white music for mostly white people?'" recalls Swanson. "We used to joke, 'Are we the sound of white male depression?' And then soon the sound of white female depression as well — and could we be more?"

FUTURE

Van Arman and Swanson stress a key component of Secretly Group that sets



Ben Swanson



Chris Swanson



Van Arman

it apart from competitors: The label group "partners" with artists rather than "signing" them, and while Swanson says Jagjaguwar and Secretly Canadian (and Secretly Group overall) have always had a "light touch" when it comes to offering input on an act's music, "when it comes to the presentation of the album, the marketing of the album, that's what we love to do." Which is why, he says, "when I think about our present and our future, [I think of] the work we've been doing with Phoebe [Bridgers] and her Saddest Factory Records."

Looking ahead, Jagjaguwar is doubling down on its digital marketing savvy. Van Arman cites new hires in creative director Robby Morris and digital marketing direc-

tor Steven Pardo, who reports to newly promoted global director of streaming and digital sales Emily Puterbaugh. At Secretly Canadian, Swanson is set on hiring someone focused on merchandise. "The appetite is endless for new services or experts to get in the room," he says. "It comes down to, 'What can we afford?' We don't want to lose track."

—LYNDESE HAVENS

Indies Just Wanna Have Fun(ding)

How three companies are helping finance independent artists — no strings attached

BY KRISTIN ROBINSON

DESPITE APPROXIMATELY 60,000 songs being uploaded to Spotify every day, unsigned and independent artists have recently found themselves with more options than ever before when it comes to financing their careers — and using that cash flow to help stand out in a crowded space.

Among this fast-changing landscape, companies like Indify, beatBread and Cash App's Cash App Studios have materialized, offering funding and advances to independent artists without asking for any ownership of intellectual property in return. Unlike a label services provider or distributor, these companies do not provide a staff of devoted professionals dedicated to your project; instead, their monetary investments are left open-ended, so that what you do with your funding is (mostly) up to you.

"We think that bundling services with financing can create friction," says beatBread co-founder/CEO Peter Sinclair. "If artists can keep those conversations separate, they are often better served."

The most hands-on of the three funders, Indify, likens itself to an angel investing platform. "Indify is really purposeful with choosing investors that can bring mentorship or artist development on top of just capital for early-stage artist careers," says co-founder/CEO Shav Garg. With investors like Reddit founder Alexis Ohanian, among others, each independent artist who works with the company will have Indify play matchmaker for the act.

"It's about helping artists achieve their full potential when they are having their first moment," says Garg. "The right partner, the right time and the right amount of capital [are] crucial."



In an ideal scenario, investments will be recouped (and then some), with investors earning a percentage of the artist's streaming royalties. Though not every independent artist will qualify for funding, the startup uses data-driven insights to find artists gaining traction organically, but could use an extra monetary push.

So far, according to Connor Lawrence, co-founder and chief marketing officer at Indify, the "majority of deals are profitable." Each agreement varies, but Indify has a few requirements: Artists keep their ownership of masters, investors cannot earn over 50% of the artist's streaming profits post-recoupment and the artist must retain creative control.

That last point is paramount for beatBread, an advanced funding-only option for unsigned talent. "We want you to have the freedom to choose your own team," says Sinclair. A more open platform than Indify, beatBread is typically willing to fund artists with over 10,000 monthly listeners on Spotify, and artists design their own deals based on parameters like term length, capital needed and share of the catalog and/or future release royalties from streaming. Then, the proposed deal — which can range from \$1,000 to \$1 million — is reviewed by the beatBread team and verified.

"We have 100% success in wiring money into artists' accounts, and whatever you do with that money is your business," says Sinclair. But in their experience, most artists put the advance toward paying fees for collaborators, creating music videos and funding digital marketing campaigns.

Cash App, the popular finance app, is a rarity in this space: With its new initiative Cash App Studios, the company gives out monetary gifts to artists in music, fashion and entertainment without asking for anything in return. According to Victoria Monét, an independent artist and songwriter for Ariana Grande, receiving funding from the company has been the "most noninvasive, pro-creative and supportive partner I've ever worked with." Unlike the other startups, Cash App Studios has the advantage of ceding money freely as a form of goodwill — and good PR — to musicians.

And while these companies see themselves as a viable new option for independent artists, the ultimate goal is to empower DIY acts to make their own choices when the time is right. "We don't see ourselves as replacing labels," says Matthew Tilley, head of artist and industry relations for beatBread. "We are just giving them options." **B**



DIY TIP YE ALI

The R&B/hip-hop singer, songwriter and producer has worked with Doja Cat, Jack Harlow and Kehlani — and supports his solo career through modeling partnerships with major sneaker and apparel companies.

WHEN I FIRST CAME TO LOS Angeles in 2015, I had some meetings [with labels] and got some interest. I didn't have any leverage, so none of it made sense really. And then by the time I got established, I think they assumed I just didn't want to [sign]. It's just me [on my TrapHouseJodeci label]. I've got producers and songwriters that I consistently work with, but I would want a bigger financial partner to be able to sign some people I want.

Since I've done music, I've done modeling. Sometimes I get booked be-

cause they know about my music, and then sometimes I get booked because of my face. I'm good with either one, because I can use either opportunity to raise awareness with the music. I bring it up after the business is done, because I don't want to be the guy that's pitching other stuff before I do the main thing that you asked me for.

Companies [like Puma, Footlocker, Urban Outfitters] I have a great rapport with, so we tend to do things monthly. With Urban Outfitters, we teased the song "Sweatpants" [in a

campaign video]. The track was also used in a promotional video for [the hair product] Texture My Way. I'm just trying to work smarter and make sure I can pitch stuff that's sitting [on my computer] to be utilized.

With two or three companies in the past few months, I've been able to integrate my music and promote the album [Dangerous, due Nov. 12]. It's always a goal to find somebody to partner with for the big stuff and use their name and marketing tools to help my music.

—AS TOLD TO HERAN MAMO

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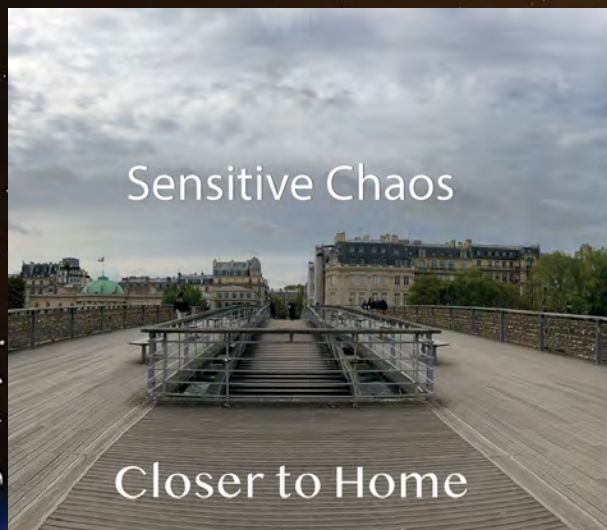
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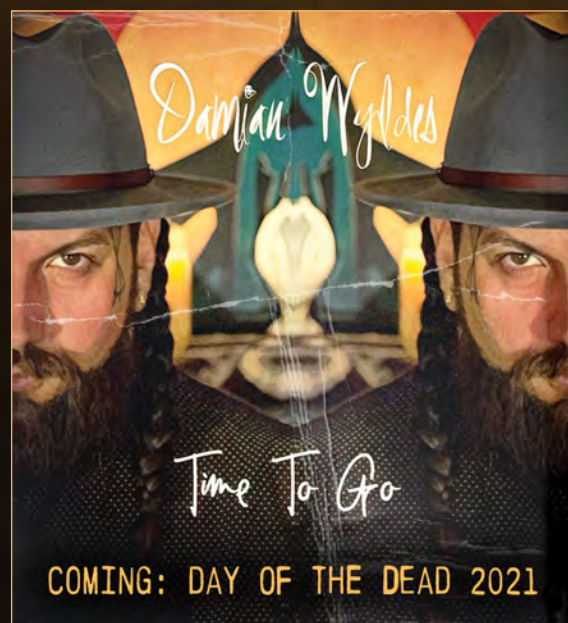
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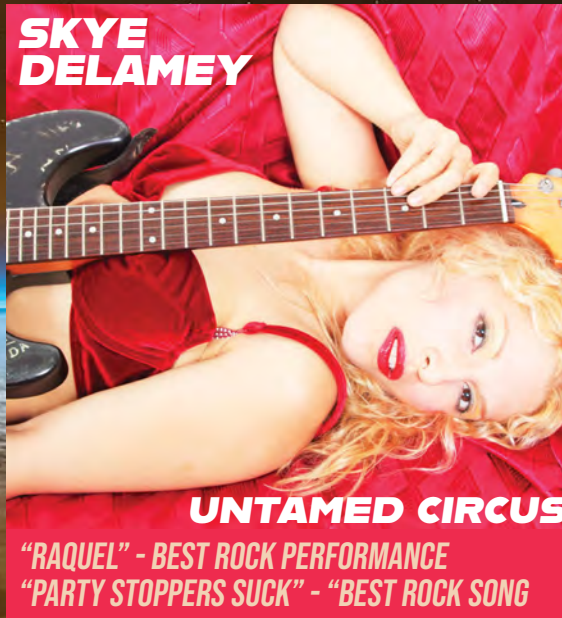
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Ruby da Cherry (left) and \$crim of \$uicideboy\$.

Q&A

AGAINST ALL ODDS

How \$uicideboy\$ became a multimillion-dollar brand all on their own

BY KRISTIN ROBINSON

NEW ORLEANS-BRED punk-rap duo \$uicideboy\$ has never charted on the Billboard Hot 100 or any airplay tally, but it has turned its SoundCloud-era success

into an underground empire — and collected 5.3 billion streams along the way, according to MRC Data.

Known early on for its shock-rap style and depression-laced lyrics, the duo's origin story (which dates back to 2014) involved a long-mythologized suicide pact: If the music didn't work out, there would be nothing left to live for. Thankfully, it has more than worked out. Today, cousins \$crim and Ruby da Cherry are entrepreneurs, launching their own label collective, G*59 Records, in 2017 with distribution from Virgin. This year, \$uicideboy\$ signed a "strong eight-figure deal" with The Orchard; meanwhile, the duo is on a headlining U.S. tour that has sold almost 500,000 tickets, including shows at Pier 17 in New York and back-to-back dates at the Shrine Outdoors in Los Angeles,

following the release of their latest album, *Long Term Effects of Suffering*.

"When we first started, we wanted to do the exact opposite of what everybody in rap was doing," says Ruby da Cherry. "We didn't have nice cars or gold chains, so we just flexed that we were losers, and mixed in some shock-rap and stuff about our mental health issues. We're just trying to catch people's attention."

\$uicideboy\$ was fully DIY for a while. What made you want to start working with your managers, Kyle Leunissen and Dana Biondi?

\$CRIM Ruby and I were handling everything for a long time. He'd do the merch, graphics and videos, I'd do the audio engineering and production. We had our roles, but by late 2016, we really needed help. Kyle has been a close friend since high school. I remember he called me one day and said, "You're letting 70 grand fall through the cracks every year." That caught our attention. For my cousin and I, \$70,000 might as well have been a million at the time.

From there, Kyle and our other manager, Dana, came over and we did a trial run, but it turned into a full-time thing. These guys have been instrumental in helping us get to where we're at, and by handling a lot of the business side, they've helped us focus on doing our creative stuff.

You formed your own label, Grey*59, better known as G*59 Records, the following year. Why was that something you wanted to do?

RUBY DA CHERRY \$crim and I are from New Orleans. We grew up with [labels like] Cash Money and No Limit, and those guys really inspired us, because we loved seeing a gang of people that acted as one collective, supporting each other and all. I come from a punk background. I've always said, "Fuck labels, I'd rather start my own."

\$CRIM It's not just business for us. The guys we've signed to G*59 are brothers. We aren't even necessarily looking for hits, we just sign people that we are a fan of. I'm not trying to make a bunch of money off anyone.

\$uicideboy\$ have a distinct merchandise strategy, with drops about three times a year. Ruby, do you still design everything yourself?

RUBY DA CHERRY I used to design everything, and \$crim would give his input. Once we got managers, we also decided to get one of our buddies, Adam Arriaga, to take over [our merch]. I don't have the

skills of a designer, so Adam helps me get my ideas out of my head and execute them. Our fans bitch sometimes about how "Ruby doesn't do merch anymore," but what they don't get is that I'm still approving and working on everything. Adam just has the skills.

How has it felt being back on the road?

RUBY DA CHERRY \$crim and I were fucked up on drugs during almost all our other tours. We never got to experience it in the way we should've because one of us would be high. The *Last Grey Day* tour in 2019, I don't remember at all. It's nice to have us both in the right states of mind to take it all in. Back then, we didn't appreciate it the same. I feel so fulfilled during this tour.

You've managed to thrive as independent artists. What's it like to achieve such a tough dream?

RUBY DA CHERRY Honestly, I don't think we've ever processed it.

\$CRIM I just love making music. I work so much, which is not a bad thing. That's just what I love. I'm always wanting to do more, more, more. But my team helps me slow down and take it all in. When you're used to growing up without having much, you're always searching for the next thing. We were doing a soundcheck the other day and Ruby just stopped and said, "Dude, let's just take this in and stop for a second. Holy fuck." **b**

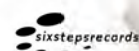
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THE CHRISTIAN BEAT



¡Viva Indies!

Regional Mexican music is growing at a rapid rate — and is dominated by independent artists

BY LEILA COBO

WITHIN LATIN MUSIC, SALES of regional Mexican repertoire as of Sept. 30 (including video streams) may still fall behind pop and urban, according to MRC Data, but they have risen 21% compared with last year — more than any other subgenre.

Independent labels have always played a large role in launching regional Mexican artists: Musart backed Paquita la del Barrio and Pepe Aguilar early in his career; Jenni and Lupillo Rivera were initially signed to their father's indie, Cintas Acuario; and Fonovisa grew to become the genre's largest label before it was purchased by Univision and, later, Universal in 2008. But in the past five years, a new crop of indies has risen to prominence approaching the business with a digital-first mentality.

Last year, seven of *Billboard's* top 10 regional Mexican tracks were by artists like Natanael Cano, El Fantasma and Lenin Ramírez — all of whom are independent, signed to labels including Rancho Humilde Records, Afinarte and Del Records. So far in 2021, the same statistic applies, only now it features Grupo Firme and Carin León's smash "El Tóxico" (on Tamarindo Rekordsz) and Eslabon Armado, a teenage trio known for guitar-driven, emotional songs (also signed to Del Records) that has topped *Billboard's* Regional Mexican Albums chart four times in just over a year.

"There's a range of indie labels right now, and we're all doing very well," says Ángel del Villar, who founded California-based indie Del Records in 2008.



Members of regional Mexican trio Marca MP with members of Grupo Firme onstage at Premios Juventud 2021 in July.

"The big difference between 13 years ago and today is the internet — otherwise, this would have been impossible. YouTube, Instagram, TikTok — all that is big for us."

Jimmy Humilde, who founded Rancho Humilde in 2011, agrees: Because his client Cano "is [hardly] played on radio," he relies on platforms like YouTube for promotion. "I swear, I begged [radio programmers]," he says, "but I'm proud of the fact that rejection made me look for alternatives, and that's when I started to mine social media."

YouTube music trends manager Kevin Meenan says regional Mexican music has experienced a surge in interest on the platform in the past year. Rancho Humilde's YouTube channel in particular has been "critical to this story," says Meenan, earning over 5 million subscriptions and 3.3 billion views since its launch.

In 2012, Javier "El Tamarindo" González, a former Acura auto technician in Austin, launched his Tamarindo Rekordsz as an offshoot of his hobby as a YouTube blogger-influencer. He had \$12,000 in the bank at the time, most of which went toward securing a work visa for his first signee, Remy

Valenzuela. Now, in September, the label earned its second No. 1 hit on the Regional Mexican Airplay chart with Grupo Firme's "El Tóxico," featuring labelmate León.

"I knew how to expose an artist — I just didn't know all the things behind the business, so I learned," says González. "The hardest thing as an independent is to be seen — by the big brands, the big awards — but with the way social media is now, you can't ignore talent that's so good and so authentic."

Even so, Germán Chávez, who in 2012 launched Remex Records (and whose father, Domingo Chávez, founded Disa Records in 1970, the powerful Mexican independent label that in the early 2000s grew to nearly 10% of U.S. market share), believes that when it comes to being seen, major labels are the ones falling behind.

"The majors still don't fully understand the Mexican [music] market," says Chávez. "That's why there are so many independent Mexican labels. [The majors] are good at following up, but they don't understand how to develop artists from scratch. Signing an artist, fighting to build them up from zero, that's what we do." **Q**



DIY TIP KELLY ZUTRAU

After releasing two albums on Columbia starting in 2016, the Brooklyn-based trio Wet left the major and released its third album, *Letter Blue*, independently — a move that frontwoman Kelly Zutrau describes as a "trade-off"

WE FELT LIKE [SIGNING WITH Columbia] made sense at the time. It was a two-album deal with the option

of continuing, and when we did the second record [*Still Run* in 2018], we were going through a tumultuous time personally, as a band and with our management. I think second records are just difficult in general. After your first album, which you've had your whole life to write, you're scrambling to find material and cement yourself as a voice. Also, we had a lot of turnover in our team at Columbia — which is really common at major labels, and I didn't know that when I was young and [first] signed.

There were different people who had come in that we didn't really align with creatively, and we felt like there was this baggage. When there's a lot

of money involved — as there often is at a major label — there's this pressure to make something that's going to make the money back. And we made a really hard decision that we don't want any expectations for this third record; there's basically no point in making it if it's going to be about that. We just have to make something that we love, that feels natural and that feels like a progression and growth artistically, and we felt like we couldn't do that at Columbia anymore. We left on really good terms — we asked to leave and they could've given us a hard time, but I think they probably thought it wasn't working amazingly either anymore.

The most concrete thing that I've noticed [as an independent artist] is the timeline. You can move much more quickly because you're working with people who want to work on it regardless of budget, because you don't have a big budget. There are definitely things I miss about Columbia, but I think overall, we were able to make something that I'm a lot more proud of. For me, with this third album, I thought, "If I want to make money, why would I be in music?" Figure out what your goals are. I had to really think about that, and I realized I wanted to make a piece of art that I could stand by.

—AS TOLD TO LYNDSEY HAVENS

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A photograph of Ellie Holcomb, a blonde woman with long hair, wearing a brown, textured, long-sleeved dress. She is smiling and looking to her right, with her hands slightly open. The background is a desert landscape with mountains under a clear blue sky.

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HOLCOMB

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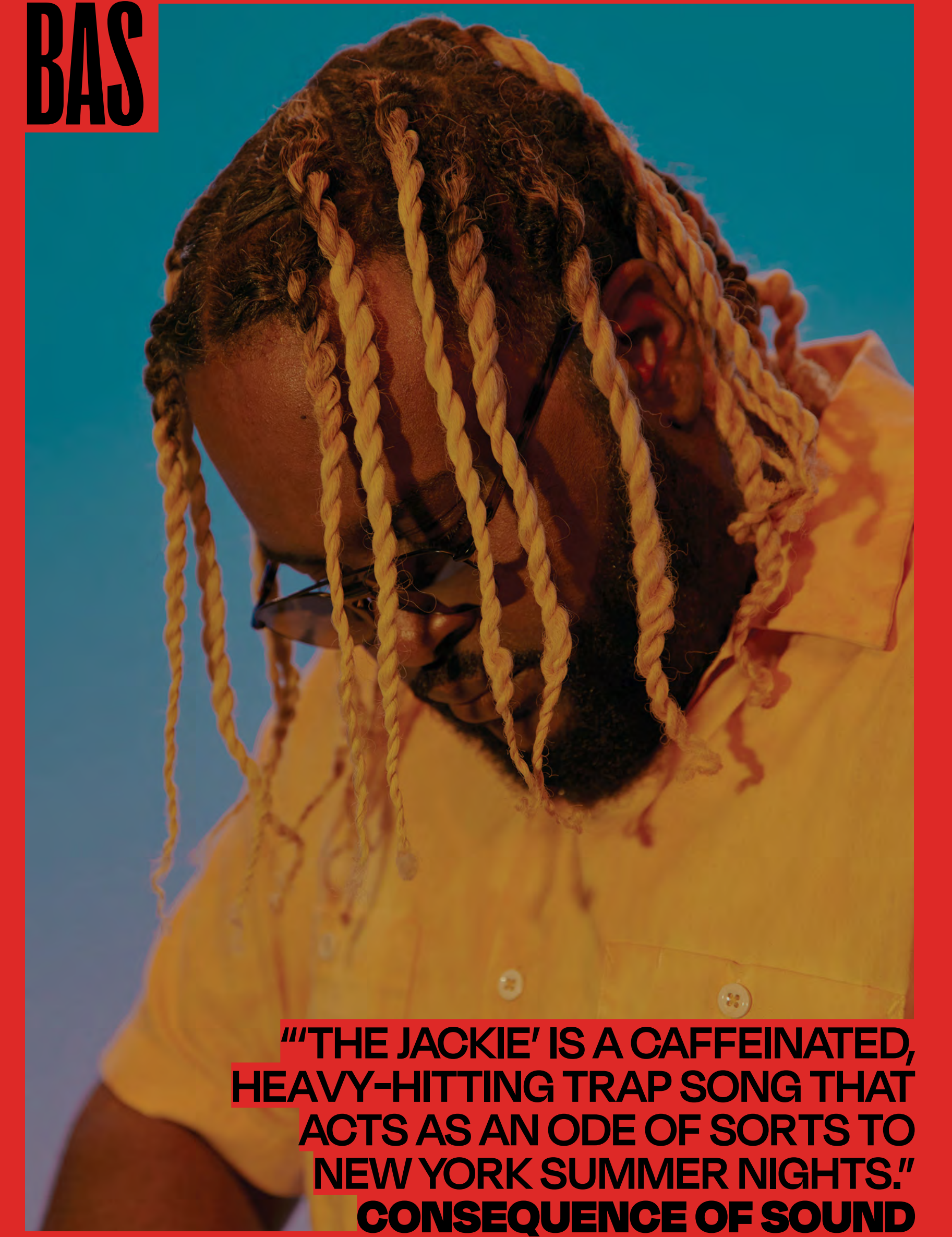
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“‘THE JACKIE’ IS A CAFFEINATED, HEAVY-HITTING TRAP SONG THAT ACTS AS AN ODE OF SORTS TO NEW YORK SUMMER NIGHTS.”
CONSEQUENCE OF SOUND

BILLIE EILISH



**"HER EXCELLENT SOPHOMORE
ALBUM FEELS DOWNRIGHT
HEROIC, THE WORK OF AN
ARTIST REFUSING TO STAY STILL"
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**"BLACKPINK EXCEL AT LEAVING
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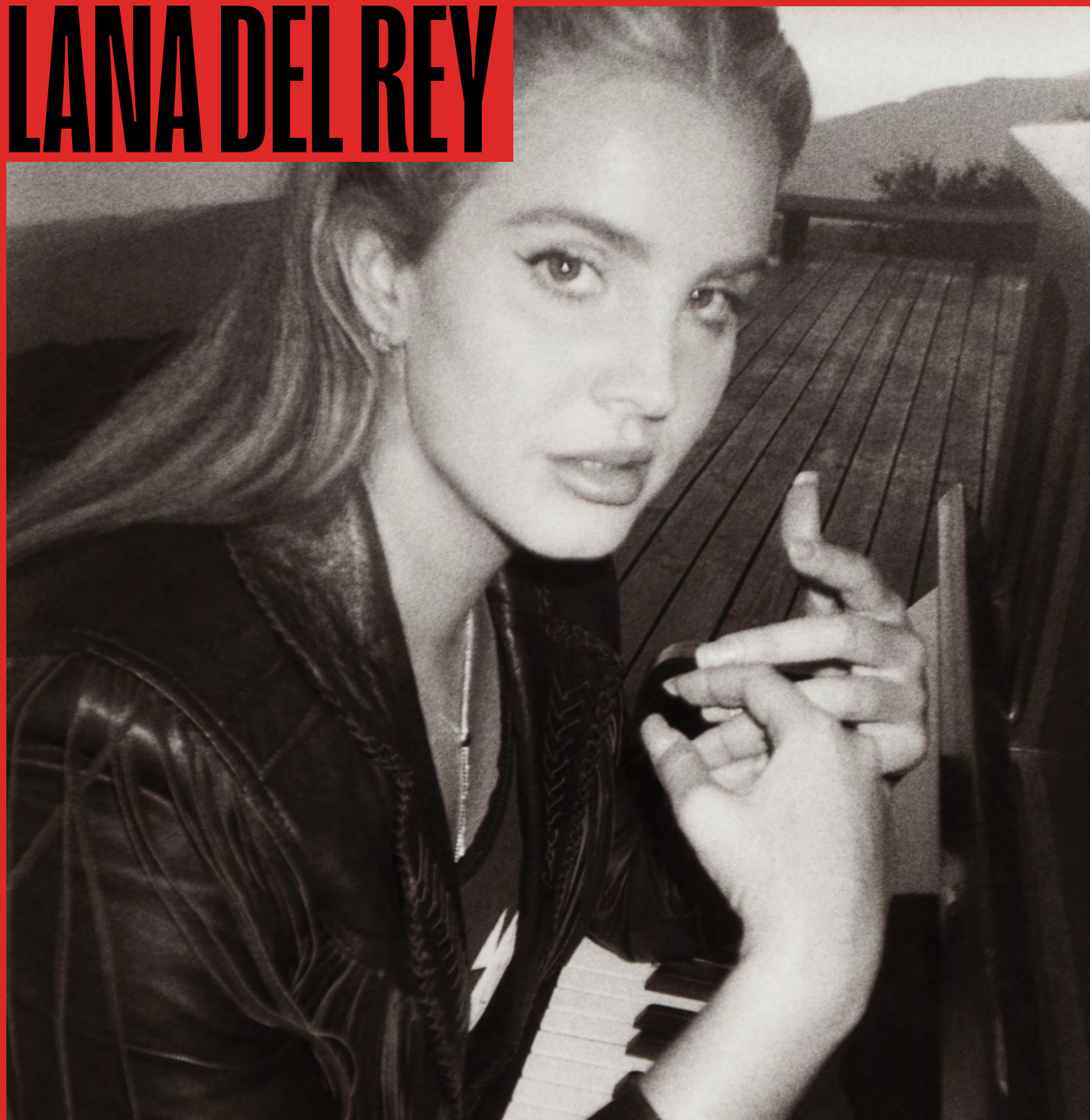
**"THERE WILL NO DOUBT
BE ESSAYS UPON ESSAYS
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FINNEAS



"A MAJOR CREATIVE FORCE!"
WALL STREET JOURNAL

LANA DEL REY



"WHEN ALL OF ITS VIRTUES ARE WORKING IN TANDEM — RICH MELODIES, COMPOSITIONAL SURPRISES, ONLY-LANA-WOULD-SAY-IT TURNS OF PHRASE — DEL REY'S MUSIC CASTS AN ENGROSSING SPELL."

THE NEW YORK TIMES

DEAR EVAN HANSEN



**"THE RIGHT MESSAGE AT
EXACTLY THE RIGHT TIME"
THE HOLLYWOOD REPORTER**

ELTON JOHN



**"FINISH LINE" - "A GROOVY,
GOSPEL-TINGED SONG, THAT
RISES TO THE OCCASION"**
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KACEY MUSGRAVES



"... SONICALLY IT CONTINUES FURTHER DOWN THE SAME ROAD AS *GOLDEN HOUR*, INTO THE GREAT WIDE OPEN BEYOND THE CONFINES OF COUNTRY RADIO"
STEREOGUM

KALI UCHIS



**"GENRE- HOPPING AND ERA-
HOPPING, FROM ROMANTICALLY
RETRO ORCHESTRAL BOLERO
TO BRITTLE REGGAETON"
NEW YORK TIMES**

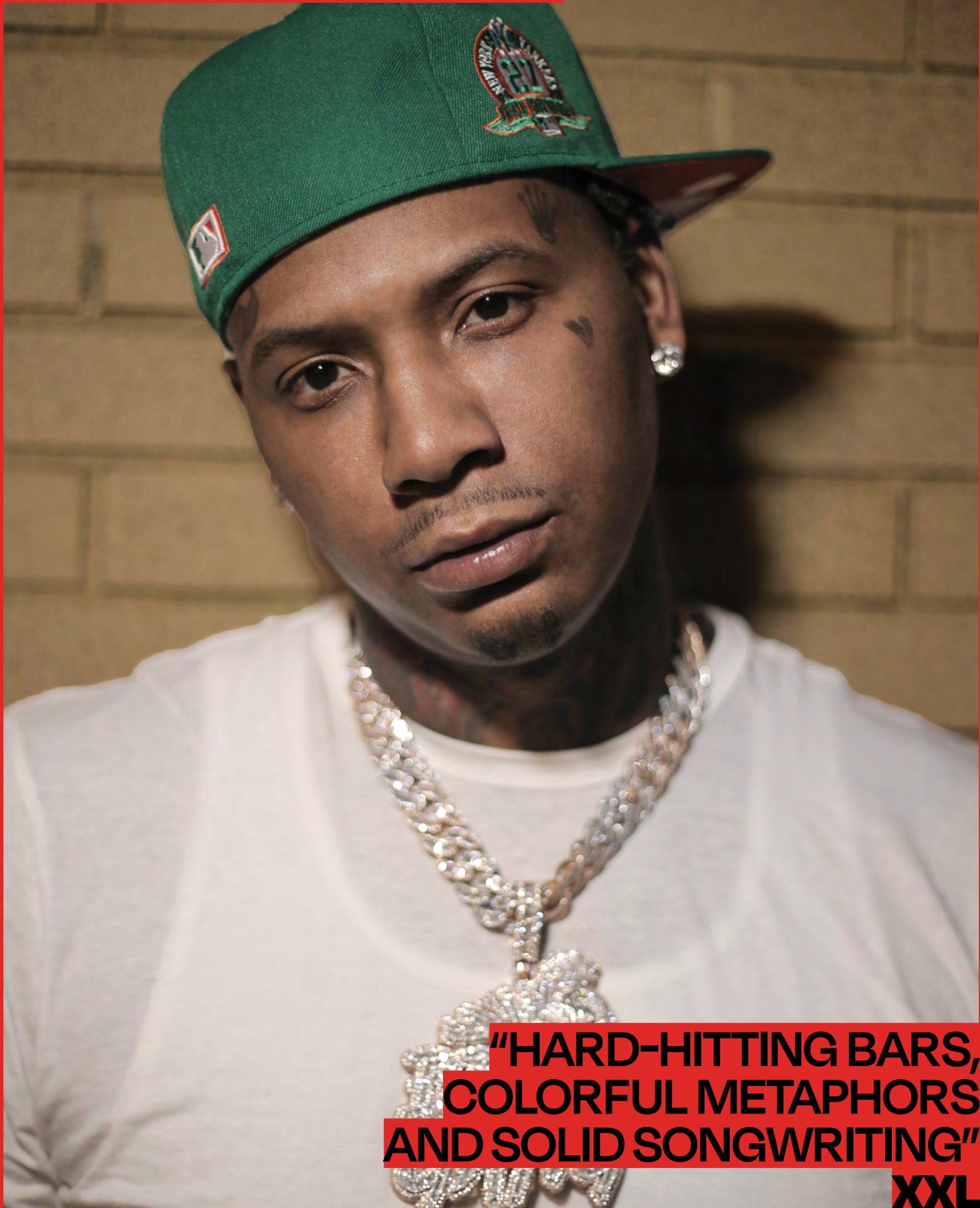
MACHINE GUN KELLY



"TICKETS TO MY DOWNFALL IS A HIGHLY CHARGED, DEEPLY EMOTIVE RECORD OF PUNK ROCK EXCELLENCE"

NME

MONEYBAGG YO



**"HARD-HITTING BARS,
COLORFUL METAPHORS
AND SOLID SONGWRITING"**

XXL

OLIVIA RODRIGO



**"...A REVELATORY NEW POP VOICE"
ROLLING STONE**

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**"WILDLY INNOVATIVE AND
STRIKINGLY CONSISTENT,
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AWARDS**

MONDAY, JANUARY 31, 2022

From left: Halsey, Ross
and Reznor photographed
on Sept. 27 at Smashbox
Studios in Los Angeles.

M

Halsey spent her life admiring Nine Inch Nails from afar. Now **Trent Reznor** and **Atticus Ross** are the artist's

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PREVIEW 2022

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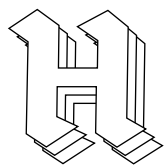
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collaborators on their most ambitious album — and, just maybe, best chance for long-awaited Grammy glory

BY JOE LYNCH // PHOTOGRAPHED BY AUSTIN HARGRAVE



HALSEY IS QUICK.

Quick to joke about their New Jersey accent slipping out after a few drinks. Quick to flip into scholar mode, explaining that one of their new songs is named after Biblical Adam's forgotten first wife, Lilith, who was jettisoned from Eden for daring to enjoy sex. Quick to share how, as a kid, she had to pay for school lunches with dollar bills so worn out they felt like "old T-shirts." And amid all this, Halsey is quick to soothe infant son Ender Ridley Aydin when he makes his presence known from the next room, bouncing him up and down and cooing him back to sleep, whether decked out in spiky *Mad Max* leather or David Bowie glam effulgence for today's photo shoot.

When it came to one lifelong goal, however, Halsey (whose pronouns are "she" and "they") took their time. Although Halsey has drawn on Nine Inch Nails' throbbing, disquieting industrial-electronic sonic palette since her 2015 debut, *Badlands* (and more recently on the blatant NIN pastiche "Nightmare," a stand-alone single from 2019), she waited years before approaching active NIN band members Trent Reznor and Atticus Ross with a pitch to work together.

When a staffer at Capitol Records pointed out the two acts were label-mates and offered to make introductions, however, it provided the push Halsey needed. "I was thinking, 'Ugh, I don't want it to be some corporate, 'Hello, would you please be interested in working with our young pop star?' " recalls Halsey, adopting a bland affect. "So I wrote them a letter and just kissed their asses as much as I possibly could... and crossed my fingers that they would even respond."

It worked. Reznor and Ross are now the producers of Halsey's fourth album, *If I Can't Have Love, I Want Power*, though as they sit together in a Los Angeles warehouse studio, it's clear they've also become mentors who can offer creative input as well as a road map to what life as a successful musician and parent can look like. "They gave me a lot of advice that I needed when I was pregnant," says Halsey. "It really comforted me to know that I can be a good parent and still do the thing that I love and do it with [as much] involvement and dedication as they do."

Over the last 11 years, that work ethic has proved transformative for Reznor and Ross, who've built a par-

allel career as prolific composers for TV and film, and in the process made the unlikely leap from enigmatic alt-rock icons to awards darlings. Since their surprise best original score Academy Award win for *The Social Network* in 2011, the duo has won a Grammy (best score soundtrack for visual media) for *The Girl With the Dragon Tattoo* in 2013, nabbed a primetime Emmy in 2020 with harrowing music for HBO's *Watchmen* and just this year netted another Oscar (alongside Jon Batiste) for scoring Pixar's *Soul*. Amid all that, they entered the Rock and Roll Hall of Fame as part of Nine Inch Nails. (With the band, Reznor has won an additional two Grammys for best metal performance, in 1993 and 1996.)

No. 1 *Hopeless Fountain Kingdom* and three No. 2 releases on the chart), and 21 Hot 100 entries, among them six top 10s and a solo No. 1, "Without Me." In 2019, the Songwriters Hall of Fame honored Halsey with its Hal David Starlight Award, recognizing "gifted songwriters ... making a significant impact" with their original work.

Last November, Halsey addressed the latest perceived snub (when the Grammy nominations did not include "Without Me" or the album it appeared on, *Manic*) on Instagram, with words both measured and unfiltered. "The Grammys are an elusive process. It can often be about behind the scenes private performances, knowing the right people, campaign-

project yet. A concept album about pregnancy, fear, mortality and acceptance that backs up its cinematic scope (a companion film written by and starring Halsey is streaming on HBO Max) with vivid lyrical nuance and sinuous industrial grooves, it's already earning Halsey the best reviews of their career (including raves from longtime skeptics). With Reznor and Ross lending their unimpeachable rock cred, this may finally be the album that forces the Recording Academy to take notice.

"Halsey has gigantic hit records, they have the numbers, the following, the sales, but at the end of the day, when you distill what Halsey is, she's a conceptual album artist and a songwriter," says Capitol execu-

"Sometimes the guys would send me a record and they'd be like, 'Is this too crazy?' And I'd be like, 'Make it crazier.'"

—HALSEY

Making this album with Halsey is the latest step in their creative evolution, and one that both say has made them true fans of the 27-year-old singer-songwriter. "I fucking love this record," says Ross. "The one thing that we didn't change was any lyrics or melody. I can listen to the album and get lost on an emotional level."

"We're always looking for things that make us feel inspired and less cynical," adds Reznor. "We came out the other end changed, in a good way, and revitalized. It has been invigorating and inspiring, and I can tell you we both needed it, just with what the world has been like the last couple of years."

Halsey's team at Capitol is hoping this album will make fans of the Recording Academy, too. Thus far, voters have seldom recognized Halsey, and only for their work on other artists' releases — in 2017, Halsey's feature on The Chainsmokers' Billboard Hot 100 No. 1 smash, "Closer," was up for best pop duo/group performance, and their contribution to Justin Bieber's *Purpose* album meant they were up for album of the year — despite the fact that over the past six years, she has proved to be one of pop's most reliable (and commercially viable) vanguards. Halsey has earned 7.5 million equivalent album units in the United States, according to MRC Data (for the Billboard 200

ing through the grapevine, with the right handshake and 'bribes' that can be just ambiguous enough to pass as 'not bribes,' " they wrote. "While I am THRILLED for my talented friends who were recognized this year, I am hoping for more transparency or reform. But I'm sure this post will blacklist me anyway."

The Recording Academy has, in fact, reformed its procedures in the interim, disbanding its nominations-review committees in late April. Now, a wider swath of Grammy voters has the final word in all non-craft categories; it remains to be seen, when the nominations are announced Nov. 23, whether these changes will work in Halsey's favor.

"It would be a disservice for the academy and our business not to recognize an artist that has the ability, the wherewithal and the guts to constantly change who they are and to never be constrained by what one believes is commercial," says Capitol COO Michelle Jubelirer, who is part of the team that signed Halsey to Astralwerks in 2014 and helped develop their career as the artist was upped to the Capitol roster. (Universal Music Group owns both labels.) "Halsey is completely unafraid. They made a statement album that shows they are a career artist." The label is particularly hoping to see the album compete in the alternative category.

If I Can't Have Love, I Want Power is certainly Halsey's most ambitious

tive vp A&R Jeremy Vuernick, who has worked with Halsey since 2014. "It was a fairy-tale scenario. It was a team effort to make it happen, but it stems from Halsey as a songwriter — and [Reznor and Ross] saw genius in that."

At the very least, the process has upended one of the pop star's preconceived notions about the industry. When reminded that they sang, "Don't meet your heroes/ They're all fucking weirdos" on 2020's *Manic*, Halsey just laughs, then says: "Thank God this experience has proven me wrong."

How much of the album was ready before Trent and Atticus got involved?

HALSEY I started working on *If I Can't Have Love, I Want Power* about six months after the release of my third album, *Manic*. I had convinced myself when I finished that record that I wasn't going to write any more music for a really long time. [But] as soon as I got home, at the start of the pandemic, I was right back in the studio.

Originally, I wanted to make an album that was darker, more conceptual— kind of a reattempt of doing my debut album. I made *Badlands* when I was 19 and I didn't have much experience with songwriting or in life, so while it was a valiant effort, it didn't quite have the depth that I thought that I could bring to a record if I



Styling by Law Roach
Richard Quinn jacket
and bodysuit, Alexander
McQueen boots, Loree
Rodkin jewelry.



reapproached the same kind of mindset. I had quite a few songs done, rough demos, and it was all coming together in this really narrative way right around the time I found out that I was pregnant. So I had this nightmarish, dark album, and I wanted to share it with the world in a way that was really compelling and visceral. Obviously, the first people I thought to call were Trent and Atticus.

You have wanted to work with them

for some time. What finally gave you the courage to ask?

HALSEY I had been basically poorly plagiarizing their work forever. Every single time I started an album, I thought, “Well, maybe this will be the one.” But imposter syndrome is huge, and I didn’t think they had any idea who I was. It turns out they didn’t, but that’s OK. This time, I thought I had something special. For people who have been in the business as long as they have and

been so successful, I thought maybe it was a fresh narrative: “Hey, this is a body horror album about pregnancy. Have you done that before?” People for a long time [said], “Well, the worst thing they could say is no,” and I was like, “Exactly — ‘no’ would crush me.”

Trent and Atticus, I assume this isn’t the first offer you have received along these lines. What made you say yes to Halsey?

Styling by Mark Holmes

Left: Ross wears a Saint Laurent jacket.

Right: Reznor wears a Tom Ford jacket.

TRENT REZNOR We’d just finished a lot of score work in a period of a year and a half, and we’d been kind of talking about working on Nine Inch Nails and also were kind of freaked out by the pandemic and not feeling incredibly creative. And I think I was eager for anything to keep me from having to write songs myself. *(Laughs.)*

HALSEY Don’t tell them that! Everyone’s going to be mad at me — “We could’ve gotten a Nine Inch Nails album?!”

REZNOR We got a very eloquent letter [from Halsey]. It was intriguing, and I thought, “It’d be easy to just say no, but let’s hear some stuff.” We got a few songs [“Easier Than Lying,” “1121,” “Whispers” and “Honey”], and the original ask was, “Could you contribute to these to help tell the story that I want to tell?” And we thought internally, “Let’s just keep the vocals and try a new piece of music around the song and see what happens.” Right off the bat, the songs sprang to life. Suddenly, I’m leaning in and listening to the lyrics, and now I’m getting goose bumps.

We sent back [the songs], not thinking too much about where you are in your career or what impact it might have on its trajectory. Just like, “This felt good to us. It felt authentic to us, and it felt fun to do these.” And then we heard back: “I love it. Could you do the whole album?” “Sure.”

And it was recorded quickly — in just six weeks.

REZNOR My sleeping went down to about four hours a night. But we found Halsey to be a very respectful collaborator. And we left the process really blown away by how well-developed, how well-written the songs were, how clear the messaging was.

The other thing that made it fun is it wasn’t really a production job. It was a collaboration job. I wouldn’t normally feel entitled to go in and say, “OK, I’m going to play guitar and infuse myself into this that much.” But it felt like the right thing to do, and we’re proud of what we did. This is as much a record we feel ownership to and [have] an authentic belief in as any of the records we’ve done. I’m around all these kids in my life, [and for them], the world is not a cynical place yet. Everything is exciting, and there’s an honest sense of discovery. And you find as you get

older that starts to go away. The music business for me, at times, it wears you down, some aspects of it. To find joy in experiences and opportunities and learn from it is great.

HALSEY Obviously, I haven't been in the business quite as long, but being in the pop realm, they can really cut you down fast. They take you as

this bright-eyed young person who is writing all their own music in an apartment somewhere, and then it's like, "Well, will you take this pitch? Will you do this? Will you work with this person?" There's all this conceding that's going on. You're being put in this position where you're expected to compromise for commercial

viability or whatever else. I've done a pretty good job at sticking to my guns and not letting that happen, but sometimes things slip through the cracks. Maybe just because I'm too tired to say no sometimes.

I say sometimes that I never meant to be a pop star, it happened by accident, and that's partially true.

You know, the rest of it is incredibly calculated and meticulous. But part of that is true, and it was a really validating and invigorating opportunity to get back to the style of writing and collaborating that made me fall in love with music to begin with. And you guys are going to kill me for this, but [I was] texting links of Dropboxes to my friends and being like, "Isn't this dope?" When you're 19, you're not sending it to a record-label person being like, "Is this good?" You're sending it to your friend being like, "Isn't this cool?" And this put me back in that place.

ATTICUS ROSS Sometimes in life, everything is just right. I'm not saying that happens all the time or often, but this was one of those things.

Halsey, was there ever a moment where they sent you something you didn't like? How do you tell two of your idols, "I don't dig this"?

HALSEY A lot of my preferences come from listening to their work, so I'm bound to like a lot of the choices they make because their work has informed my taste up until this point. Sometimes the guys would send me a record and they'd be like, "Is this too crazy?" And I'd be like, "Make it crazier."

REZNOR We haven't paid that much attention to popular music in the last few years. I couldn't name most songs by people in the top 100. It's not out of being elitist or "It's not cool," it just doesn't feel like it's for me, and music is a thing that I need to help me figure out who I am. And to come along and work with Halsey, I think initially, we were intimidated. "Is it a pop star, and does that mean there are big businesses affiliated with it and it has to feel a certain way?" We don't want to fuck that up, and we're not out to troll. We were envisioning, to go to [the] worst-case scenario, "At some point, someone's going to talk sense into Halsey that this could be career-sabotaging because it's not going to be a TikTok track."

But we were really impressed with [Halsey's] artistic fearlessness. What matters is good music and having something to say that feels authentic and communicates with people. And on a real level, it's not filtered through an algorithm or a group-think element weighing in.

Halsey, you have always had immediate lyrics, but they are especially incisive on this album. What helps you continue to develop that part of your craft?



HALSEY The more I hate myself, the better the lyrics get. That's half a joke. I think [it helps] having a story to tell and not just sitting in a room and being like, "Let's write a song today. What's it going to be about? Breakups?" For me with this record, I was going through one of the most transformative things that a human being can possibly experience: emotionally, physically, socially, spiritually, whatever. I was pregnant. And I was really happy, but I was also super scared and super anxious and paranoid. As much as my days were filled with joy and dreams of a little naked baby on a cotton cloud, they were also full of terror that something was going to go wrong and that my body didn't feel like mine anymore.

So I really had to exorcise that demon. Not the baby — the baby wasn't a demon — but get the demon of paranoia out of me and put it on paper. I also feel like I owed it to myself to create a record of how I was feeling at the moment instead of looking back and retroactively convincing myself everything was fine and burying those emotions and creating this revisionist history of what it was like to be pregnant for the first time. The songwriting became more important — there was a greater sense of respect I owed to my experience. And I think that goes a lot further than a coming-of-age album or a breakup album.

REZNOR Halsey's songs seem to come from a place of pain or catharsis. It has an authenticity to it that you can pick up on. We felt our job in this record was simply to put a nice frame around it so that it helps achieve that message. It wasn't creating the message, it wasn't even altering the message: It was just hanging it on the right wall with the right light on it so that you would pay attention to it.

HALSEY It never gets old hearing that.

You have said this is the album you have always wanted to make. Are you hoping for Grammy recognition?

HALSEY I think... (Pauses.) I don't care. The record is outstanding, and I'm really proud of what we've done. The most important thing to me is that it continues to have a life and continues to grow and burns and burrows slowly with the audience instead of coming in fast and burning out just as fast, like most records seem to do these days. Longevity can't be manufactured. It's got to be something real that people invest themselves in. My cellphone is full

of pictures of people who are getting tattoos of the lyrics and the art — that stuff is incredible.

I have one leg pretty deep into this industry at this point. I'm not a veteran, but I'm certainly not just starting out either. When I concern myself with awards, it stops me from making the best art that I possibly can. But

"It wasn't really a production job. It was a collaboration job. This is as much a record we feel ownership to and [have] an authentic belief in as any of the records we've done."

—REZNOR

should the album be recognized for what it is — which is a singular piece of art and a once-in-a-generation collaboration between very different artists and very similar people? I think that would be nice.

Do you think awards or good reviews are important in the industry right now? Do they open doors?

HALSEY I think there's something really satisfying about knowing that even people who want to hate your album can't because it's so good. That feels nice, but it's a temporary high. It feels good for as long as you're reading the paragraph, and then it doesn't mean anything the next day. In my personal opinion, Trent and Atticus are far more experienced and have far more agency to criticize my work than any other critic. They've both seen it all and have done it all, and if they really like the art, then that's enough for me. That and hoping the fans would take a chance on something that doesn't sound like my usual music.

REZNOR With the advent of social media, there's an unlimited faucet of people telling you everything you do sucks. And there are other people that you write off the same who are telling you everything you do is great. And then there are critics who may have a license to say it, and they may not. Who have a point of view that might be filtered through their own brand they're trying to manage and their lifestyle they're trying to push out. And then at the other end of it, you have the specter of awards and how valid they can be. There have been some we've gotten over the years that have felt like they came from the people we want them

to come from. It felt kind of legit. And there have been others that feel like it's ticking a box: "Let's throw one to these guys." You don't know where it came from. And that kind of feels like bullshit.

ROSS We've never sat down and started making music and thought, "God, I hope we win an award for

this." With *The Social Network*, the word "Oscar" never came up at any point. It was mind-blowing when it happened, but all the more so because that wasn't why we were doing it. Like Trent said, it is nice to be recognized, but it's not the reason. And I think specifically with this album, I can guarantee there was no corner cut, there was no stone left unturned. This was absolutely the best we could possibly do at that moment in our lives as three people. If that happens to go on and win an award, great. If it doesn't, it's not going to make me lose any sleep. But I think Halsey deserves it.

REZNOR It takes a lot of courage as an artist to put yourself out there. You're not just making product — [Halsey is] not making product — it's art and it's her. And it does what it does. It's going to resonate with some people, it's not going to resonate with others. Some people will like it for the right reasons, some people won't. With awards, I've come to [think that] it's nice to be recognized for your efforts. It's not anything more than that. It doesn't mean that much at the end of the day. I'd rather win it than not win it if I'm up for it, but it doesn't define who you are.

Halsey, your career has evolved so quickly over the last six years. In terms of career or artistic priorities, what do the next two years look like for you?

HALSEY I'll probably do nothing, honestly. I'm glad we got to make this album when we did because being a mother to my son makes being a musician seem pretty boring. Something really amazing happened when I did have my son, which is the

absolute, glorious eradication and death of my ego. Nothing matters when I go home to him. He thinks I'm perfect and great and everything. That's going to be a whole other beast to tackle, parental guilt, but for the time being, I'm in bliss about it. The beauty of that is that it means I'm going to create when I want to.

Hopefully, that means that whatever I make is going to be something that I'm just burning to get out there. Because the only expectation I have for myself is to be a really good mom, and the rest will fall into place around that.

Has making this album changed how you'll approach music going forward?

HALSEY Making this record has changed the trajectory of my career forever. *Manic* was a commercial success and had huge pop singles. I was doing radio interviews every single day, and I almost died flying back-and-forth across the world, trying to promote this thing. I think that if I had tried to make another album like that, I would have just completely dried myself out to the point of no return where rejuvenation would have taken a very, very long hiatus. Having to support music in that way is not sustainable. But when you make something like what we've made, it has a life of its own, and the audience keeps it alive and keeps it going. And seeing it work has given me a type of confidence that I think will change what my fifth album sounds like. [And] my sixth, my seventh, my eighth.

REZNOR And you can do anything. I think people will expect you to now do the unexpected. That's its own burden, but that's a good one to have.

HALSEY Reinventing the wheel over and over again. If anyone has done it, it's you guys. I feel like everything that you guys have touched has a palpable, visceral cool. Maybe "cool" is not the right word...

REZNOR No, that's the right word. (Laughs.)



Piers Atkinson hat,
L.A. Roxx catsuit, Christian
Cowan dress, Loree
Rodkin jewelry.



"When I concern myself with awards, it stops me from making the best art that
a singular piece of art and a once-in-a-generation collaboration between very

CONG TRI jacket and pants,
Loree Rodkin jewelry.

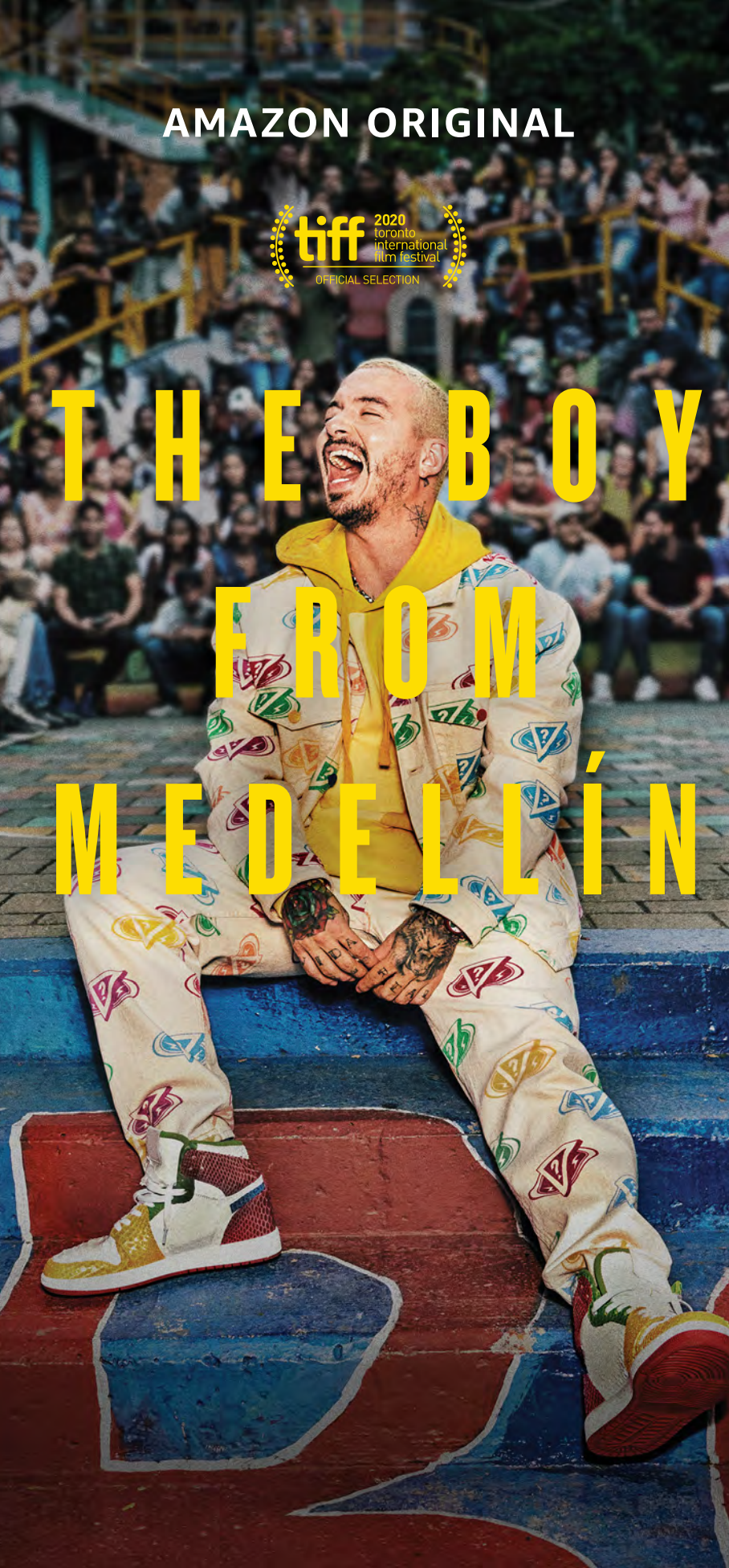
I possibly can. But should the album be recognized for what it is – which is different artists and very similar people? I think that would be nice.” —HALSEY

CONSIDER AMA
BEST MU

AMAZON ORIGINAL



THE BOY
FROM
MEDELLÍN



AMAZON ORIGINAL

Mary J Blige's
MY LIFE



ZON ORIGINALS
SIC FILM

AMAZON ORIGINAL



P!NK

ALL I KNOW *so far*

AMAZON ORIGINAL

PRIME DAY SHOW
X

BILLIE EILISH | **H.E.R.** | **KID CUDI**



The Year Of Olivia



With the “drivers license” singer seemingly a shoo-in for best new artist, how will labels approach the category?

THIS HAS BEEN THE most magical year of my life,” Olivia Rodrigo said in September at the MTV Video Music Awards, where she was named best new artist. And given the kind of planets-aligning commercial and critical success she has neatly achieved this calendar year, it’s probably not the last award of that name she’ll claim in the coming months.

Few times in Grammy Awards history has there been such an obvious frontrunner for the category. She is the first artist to debut her first three singles in the top 10 of the Billboard Hot 100, including two No. 1s: “drivers license” and “good 4 u,” both off her debut album, *Sour*, which has topped the Billboard 200 for five noncon-

secutive weeks. Her meteoric rise has drawn comparisons to that of Billie Eilish, who swept the Big Four awards at the 2020 ceremony — the first time since Christopher Cross in 1981, and perhaps the only other time in the past decade when the best new artist winner has been so predictable.

So what does that mean for everyone else? Multiple industry sources tell *Billboard* that labels typically don’t consider the competition when deciding which artists to submit, since those decisions are made early in the year. “We set our mantra at the top of the year,” says one label source, “and we follow it through all year long.” But strategy does come into play, given that even a nomination in the category has the potential to greatly change an act’s career.

“Mumford & Sons were nominated [in 2011] and they did not win, but I think it motivated them,” says Glassnote Records founder/president Daniel Glass. “The next time they got nominated, they won for album of the year.”

Artists and executives have long complained about the ambiguity of the best new artist rules, which have changed several times in the past decade. The award goes to the act that “achieved a breakthrough into the public consciousness and notably impacted the musical landscape” during the eligibility year, according to the Recording Academy rulebook. Every year, an official screening committee reviews the list of submissions — which can run from 500 to 1,000 names long, according to a source — to determine who is eligible. Last year, the Recording Academy scrapped a rule that disqualified artists who had released either 30 songs or three albums — better reflecting how artists release music today, but making eligibility even more subjective.

Most labels and artists’ teams identify that “breakthrough” by looking at factors including multiple hit singles, strong airplay, magazine covers

and placement in artist programs like YouTube’s Artist on the Rise. “We look at live attendance and merch sales,” says Glass. “You know you’re developing fans when they buy your T-shirt.” Another label source’s method? “My test is people who are not in the industry,” she says. “I’ll say to my friends and family, ‘Do you know [this artist]?’”

Complicating those calculations is the fact that an artist can be submitted for best new artist consideration up to three times. For acts on the cusp of fame, especially in a particular genre, they must decide between trying to capitalize on initial buzz or waiting for an even bigger breakthrough in the future. Margo Price had already been hailed as country music’s next star after the release of her debut solo album, *Midwest Farmer’s Daughter*, in 2016, but the success of her 2017 follow-up, *All-American Made*, earned her a best new artist nomination at the 2019 ceremony. “She had taken on a whole new level of stature,” says Matt Pollock, co-GM at Price’s management firm, Monotone. “That was a justifiable submission because she was still in a position in her career where she was having that moment.”

Rodrigo will likely face competition from Australia’s The Kid LAROI, who earned two top 10 singles during the past year: “Without You” with Miley Cyrus and “Stay” with Justin Bieber, the latter of which hit No. 1 on the Hot 100. Rapper Saweetie and teen pop upstart Tate McRae are also expected to receive nominations, while critics’ darlings like Japanese-British pop star Rina Sawayama and U.K. singer-songwriter Arlo Parks could swoop in, too. One of the biggest obstacles to a Rodrigo win could be her actual frontrunner status. “People may think that Olivia’s a shoo-in and might not vote for her [because of that],” says one label source, who also wonders if Rodrigo’s retroactive crediting of songwriters on *Sour* tracks to acknowledge similarities to other songs could quell her own buzz: “She’s sure as hell visible everywhere, but I don’t know how she’s received in the artist community.”

If Rodrigo doesn’t win, it wouldn’t be the first upset in the category. The 2011 ceremony, when jazz bassist Esperanza Spalding beat out Bieber and Drake for best new artist, is proof that anything can happen at the Grammys. All factors considered, the award winner sometimes is simply the result of good timing. “You just never really know,” says a label source. “You’re lucky to be in the right place at the right time.”

—TATIANA CIRISANO

Sometimes

I

MIGHT

BE

Introvert

**“ABSOLUTELY
STUNNING”**

NPR

**“LITTLE SIMZ
CLAIMS THE BEST
RAP ALBUM
CROWN.”**

The A.V. Club

**“ONE OF THE BEST
RAPPERS IN THE
WORLD — PERIOD.”**

San Francisco Chronicle

**“A TRIUMPHANT
AND UNEQUIVOCAL
RALLYING CRY”**

Pitchfork



Little Simz

ALBUM PRODUCED BY INFLO

FEATURING CLEO SOL, OBONGJAYAR AND EMMA CORRIN

FOR YOUR GRAMMY® CONSIDERATION

AWAL

Doja Cat's Worldwide Web



WITH THE SUCCESS OF HER GENRE-HOPPING *PLANET HER* ALBUM (AND THE UNLIKELY LONG TAIL OF 2019'S *HOT PINK*), THE RAPPER-SINGER RULED A VARIETY OF FORMATS — AND COULD BE OMNIPRESENT AT THE GRAMMYS

R&B

POSSIBLE CATEGORIES

- best R&B song
- best R&B performance

"WOMAN" *Planet Her's* tropical opening track blasted onto the R&B charts, hitting the top five on both Hot R&B Songs and R&B Streaming Songs.

"STREETS" Buoyed by a viral TikTok challenge, this surprise-hit slow jam became the last of nearly half a dozen singles from *Hot Pink*, hitting a No. 3 peak on the Hot R&B Songs chart in March.



"YOU RIGHT" (with *The Weeknd*) A multiformat hit, this duet has lit up both Pop Airplay (where it cracked the top 10) and Hot R&B Songs (where it peaked at No. 1 in September).

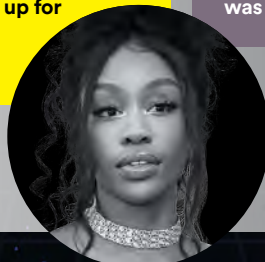


POP

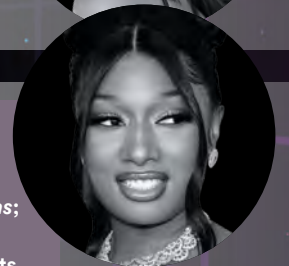
POSSIBLE CATEGORIES

- record of the year
- song of the year
- best pop solo performance
- best pop duo/group performance

"KISS ME MORE" (featuring *SZA*) The frothy, disco-tinged lead single became Doja's second Pop Airplay No. 1, following *Hot Pink's* "Say So," which was up for two Grammys at the 2021 ceremony.



"34+35 (REMIX)" Doja and Megan Thee Stallion joined Ariana Grande for a redo of this single from Grande's eligible 2020 album, *Positions*; despite the rappers' presences, its radio success was limited to the Pop and Rhythmic Airplay charts.



"NEED TO KNOW" After getting the video treatment as a pre-album single in June, "Need To Know" hit radio stations over the summer and just cracked the top 20 of the Pop Airplay chart in October.

RAP

POSSIBLE CATEGORIES

- best rap song
- best rap performance
- best melodic rap performance

"BEST FRIEND" Though Doja's only a featured guest on this Saweetie track, slated for the latter's upcoming *Pretty Bitch Music* album, it's Doja's biggest bona fide rap hit, peaking at No. 6 on Rap Airplay in March and No. 4 on Hot Rap Songs in June.



"AIN'T SHIT" AND "GET INTO IT (YUH)" Neither are official *Planet Her* singles, but these fan favorites have made a dent on streaming, hitting No. 1 and No. 13, respectively, on Rap Streaming Songs this summer.

ALBUMS

- *Hot Pink*
- *Planet Her*
- Other

LATIN

POSSIBLE CATEGORIES

- best global music performance

"DEL MAR" A joint team-up with Ozuna and Sia from the former's 2020 album, *ENOC*, this reggaetón jam — released just a few days after the eligibility window for the 2021 Grammys closed — scored Doja her first appearance on Hot Latin Songs.



girl in red

if i could make it go quiet

FOR YOUR GRAMMY® CONSIDERATION

"She's becoming the gay musical role model she never had"

NEW YORK TIMES

"if i could make it go quiet makes a roller coaster of the human experience"

VULTURE

"Ulven's career has continued to take off thanks to her devastating honesty, eclectic sonic sensibilities and knack for saying just the phrase to perk an ear or raise an eyebrow"

AMERICAN SONGWRITER

"If Ulven continues to match the bravery of her lyrics with aural courage, then there's no telling how far she'll go"

PASTE



Written by Marie Ulven (girl in red)

Produced by girl in red and Matias Tellez

"Serotonin" produced by FINNEAS,
girl in red and Matias Tellez

Original mix by Matias Tellez

Additional mixing by Mark "Spike"
Stent, Matt Wolach, and Rich Costey

Mastered by John Greenham at
Clearlight Mastering

Too Big To Fail?

Morgan Wallen's industry standing is still in limbo. But the Grammys may not be able to ignore his album — or him



S THE ALBUM of the year race takes shape, the music industry must grapple with a difficult

reality: The year's most popular album is also its most controversial contender.

At the beginning of 2021, Morgan Wallen established himself as country music's biggest new star: His single, "7 Summers," had debuted in the top 10 of the Billboard Hot 100, and his *Dangerous: The Double Album* scored blockbuster sales upon its January release. Then, just weeks after *Dangerous* bowed at No. 1, TMZ posted a video of an intoxicated Wallen using the N-word. It wasn't the first time Wallen's name had made headlines for less-than-desirable reasons — in 2020, he was arrested in Nashville for drunk and disorderly conduct, then disinvented from *Saturday Night Live* for violating its COVID-19 safety protocols.

This time, though, the repercussions were immediate and wide-ranging. His label, Big Loud Records (which partnered with Republic Records on Wallen's music in 2020), suspended his contract, and major streaming services removed his songs from their biggest playlists. The Academy of Country Music Awards ruled him ineligible for its April gala; at the Country Music Associa-

tion Awards, which will take place Nov. 10, *Dangerous* is nominated for album of the year, but Wallen himself is banned from the ceremony.

The Recording Academy has yet to issue any kind of proclamation about Wallen's Grammy eligibility or attendance at the next ceremony in January, but in the meantime Big Loud and Republic have confirmed that Wallen has been submitted in eight categories, including album of the year, record of the year and song of the year (for "7 Summers"), along with four different country categories. And if Wallen wasn't under fire, *Dangerous* would likely be too big for the academy to ignore. Five of the last six albums that topped the year-end Billboard 200 chart also received album of the year nominations, and Wallen's fans didn't exactly abandon him: After TMZ's post of the clip, sales and streaming numbers for *Dangerous* spiked, the album spent an additional six weeks atop the Billboard 200, and it has now earned a 2021-best 2.7 million equivalent album units, according to MRC Data. With that kind of commercial success, a nod for the top prize may be inevitable.

But with the timing of Grammy voting, the path ahead for the Recording Academy isn't clear. Eight months after the incident, Wallen remains in a kind of professional purgatory. Country radio has gradually

started playing his songs again, and artists including Eric Church, Luke Bryan and Kid Rock have welcomed him onstage, but the kind of mainstream appearances and promotion that would signal a full-blown comeback have yet to return.

Part of that hesitancy, says Nashville Music Equality co-founder Beverly Keel, is that the country community, especially its artists of color, thinks Wallen "did the crime, but he hasn't done the time, because he's not showing that he's putting in the time to talk to the Black community to learn why this term is so offensive." Following the February incident, Wallen apologized, calling his use of the racial slur "unacceptable and inappropriate," and in July, he pledged a \$500,000 donation to racial justice charities; sources say that further anti-racism initiatives have been presented to Wallen's team, but nothing has been finalized.

"I just think he needs to show that he has done the work, that he understands why it was so wrong," says Keel. "And then the conversation will turn to something else."

Until then, Wallen scoring a handful of nominations would result in "head-shaking, eye-rolling and brow-wiping" from a country music community that is striving to be more inclusive, says RJ Curtis, executive director at Country Radio Broadcasters. "It's a tough one for the industry, because they don't like an artist behaving that way," he continues. "Nashville gets a lot of shit thrown about it being racist and insensitive, but nobody here accepted or normalized [what Wallen said]."

Nashville insiders say it's still anyone's guess how Wallen will fare when Grammy nominations are announced Nov. 23. One Grammy board member points out that if this controversy

had occurred as recently as last year, a Big Four nod likely would have been much harder for the country star to get. At that time, nomination review committees still discussed the top 20 vote-getters for those categories and picked eight nominees out of that group. Now, with those committees disbanded by the academy in April, any voters can champion Wallen from the privacy of their own homes and send him into the Big Four.

If Wallen does get shut out, Keel believes it will be a watershed moment for the Grammys — proof, after years of problematic artists earning award nominations, of a shift in how voters consider an artist's moral behavior in the critical evaluation of his or her art. "It's one of the best albums made in Nashville last year," says Keel of *Dangerous*. "But voters may be more likely to vote for character over creativity."

—JASON LIPSHUTZ



"A profound listen." **People**

"Effortless voice." **FADER**

"Ashe unravels a charming melody." **RollingStone**

"The 28-year-old California native unleashed her official debut album in all it's boundless glory." **INSIDER**

"Ashlyn is an eccentric and effervescent debut album from a giant young talent." **VARIETY**

"Considering the soaring success of Ashe's debut album Ashlyn... the 28-year-old singer, songwriter and producer is one of the fastest rising stars in the pop sphere." **American songwriter**
THE CRAFT - MUSIC

"Ashe's talent is significant... she's a wonderfully engaging writer with a flair for the dramatic who has configured her influences into a compelling debut album."

STEREOGUM

"An incredible lyricist with a knack for turning her life experiences into emotive ballads." **ELLE**

ASHLYN

the debut album by ashe



The Extra Mile

Award-winning producer D'Mile says his work with supergroup Silk Sonic pushed him to a new level of perfection

IN AUGUST 2019, D'Mile received a fateful message from fellow producer James Fauntleroy. "He texts me out of the blue on a Wednesday and asks me what I'm doing on Friday," recalls D'Mile (real name: Dernst Emile II). "Luckily I was free." As it turns out, Bruno Mars had personally requested him at the studio — and they soon embarked on making what would

become *An Evening With Silk Sonic*, the highly anticipated album from Mars' supergroup with Anderson .Paak out Nov. 12. The duo's first single, "Leave the Door Open," topped the Billboard Hot 100 this spring, and given the artists' Grammys history — they have 15 wins between them — the song is a likely nominee for song and record of the year, among other possible awards.

D'Mile, of course, is already a well-decorated hitmaker. This year, he

won both a Grammy (for song of the year) and an Academy Award (for best original song) thanks to his work on a pair of tracks with longtime collaborator H.E.R. Still, he describes his time with Silk Sonic as a career highlight unlike any other: "It's probably going to be one of the biggest things I've been a part of — if not the biggest."

What was that first day in the studio like?

I was literally in my seat working on whatever [Bruno] had probably started, and I just did not get up. I didn't get up to use the bathroom. I didn't get up to do anything — I was in the zone. He'll still talk about that even today. Now, I'm just like, "When are we done?" (*Laughs.*)

Bruno is known for endlessly tinkering with songs. Was that challenging?

Sometimes I would feel like, "Man, we did it!" But then he doesn't feel like we're all the way there yet. There are certain songs with literally four versions that I like, and I would have been happy with any one of them. But that is part of Bruno's method to his madness, because he wants to make sure we *all* unanimously feel that in the room — from him all the way to the engineer and the assistant.

How has winning a Grammy and an Oscar changed your career?

It's hard for me to pinpoint what made the new calls come in, or the old calls

that I hadn't heard from come back. It all happened around the same time. I remember one day I saw Calvin Harris had followed me [on Instagram]. I was like, "What the heck?" Calvin said some nice things to me, but I think he was just responding to the fact that I let everybody know that he follows me!

Are there any projects that intimidate you?

I'm scared of the Oscars, because I feel like there's going to be a lot more movie people calling me, and that's a whole different beast right there. Which I want to do, but I'm also nervous about. I would probably have a team help me with that.

As a relatively new Grammy voter, how do you feel about the process — and the changes the Recording Academy is making?

I'm still learning how it goes. It's kind of weird for me to vote for my peers. It's a lot of music that you might not know, especially in that first round [of voting for potential nominees]. I would think everybody's only voting for what they know. But there might be incredible artists that don't get the chance because nobody knows who they are. Whereas, what happened with The Weeknd, I personally did vote for him, and it was surprising that he didn't make it. So I get it. But at the same time, it doesn't take away from what he has done. —NEENA ROUHANI

Lessons From A Pandemic Telecast

AFTER HAVING TO REINVENT ITSELF UNDER EXTRAORDINARY CIRCUMSTANCES, THE 2021 CEREMONY BECAME ONE OF THE RECORDING ACADEMY'S BEST-REVIEWED GRAMMY PROGRAMS IN RECENT YEARS. HERE'S WHAT WORKED — AND WHAT SHOULD BE PERMANENT FEATURES POST-PANDEMIC



FINNEAS (left) and Eilish.

MAXIMAL MINGLING

In lieu of theater-style row seating at Los Angeles' Staples Center, the Recording Academy sat guests and award hopefuls at two-person tables in a special outdoor space strung up with fairy lights. That led to a more electric atmosphere as A-listers were free to move around and visit with one another, and a sense of anything-can-happen stakes as the city's ambiance — "Damn, car!" Megan Thee Stallion said as a revving motor interrupted her best new artist acceptance speech — provided its own unexpected soundtrack.

LIVE-MUSIC MAGIC

The Grammys have always been one big concert at heart, and without a traditional live audience to entertain, the 2021 telecast leaned all the way in, kicking off the festivities with a string of back-to-back performances taking place in the round. As performers doubled as audiences for their peers, clips of Billie Eilish swaying to Harry Styles' "Watermelon Sugar" and, in turn, Styles mouthing the words to Eilish's "Everything I Wanted," translated a rare feeling of intimacy through the screen — lessening the distance between stars onstage and fans at home.

A HANDS-ON HOST

Without the usual revolving door of guests and presenters, Trevor Noah had to take on a bigger role in introducing awards and performances — not to mention dropping tidbits of Grammys history like a Tuesday-night trivia host. The result was not only a showcase for his topical comedic chops but also a reminder of how crucial a strong host is to knitting together the various parts of the Grammys, where collisions between genres and styles aren't just the norm but part of the show's appeal. —MIA NAZARENO

f o r y o u r
c o n s i d e r a t i o n

p o r t e r

robi(♫N♫)son



n u r t u r e



“One of dance music's great coming-of-age albums...the album is indeed triumphant, in both its shimmering, nuanced production, and in its embrace of an emotional vulnerability that also doesn't deny life's intermittent moments of unfettered joy.” **billboard**

“Young genius” –**Zane Lowe**

“Nearly seven years after releasing *Worlds*, Porter Robinson is back with his sophomore project *Nurture*. It's a beautiful album, filled with little moments of joy and wonder, and it serves as an introduction to Porter Robinson the pop artist.” **FADER**

“A joyful return for Robinson, one that expands the scope of his music while bringing him back down to earth” **Pitchfork**

ALL THE WORLD'S HIS STAGE

With Billboard Hot 100 top 10 smash (and potential Big Four contender) “Essence,” Nigerian superstar **Wizkid** has a global audience listening — and is bringing African artists along for the rise

BY HERAN MAMO

PHOTOGRAPHED BY FLO NGALA

Wizkid photographed on Oct. 5
at Poppy in Los Angeles.



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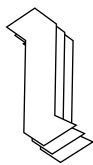
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PREVIEW 2022





N THE MIDDLE OF A giant, empty plot of land in the middle of Sacramento, Calif., the African and Caribbean diaspora is alive and thriving.

Over 20,000 people — predominantly Nigerian, Ghanaian, Haitian and Jamaican Americans, cloaked in metallic gold and royal purple Ankara fabrics and waving the green, yellow, red and black flags of their motherlands — have traveled here from across the country for the United States' first Afrobeats festival, *Lost in Riddim*, on the first weekend of October. As they await the headliner, Wizkid, around 10 p.m., the artist himself is changing from head-to-toe gray Gucci into a red Maison Margiela track suit — and waiting for some Chick-fil-A.

He has been working up quite an appetite. Just off the plane from Los Angeles, he'll close out the first of the festival's two nights before jetting back three hours later to continue his first U.S. tour at The Novo. After quarantining in Accra, Ghana, for the last eight months, Wizkid is finally on the road again and eager to perform the songs from *Made in Lagos* — his fourth album, released almost exactly one year ago on RCA Records and his own Starboy Entertainment label.

"Rihanna came, A\$AP Rocky came, Alicia Keys came, Ty Dolla \$ign came, Saweetie came," says his manager, Jada Pollack, of the buzz around her artist. "How come all of these people want to go see Wizkid? So let me pay attention now, because that's how the world works." Pollock, who is British, first met Wizkid in 2012 when she was managing Chris Brown, who brought Wiz out for the Lagos show on his *Carpe Diem* African tour. Two years later, she started managing Wiz, too.

Lost in Riddim is a pit stop in the middle of Wizkid's tour, but it's a pivotal one. For the first time, he'll perform his summer smash "Essence" with rising Nigerian singer-songwriter-producer (and fellow Lagos native) Tems. For Wizkid, the hit song is a watershed moment in his career. After years of African artists edging closer to the center of Western pop music — and the music industry's gradual realization that the continent is fertile ground for its business — he is the first African artist to truly make a major pop

breakthrough in the United States and seems best poised to do so globally, too. "It sounds as good as every other music in the world," says Wizkid of Afrobeats, the vibrant genre in which he works. "So I hope it gets everything it deserves, from setting up records to selling out the venues for the artists."

Since 2016, when Drake featured him alongside Kyla on his smash hit "One Dance," Wizkid has been changing what a career can look like for an Afrobeats artist. In 2019, producer P2J — a frequent collaborator of both Wizkid and Beyoncé — recruited the Nigerian superstar for Beyoncé's "Brown Skin Girl" (also featuring young Blue Ivy Carter and SAINT JHN) from *The Lion King: The Gift*. Both songs yielded Grammy attention for Wizkid: a nomination for album of the year as part of Drake's *Views* and a win for best music video for the latter.

"He creates a safe space in his musical world because it's really about love, romantic love and positive vibes. And you can dance to a lot of it," says Tunji Balogun, who guided Wizkid's career as executive vp A&R at RCA for four years before

"What's the point of doing it alone? I want to bring my brothers and sisters. I'm always trying to move together, move the culture to the next level."

—WIZKID

recently departing to become Def Jam CEO. "The texture of the music is very adaptable, so it kind of hits the sweet spot culturally."

Wizkid's rise has also paralleled the Western-based music industry's entry to the continent: Over the last few years, labels have steadily opened local divisions — like Universal Music Group Nigeria in Lagos and Sony Music Entertainment South Africa in Johannesburg — while increasing access to streaming services such as Spotify, Apple Music and Audiomack. By next year, PwC estimates, Nigeria's total music

revenue will reach \$65 million as digital music consumption surpasses physical revenue and the streaming sector grows.

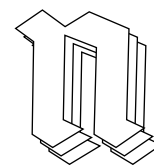
"The African voice in that global conversation is getting louder and louder," says Balogun. "More people are coming online, data is getting cheaper, the streaming platforms are opening up for business on the continent. You're only going to see more artists emerge and become global stars."

Wizkid has been one of the strongest proponents of those artists, starting his label in 2013 with the express purpose of sharing his spotlight with them along with his many collaborators and friends. And now, with "Essence," that spotlight has become much wider. As the world emerged from the COVID-19 shutdown and started dancing again, "Essence" became part of its soundtrack and, with help from a remix featuring Justin Bieber, crossed genre lines to top *Billboard's* R&B, hip-hop, rhythmic and world charts. Coming up on the one-year anniversary of its release, it reached the top 10 of the *Billboard* Hot 100 and became the first song with lyrics in Nigeria's

beyond success defined by where he comes from — and insists it's time for the industry to look at his fellow African artists as stars beyond their home borders, too.

"I don't even call my music 'Afrobeats' or 'Afropop.' I just make good music," he says. "You just have to keep proving people wrong. We make quality music in Africa. You can take our music anywhere, and it will stand the test of time. It stands up qualitywise to any music anywhere in the world."

Pollock describes his ambition in even grander terms: "He's a global artist. We never looked at Michael Jackson like, 'He's an American artist.' We looked at him like, 'He's a world artist. He makes music for the world.' And that's ultimately what Wiz's vision is — to make music for the world."



O ONE EXPECTED the Little Prince to take the throne.

Growing up in what he calls the "ghetto madness" of Lagos' Surulere neighborhood, the

artist born Ayodeji Ibrahim Balogun was serious about music from age 11, when he first started recording with his church friends — who ditched the choir for their love of hip-hop — in a group called Glorious Five. When Wiz was 15, he met renowned Nigerian producer OJB Jezreel, who welcomed him into his Surulere studio to study soon-to-be international breakout artists like 2Face Idibia and taught him to take his time making music. Four years later, Wiz scored his first record deal with rapper Banky W's now-defunct label, Empire Mates Entertainment. In 2010, he released "Holla at Your Boy," the debut single from his album *Superstar*, with a vibe and music video that embraced American hip-hop swagger at a time when Lil Wayne and his Young Money crew were running the genre overseas.

At first, the artist nicknamed the Little Prince — a moniker that would evolve into Wizkid — struggled to be taken seriously. "Every room I went to, people didn't even want to hear me talk because they felt I was too young," recalls Wiz, now 31.

"He was the first sort of kid star



that carried a youth fan base with him,” says Balogun, who is Nigerian American. “He felt like a forebearer of a new era.”

As Balogun explains, when he and Wiz were growing up, Nigeria’s established stars, like Fela Kuti and King Sunny Adé, “were grown men in their 40s and 50s.” Prior to his death at age 58, Kuti created the blueprint for Afrobeats, which gained a global following because of his percussion-heavy fusion of funk, jazz, *fuji* and highlife with unabashedly political lyrics. Its 21st-century polyrhythmic offshoot, Afrobeats, is rooted in popular West African music but incorporates influences from outside the continent (U.K. grime, Jamaican dancehall, U.S. hip-hop) along with heartfelt lyrical content that resembles R&B’s.

Wizkid’s rise was concurrent with that of Afrobeats, though he took it in a more hip-hop-infused direction. He had sharply honed freestyling skills and rapped about taking out girls, wearing designer clothes and

hustling out of the hood. His 2014 track “Ojuelegba” — named for an area of Surulere — told the story of his grind and his loved ones’ prayers throughout his slow-burn career, and offered a glimmer of hope to the young Nigerians who worried they would never make it out of their own environments. It ruled airwaves across Africa, landing at No. 1 on Capital Xtra’s Afrobeats chart in February 2015.

“It tells an incredible story that a lot of people in Africa can relate to,” says Pollock of the song, which Wiz calls the “African national anthem.” “Wizkid gives people in Africa hope. There are kids that have grown up with nothing, but then they see, ‘Oh, Wiz had a very similar journey, and look at him now.’ Songs like ‘Ojuelegba,’ where people can lyrically relate to it because they’re physically living it, gives people hope in their heart, like, ‘Fuck, this can actually happen for me.’”

It broke out beyond Lagos when Wiz’s comrade from across the

pond, U.K. grime artist Skepta, played it for Drake, who was so “in the moment” when he heard it, he said at the time, that he decided to hop on the record. In July 2015, the official “Ojuelegba” remix premiered on Drake’s OVO Sound Radio, where the rapper continued to feature Wiz’s songs as well as their future collaborations and still-unreleased loosies. After the success of “One Dance,” Wiz was ready to take on the world: He joined Chris Brown on tour in Europe, headlined the One Africa Music Fest at Brooklyn’s Barclays Center and by 2017 had signed a multialbum deal with RCA and Sony Music International.

What was once Wizkid’s handicap had become his secret weapon: He had harnessed the power of youth, especially locally. Nigeria, the most populous country in Africa, is also one of the youngest in the world; the United Nations Population Fund approximates 43.3% of the population is under the age of 15. Over the

last decade, Wiz courted the digitally savvy Nigerian youth on social media and continually built his platform online, retweeting his fans and thanking them for coming out to his shows with high-quality montage recap videos rather than bragging about his latest wins.

And those efforts likely weren’t even necessary. Balogun compares Wiz’s fans to those of a K-pop star’s — they’re devoted and resourceful, using available streaming and sales numbers to predict future chart positions — and credits them for alerting him that “Essence” was inching toward its Hot 100 debut this summer. “They’ve been in it and fighting for him online for a decade now,” he says. “The most that we’ve been really doing is just making sure that they’re well fed and that they know what’s going on with his projects and what’s going on with him and his growth, so that they can then telegraph that information to the whole world.”

With his 2017 RCA debut,

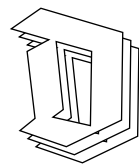


Sounds From the Other Side, Wizkid cemented his hip-hop bona fides, re-connecting with collaborators Drake and Brown, and adding new ones like Ty Dolla \$ign, Trey Songz and Major Lazer. And as his unfettered access to North American star power increased, Wiz quickly started thinking of how he could bring others into his universe.

“The sky is big enough for everyone to fly,” he proclaims. “Africa has so much talent — there are too many countries in Africa for you to have just one or two artists come through.” In 2019, he launched his own Starboy Fest at London’s O2 Arena with a lineup that, at the top, looks exactly like the inaugural one for *Lost in Riddim*, featuring the likes of Burna Boy and Tiwa Savage. The hundreds of thousands of British Nigerians living in London have helped Wizkid sell out the famed venue five times, three for his upcoming *Made in Lagos* tour. When he sold out its first stop there in 12 minutes, only five other acts had ever achieved it in that amount of

time or less: Beyoncé, Rihanna, The Rolling Stones, Spice Girls and Monty Python’s *Flying Circus*.

Still, says Wizkid, he never wanted his name only on the arena’s marquee. “What’s the point of doing it alone?” he asks. “I want to bring my brothers and sisters. I’m always trying to move together, move the culture to the next level.” Before the sold-out 2019 fest began, he made a mission statement that guides him to this day: “Tonight isn’t about Wizkid or Starboy. Tonight is about African music.”



DO YOU KNOW THAT we just witnessed history right there?”

It’s one day after *Lost in Riddim*, and Wizkid and Tems are backstage at L.A.’s Fonda

Theatre, where an especially fervent fan is approaching a particularly

famous attendee: Ugandan British actor and Academy Award winner Daniel Kaluuya, who quietly nods in agreement.

It’s Tems’ show, but as always, Wizkid is there to support, and they’ve just come offstage following their third “Essence” performance of the week. Since the song was released, 26-year-old Tems has been soaring: a feature on Drake’s “Fountains” from his Billboard 200-topping *Certified Lover Boy*, a label deal with Since ’93/RCA, an “Up Next” spotlight from Apple Music. Tonight’s show was originally set for the 500-capacity Roxy Theatre but sold so fast it was moved to the Fonda, which is twice as big.

Tems is the latest of the emerging African artists whom Wizkid has brought up next to him, and on *Made in Lagos*, she’s joined by Nigerian talents Burna Boy, Tay Iwar and Starboy Entertainment’s latest signee, Terri, along with international stars like Ella Mai, H.E.R. and Damian Marley. The album — which has 289.1 million on-demand U.S. audio streams and reached No. 28 on the Billboard 200, thanks to its deluxe edition, in August — is about Wizkid “claiming his identity, being proud of it and showing people the breadth and depth of how amazing the culture is,” says Balogun.

Wizkid is well aware of the industry moves he needs to make to bring that message to a wider audience; performing on NPR’s *Tiny Desk* is, for instance, a gig Balogun says the team has been trying to book for years. While he waits for those opportunities, he has also created some of his own. His nearly three-hour “A Day in the Live” YouTube stream in November — which Balogun calls “one of the most transformative” *Made in Lagos* marketing strategies — offered a glimpse of the artist’s life in the studio and at home with his family and team, plus performances of nearly every song on the album; it has amassed over 2.5 million views. Now, says Pollock, Wiz has his sights on expanding Starboy Fest into a multiday event in America like Travis Scott’s *Astro-world Festival*, where “you just walk into your own world.”

As *Made in Lagos* approaches its first anniversary at the end of October, it’s still making a mark on both global listeners and kids in the African diaspora who view

Wizkid as a kind of superhero. “In this generation, you have at least a Wizkid, you have a *Black Panther*. There are few examples of African excellence, whereas I’m 38 years old, and when I was in elementary school, it was like, ‘You are an African booty scratcher. Are you from N—eria?’ ” recalls Balogun. “There was no context other than things that put African life in a negative or distorted light. That’s another reason why Wiz’s mission is so important, and he knows that. He knows that he is one of the first millennial/Gen Z iconic African figures, and he knows that he has a responsibility to shed a positive light on the culture and the community.”

When asked about the follow-up to *Made in Lagos* he’s currently working on, Wizkid smirks but doesn’t say much — just that he’ll be working with “mostly new artists” from around the world including, no doubt, some from his home. When one African wins, he knows, the whole continent does. The African proverb “Each one teach one” holds true: Victory is better shared than kept to oneself.

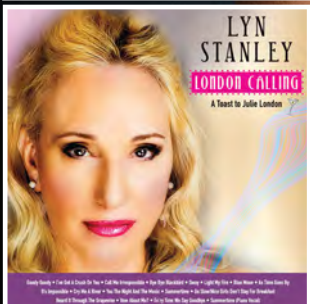
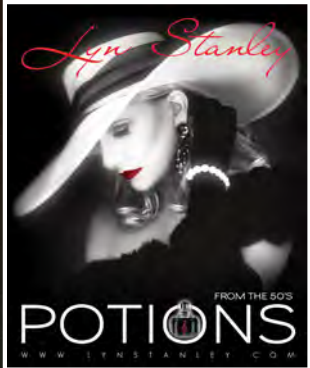
“I promised myself, ‘Yo, I’m never going to make it hard for anyone to get their shine,’ ” says Wiz. “I’m giving this light to whoever deserves it.”

At *Lost in Riddim*, when it came time for “Essence,” he did just that. While Tems sang the seductive hook — “You don’t need no other body” — in her velvety alto, he would hang back, turning toward her even when his verse returned to the forefront, as mesmerized by her presence as the audience. He pointed to her as if her name was at the top of the festival’s bill, rather than on the second-to-last line.

The following night, he brings her out as a surprise guest at his second show at The Novo. After they finish another performance of “Essence,” he pauses for a moment onstage to reflect. Two kids from Lagos — where “the parents never really wanted the kids to make music because they just thought it was not lucrative,” says Wiz — have made it, waving their green-and-white striped flag proudly all the while. “I’m just so happy that I was able to make a song with my sister from Nigeria!” he exclaims, flinging an arm around her shoulders. “And we actually made a worldwide record.” **B**

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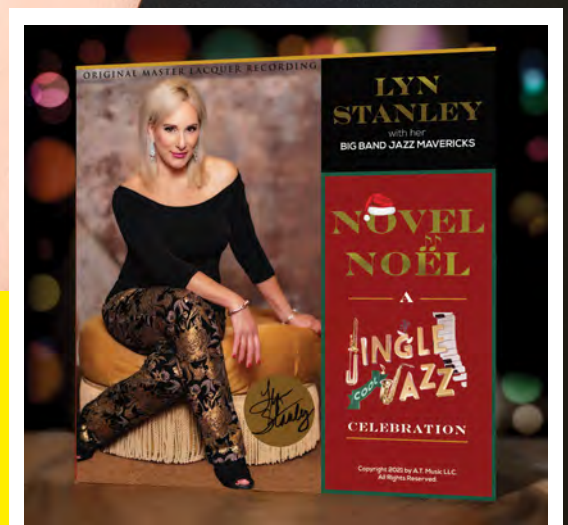
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All Eyes On Him

Bo Burnham's *Inside (The Songs)* aims for where few comedians have gone before: the Big Four

TYLER ARNOLD WAS ONLY 20 minutes into Bo Burnham's latest musical comedy special, *Bo Burnham: Inside*, released on Netflix in May, when he started searching for the songs online. When he couldn't find them, the Republic Records A&R executive immediately reached out to the comedian's team to change that. The album *Inside (The Songs)* arrived on streaming platforms on June 10, and it has remained on the Billboard 200 for 19 weeks, including five in the top 10 — a remarkable achievement for a comedy album, and a sign of the project's widespread resonance. (It has already won three Emmy Awards.) "From day one, we knew this album could compete at the highest level and didn't want to box it into a comedy-only campaign," says Arnold. Indeed: This month, the Recording Academy deemed the project ineligible for best comedy album; instead, it's under consideration in the best compilation soundtrack for visual media and the Big Four fields (where no comedian has been since Robin Williams was a best new artist nominee at the 1980 ceremony).

What was your initial pitch to Burnham?

I was surprised to learn that I was the only A&R to reach out at that time. When we first spoke, it really wasn't a typical pitch. It simply started as a conversation about influential comedy albums and then morphed into a brainstorm on how we could amplify and support his vision for this project. We quickly recruited Glenn Mendlinger [head of Imperial Music, a division of Republic that co-released the album] to help speed up the process and get the album out ASAP, as it was really important to be nimble and take advantage of the momentum.

Why do you think his project fits in the Big Four Grammy categories?

I would put *Inside* up against any project this year regardless of genre. This project had one of the biggest impacts on pop culture this year and captured the hearts and imaginations of people all over the world. You have to remember, this was entirely written and produced by Bo at home over the pandemic. That's an amazing feat.

TikTok has eagerly embraced Burnham's songs. Did the label have any kind of strategy for that?

I've never seen anything like it, to be honest. He had six or seven different trends and songs going at the same time. We stayed very in tune and supported those trends, but all the credit goes to Bo, the special and how those songs connected with the audience.

One of those songs was "All Eyes on Me," which Republic also released as an edited, stand-alone single in July. Why?

That was really for the fans. We paid very close attention to the chatter online, and there were a lot of requests for a song-only version without the monologue. The record was having a huge moment online at that point, and it lined up perfectly.

How else will you continue to promote the project?

We're really excited for the release of the vinyl. The presale activity has been unbelievable — sites have crashed, preorders have sold out in minutes. We're doing some awesome variations and limited-edition products that will also be really special.

Is Burnham signed to Republic/Imperial for future projects too?

We typically don't discuss the nature of deals with any artist. I will say that Bo and his team are amazing partners, and we're excited to be able to support his creative vision for years to come.

—CHRISTINE WERTHMAN

Inside, Outside

DON'T BE SURPRISED IF BURNHAM'S ALBUM GETS NODS BEYOND THE VISUAL MEDIA CATEGORIES — THESE THREE HIGHLIGHTS SHOW HIS STRONG GRASP ON POP MUSIC IS TOTALLY SERIOUS

"THAT FUNNY FEELING"

Upon its release, *Inside's* tour de force — an acoustic ballad showing how the internet's omnipresence both flattens and creates random meaning — reminded listeners of the frequently gloomy, detail-studded songwriting of indie-rock star



Phoebe Bridgers. And no one was more enthusiastic than Bridgers, who joined Burnham for a performance of the song in August and then released an official cover on Bandcamp in October to benefit Texas abortion funds.

"ALL EYES ON ME"

With its icy, menacing synthesizers and nihilistic lyrics, this five-minute stunner felt like a nod to [The Weeknd's](#) bad-boy brand of R&B — and Burnham's fluency in the tropes of popular music proved to be quite prescient: A few months after *Inside*, The Weeknd himself showed up on Kanye West's *Donda* album on the track "Hurricane," singing over synths that sound very similar to the ones in Burnham's track.



"FACETIME WITH MY MOM (TONIGHT)"

Call her, maybe — because the bubbling keyboards and dreamy melodies on this finger-snapping highlight from *Inside's* first half would sound right at home on [Carly Rae Jepsen's](#) 2019 album, *Dedicated*. The song's parody of top 40 stylings has been hard to place for some listeners: On social media, it has also drawn comparisons to songs by The Chainsmokers, Jepsen collaborator Owl City and K-pop boy band Tomorrow X Together.



—NOLAN FEENEY

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- RJ Lannan/Artisan Music Reviews

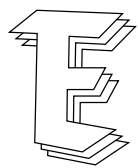
   

During the pandemic Robin gave 140 free livestream performances for audiences around the world. View the replays anytime: [youtube.com/robinspielberg](https://www.youtube.com/robinspielberg).
Watch live every Friday and Saturday night.



Between Rap And A Hard Place

Drake and Kanye West released two of the biggest albums of the year but left critics underwhelmed. Now, their awards odds could add another wrinkle to the Grammys' complicated relationship with hip-hop



VERY YEAR AT THE Grammys marks some combination of steps forward and backward for the Recording Academy's historically shaky relationship

with hip-hop. Last year, rapper Megan Thee Stallion took home best new artist, while R&B singer-songwriter H.E.R.'s fiery protest anthem "I Can't Breathe" won song of the year. Yet MC-of-the-moment Lil Baby's own timely chartbuster, "The Bigger Picture," was snubbed in the general categories, and no rap albums outside of Post Malone's *Hollywood's Bleeding* were nominated for album of the year.

Album of the year remains the most contentious Grammy Award in hip-hop, both as the night's marquee trophy and the one least frequently awarded to rap. Only twice in 63 years has it gone to a hip-hop release, and in both cases (Lauryn Hill's *The Miseducation of Lauryn Hill* in

1999 and OutKast's *Speakerboxxx/The Love Below* in 2004), they were crossover albums that branched into more traditionally Grammy-friendly genres like pop and soul. Since 2004, as hip-hop has grown into the biggest and most vital genre in popular music, no rapper has taken home the award, fueling calls for the Recording Academy to revamp and diversify its membership.

The two rap figures who have the most volatile relationship with the academy also happen to be arguably the two biggest names in the genre, as well as the artists behind two of the biggest and most-buzzed-about albums of 2021: Kanye West and Drake. West's longtime irascibility toward awards shows was inextricable from his rise to superstardom in the mid-2000s, and his furious reactions to losses and snubs routinely made headlines. "Everyone wanted to know what I'd do if I didn't win," he said at the 2005 Grammys during his sigh-of-relief acceptance speech for best rap album (for debut *The College*

Dropout). "I guess we'll never know."

But while West won four best rap album trophies between 2005 and 2012, album of the year eluded him. At a 2014 concert, after being denied a nod in the category for *Yeezus*, West bemoaned he'd "never won a Grammy against a white artist." Later protests would be even more public: In 2015, West nearly crashed the Grammy stage to protest Beck's album of the year win over Beyoncé's self-titled set, and in 2020, he shared a video on Twitter of him (apparently) urinating on a Grammy award in the toilet.

Drake's Grammy beefing has been less spectacular but similarly acrimonious. In a 2017 podcast interview, he said he "didn't even want" the two rap Grammys he won for his smash "Hotline Bling," which he didn't consider a rap song: "The only category that they can manage to fit me in is in a rap category, maybe because I've rapped in the past or because I'm Black." The next year, he famously declined to submit *More Life* for

Grammy consideration and did not attend the ceremony. Reconciliation seemed possible in 2019, when Drake accepted his award for best rap song ("God's Plan"), but the controversial lack of nominations for his fellow Torontonians The Weeknd the following year appeared to squander any goodwill. "What once was the highest form of recognition may no longer matter to [contemporary] artists," Drake wrote on Instagram.

Both artists' longtime distaste for the Grammys could come to a head with the 2022 nominations, for which West's *Donda* and Drake's *Certified Lover Boy* are both eligible. The two albums, released over back-to-back weeks this summer, dominated discussion with their bombastic promotional campaigns and lengthy, guest-filled tracklists — not to mention Drake and West's own long-simmering tensions, which have built up over five years of subliminal digs, warring allies and this-town-ain't-big-enough-for-the-both-of-us ego. Between them, they posted the two best first-week numbers of 2021. If it's a goal of the Grammys to reflect the works that most mattered to popular music over the prior year, it would be hard to imagine the albums being ignored.

The question of whether the two albums are among the year's best is less straightforward. Both received mixed reviews from critics; the review-aggregating site Metacritic rates *Donda* a 53 out of 100 and *Certified Lover Boy* a 61, mediocre scores for album of the year contenders. That hasn't necessarily hurt Drake before: He landed album of the year nods for both *Views* and *Scorpion*, despite both receiving similarly middling marks. But given both artists' prickliness toward the Recording Academy, and the Grammys' recent trending toward more acclaimed singer-songwriter albums — Kacey Musgraves, Billie Eilish and Taylor Swift are the three most recent album of the year winners — neither is a shoo-in.

And if neither lands a nomination, it might very well be the final straw, both for them and the hip-hop community. Distrust of the Grammys as an out-of-touch and predominantly white cultural institution has built up for over 30 years, and it could finally erupt into something more concentrated than just a few individual holdouts or public callouts. At the very least, it should be the one thing the two long-feuding rap titans can finally agree on.

—ANDREW UNTERBERGER

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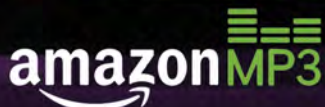
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PREVIEW 2022



WINNERVISIONS
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AT 71, **STEVIE WONDER** HAS A NEW LABEL DEAL, AN ALBUM ON THE WAY AND A VAULT OVERFLOWING WITH SONGS HE'S STILL REIMAGINING. BUT EVEN WITH 25 GRAMMYS UNDER HIS BELT, HE'S "NOT TRYING TO DO THE TYPICAL" WITH HIS SUBMISSIONS THIS YEAR

BY GAIL MITCHELL // ILLUSTRATION BY HELLOVON



MID THE HISTORIC SOCIAL AND political upheaval of the past year, as well as the pandemic, Stevie Wonder did what he has always done: He went back to the recording studio.

"The country, to say the least, was in a very polarizing divide between the truth and a lie; negative positivity,"

recalls Wonder. "There was a song I'd written when I was 19 or 20 years old called 'The Melody in Music,' whose hopeful sentiment was very much similar to what I was feeling now. So I more recently wrote [new] words to that song because people needed to hear that message."

Last October, after nearly 60 years at Motown Records, the 71-year-old announced that he would be partnering with Republic Records through his own

imprint, So What the Fuss Music, and that he would also be releasing two new songs: "Where Is Our Love Song" and "Can't Put It in the Hands of Fate." Both are new takes on earlier work, but the former, featuring Gary Clark Jr., is both Wonder's revamp of "The Melody in Music" and a rallying call to all humankind: "Where is, where is, our love song?/Guess the words we're singing/We'll have to sing them forevermore/'Cause by

our ways and actions/It's like you never heard them said before," he sings. And — thanks in part to strong input from Wonder himself — the two songs are now among Republic's Grammy submissions.

With 25 wins out of 74 nominations, Wonder has been a frequent visitor to the winner's circle; in fact, he's one of only four artists (along with Frank Sinatra, Paul Simon and Taylor Swift) to win album of the year three times and the only one to do so with three consecutive releases (*Innervisions*, *Fulfillingness' First Finale* and *Songs in the Key of Life*). His lengthy list of nominations also spans an astounding variety of categories, including the Big Four and R&B honors, as well as best pop male vocal, best inspirational performance and best song specifically written for a motion picture or television.

Wonder has always pushed to change the industry



status quo. In 1971, when he signed a new deal with Motown, he successfully fought for creative control as well as ownership of his master recordings and publishing rights. And now, some 50 years later, he's refusing to settle for the expected Grammy submissions: At his behest, "Can't Put It in the Hands of Fate," featuring Rapsody, Chika, Cordae and Busta Rhymes, is under consideration for best melodic rap performance, as is "Where Is Our Love Song" for best American roots performance.

How involved were you in determining the categories in which your recent singles were submitted?

In talking [with Republic] about what categories to choose, people said to put "Where Is Our Love Song" in the R&B categories. I said, "No, I'm not going to put it there." I want to put the song in a category that makes the best sense. "Where Is Our Love Song" is a song that speaks to everyone, a traditional song or folk song about America. I said I didn't care what's normally done; that I'm not trying to do the typical. So it was submitted in the best American roots performance category.

"Can't Put It in the Hands of Fate" was submitted in the best melodic rap performance category. It was such an honor to work with Rapsody, Cordae, Chika and Busta Rhymes for what became an amazing marriage with conscious rap. I wanted to be a part of celebrating their greatness as well as our collaboration, so that's why I decided to put it in that category.

Were you involved to such an extent with your prior Grammy nominations?

I think we may have done it with [selections from] *Songs in the Key of Life* a little bit. But more so this time, as people may not have heard these new songs, which got some airplay but not as much as I wish they could have. But if the Grammys is where music is being judged on the way it sounds, the production and writing, the [submissions] will do what they will do. But not based on how much airplay, how many copies were sold, how many people own the category or whatever. To me, all of that is just foolishness. Music is music. I just felt that if I was going to look at a category this time, I would look at something that's a little different.

Have you been following the criticism — and ensuing changes — related to the Recording Academy's lack of Black voters and exclusion of Black artists, especially rappers, in categories beyond R&B/hip-hop?

I've been following it, and I always vote — I'm a music lover of various categories, whether it be classical, comedy, R&B/hip-hop, country, pop. There's so much music out there that we can't limit it to just one kind of thing. As for attending various meetings, conferences or whatever, I haven't. But I think it's important that I begin to do more than just talk to various people that are involved in this because people are sometimes misconstruing what they're voting for. I'm not saying that just because of where I am [as a Grammy winner].

When people limit rappers to the rap categories ... I mean, these people are storytellers, who are called griots in Africa. And these storytellers have grown [in number] from back in the day with groups like The Last Poets to what we

have right here right now. They created a whole other art form that has been going on for years: using turntables to tell their stories over music. Just because they didn't do it as traditional poetry doesn't mean it's not as significant. I was listening to LL Cool J's "Around the Way Girl" the other day. Everything that he talks about in the song is so descriptive that I can visualize it. It's exciting because it brings a picture to mind — and that's the greatness of storytelling.

I was happy for Adele winning album of the year [for *25* in 2017], but I was also very disappointed that Beyoncé didn't win [for *Lemonade*, which won best urban contemporary album]. And Adele said, "Hey, thank you, but this person is more deserving of this than me." And I think an artist should be able to say that if they feel that way. It doesn't take anything away from them. I think it makes a person even greater when they're able to take a position.

Is there a special memory that stands out about any of the Grammys you've won?

I know the feeling of hoping that you'll win. I didn't for "Uptight," "For Once in My Life" or "Signed, Sealed, Delivered." And at least three or four times, I had the same dream that I was at an awards show as a nominee and when the presenter said, "And the winner is..." I would wake up — and end up losing. My God, it was craziness. Then at the awards [in 1973], I hear my name called as winner of album of the year for *Innervisions*. I was so excited. I gave that Grammy to my mother.

Since then, where do you keep your 25 Grammys?

I've got them hidden away because there was a time when some were stolen. You know how that goes, but we're good now.

Your last studio album was 2005's *A Time To Love*. Why such a long break between albums?

A lot of life happened. I lost my mother [in 2006], a sister and a brother. I also had four more wonderful children, including two young daughters, between my previous marriage and my wife Toomeka [Robyn Bracy]. I know I've been talking about my new album, *Through the Eyes of Wonder*, for a while. But more than likely, it will be coming out very soon, hopefully by November.

What subjects are you gravitating toward now in your songwriting?

I have a song coming on my next album called "The Living Killing Life" that I performed at the recent Global Citizen festival. It's about global warming. I keep thinking about how we can make the world better. I'm in this place where the more I'm seeing things like people dying in this pandemic, killings amid Black Lives Matter, social media negativity, anger ... the more I'm a believer that respect is an action word and so is love. I also have a song with PJ Morton, "Where Did All Your Happy Go," for his next album. It's about not letting anybody steal your happiness or take your joy away. The driving force for me has to always be the goodness in our hearts.

As with "Where Is Our Love Song" and "Can't Put It in the Hands of Fate," you've reached back into your vault before: You wrote "All I Do" as a teenager, which was first



From far left: Wonder performed at "Motown 60: A Grammy Celebration" in 2019. Wonder (center) at the 17th annual Grammy Awards, where he took home his second consecutive album of the year trophy, in 1975. Dionne Warwick, Wonder, Quincy Jones, Michael Jackson and Lionel Richie celebrated four Grammy wins for "We Are the World" in 1986.

"A song is hopefully one of those things that's everlasting. That the songs you've written will be heard and seen 200 years from now? Wow, that's deep."

recorded by Tammi Terrell and Brenda Holloway in the '60s. Then it was revamped into your '80s hit. How many songs have you written that we haven't heard yet?

I don't know exactly how many, but I'd say more than a thousand. I do know I'm so blessed that God has given me all of these songs and ideas. There's always something to write about; there's always something going on. Whether it's me watching television or a movie, hearing something on the news. Not to mention all the things that happen in my personal life. I love writing songs.

There was some excitement on Twitter a few weeks ago when fans learned you may have recorded two unreleased instrumental albums with The Meters in Detroit in 1979. Do those exist?

I remember being onstage with The Meters at the New Orleans Jazz Fest in 1973; that I may have been playing drums or something and just having fun. But I don't immediately remember us doing something in Detroit. It's not impossible. I've done a lot of things, so I won't discredit what was said. I just have to hear a song to know what they're talking about. Then I'm sure I would remember.

In a business dominated by streaming and singles, where do albums stand as a viable entity?

When I was growing up, I'd hear a new single from Sly & The Family Stone, The Beatles or Aretha Franklin with "Respect" that made me look forward to the next single and then ahead to what the album was going to be about. I love hearing singles because of that. As life is a circle on a certain level, it's still exciting that a single drives people's curiosity as to how good a new project will be; kind of a motivating sneak peek.

Given your pioneering stance on ownership and creative control back in 1971, have younger artists come to you for advice on such business matters?

Yes, some have as we've developed that kind of relationship to talk about different things. But I think that in owning masters, a person has to ultimately make sure that things are going to go well moving forward. A song is hopefully one of those things that's everlasting. That the songs you've written will be heard and seen 200 years from now? Wow, that's deep. There's nothing wrong with people having the security of whatever they own. But they have to make sure that by owning it, they'll

be able to work it to the level they may have had when they were with a company — or even do better.

October marks the one-year anniversary of your partnership with Republic. What were you seeking in a label relationship at this stage in your career?

I am hopefully a lot wiser. *(Laughs.)* Obviously, nothing can compare to the love and what I was able to do working with and being a part of the Motown family as a little 11-year-old boy taken in by the greatness of Berry Gordy Jr. There's nothing that really compares to that. This is a new relationship, and I only look forward to greatness coming out of this relationship.

Over the course of your career, did you ever feel that executives might be a little intimidated working with you because you are Stevie Wonder?

As long as they're not so intimidated that they don't handle the business.

Is there a biopic about your life and career in the works?

I plan to do the whole thing: a book, documentary, biopic or whatever they call it. We've been talking to some people about a few things. *(Laughs.)*

You purchased Los Angeles radio station KJLH in 1979. Why is it so important to be an independent voice in an industry ruled by bigger conglomerates?

Here's what it means for the community and for the world: Anytime there's an independent voice that has freedom in playing music and of talking about things that [people] don't want to discuss, we know that we have an outlet that will allow us to speak truth and not just say things that are fashionable to say. What I saw in KJLH [in 1979] was what I remember about two of the first Black-owned radio stations, WCHB and WCHD, in Inkster, Mich., owned by [Bell Broadcasting's] Dr. Wendell Cox and Dr. Haley Bell. I was able to learn so many things about culture, history and playing music — just because it's great music — from listening to those stations. I'm happy that at one point in my life, I was able to purchase KJLH from the late John Lamar Hill II, who believed in me enough to feel that I would be a good person to own his station.

Your performance at Global Citizen Live was riveting. How are you able to still conjure the raw energy and emotion reminiscent of your 13-year-old "Fingertips" self?

It's like I get the holy dance spirit: "God, you've given me this, I can do this and I'm so excited about it. There's so much I want to say; so much I want to do. And now you're giving me a chance to do it again? Wow." Then my soul opens up to be poured out to the people, and that's what you see.

With first-round voting ending Nov. 5, one last Grammy question: Is the gold gramophone still something that artists value?

Yes, as long as the Recording Academy doesn't allow people to lessen the value of [the award]. As long as people can say why this song is great, why this arrangement is great, why this vocal is great or why these musicians are great — and not just based on what some record company or group of people think. If the [Grammy] is based on nothing but the greatness of a project, then the value will last a long time. And I hope that it does for many, many, many years to come. At the end of the day, people will always want music and all that it represents to have integrity. **B**

Trip To Montero

Producer duo Take A Daytrip went from college classmates to helping Lil Nas X make one of the year's most adventurous debut albums

IT TOOK A SEVEN-SONG EP — and, sure, a world-conquering smash with “Old Town Road” — for Lil Nas X to score an album of the year nod at the 2020 Grammys. Now he may get another for his debut album, *Montero*, thanks in large part to the work of Denzel Baptiste and David Biral, who have crafted hits for the likes of Travis Scott and Juice WRLD under the name Take A Daytrip. The duo look back on co-producing *Montero*'s genre-hopping highlights — including the Billboard Hot 100 No. 1 “Montero (Call Me by Your Name)” — and helping Lil Nas X go from internet jokester to bona fide pop-rap superstar.

What was it like making this album during the pandemic?

DENZEL BAPTISTE We were going around to different Airbnbs and would only see each other. We'd go to the Airbnb that Nas was staying at, build a studio, then go back home. We got into a really

good groove. We had already made “Call Me” and the beginning stages of a lot of the other songs. We were trying to figure out where else we could go and whatever inspiration we could pull from things that we collectively love.

DAVID BIRAL Every song on the album was meant for Nas. Every single idea was started with him in the room, or we gave someone directions and then played the idea for him in the room. If it was something all of us were vibing with, we brought those ideas to completion.

“Industry Baby” is Lil Nas X's response to those who dismissed him as a one-hit wonder. How did it come about?

BAPTISTE I asked [trombonist] Nick Lee if he could make something that sounds like a king is walking into a stadium or the Colosseum. Part of our job as producers is to set the stage for whatever can happen throughout the day. We have an in-case-of-emergency folder if there's a lull in our creative process, and we had a day where we needed it. Nas wasn't feeling too good. People [on social media] were like, “You fell off. You had all this momentum, and you stopped putting out music.” There's a thing with brass that he really gravitates toward. So when we used the loop of the beginning brass in “Industry Baby,” he snapped into full inspiration mode and essentially freestyled the entire song.



Biral (left) and Baptiste of Take A Daytrip.

What's your advice for new producers?

BIRAL We've been blessed to have great teachers and mentors both in and out of school. We had the opportunity to take business and legal courses on top of [music] and creative classes. We had a great starting point coming to New York University and living in New York City. [But] education is more than taking a music course; it's what YouTube videos and other things can teach you about how to move within the music industry.

BAPTISTE Don't skip steps. Put in the 10,000 hours with people you love, and it all works out. Because even if you're a terrible producer or you're an artist who hasn't done much yet, if you're working with people that you love, you're going to get better.

—DARLENE ADEROJU

Cuts Above The Rest

THE END OF THE RECORDING ACADEMY'S “33% RULE” IS GOOD NEWS FOR WRITERS AND PRODUCERS — AND MARKS A SHIFT IN HOW THE INDUSTRY THINKS ABOUT SONGWRITING

IN MAY, THE RECORDING Academy announced the end of a short-lived but controversial eligibility provision: The “33% rule,” which was enacted in 2017 and excluded songwriters and producers from recognition in the album of the year category if they didn't write or produce at least one-third of the album.

The rule was originally supposed to

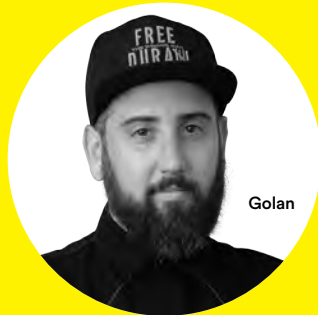
be a win for songwriters. Before 2017, the album of the year category only recognized artists, producers, engineers and featured guests on a title, which — according to critics — left out some of the talent most instrumental in making the body of work. But the rule soon had some important casualties. Country hitmaker Luke Laird, who co-wrote the first two (and highly acclaimed) singles from Kacey Musgraves' *Golden Hour*, 2019's album of the year honoree, was excluded from the win because he didn't meet the threshold; meanwhile, other songwriters who worked on less successful tracks from the album could claim the Grammys' top honor.

“Imagine not giving the starting pitcher of a baseball team a championship ring because they only pitched a fifth of the games,” says hit songwriter and creators' rights advocate Ross Golan (Selena Gomez, Ariana Grande), who was vocal in calling for the abolishment of the rule. “Why would you want to quantify an award that is about quality?”

Beyond issues of fairness, the change

has other positive ramifications for the Grammys, according to Golan. He says the 33% rule disproportionately affected Black creators working in hip-hop, due to the genre's collaborative nature. (Drake's *Scorpion*, a nominee for album of the year at the 2019 Grammys, credited dozens of songwriters, for instance.) “We should celebrate that artists actually credit all the participants as writers now,” says Golan. “We shouldn't exclude certain collaborators because of that.”

The rule change also reflects a shift to more nuanced thinking about the craft of songwriting: If a song has half a dozen writers, it doesn't mean any of them can't finish a song on their own — only that each one brought something to the table. “There's a real separation in the Recording Academy between people who think of albums being made in a traditional sense and people



Golan

who understand the competitive commercial space now,” says Golan. “The argument against abolishing the rule is you'll end up with somebody with 5% of the song who wins an award for

album of the year — and my argument is, ‘But what if that's the field goal that wins you the game?’”

Nominations will now recognize all songwriters and producers who create new material for albums — writers of sampled material remain ineligible — signaling what Ruby Marchand, chief awards and industry officer of the academy, calls “a new era of inclusion and recognition” for the Grammys in a statement to *Billboard*. Golan hopes it's the first of several more steps the academy takes to honor the other side of the music business. Next on his wish list? “A songwriter of the year category, I hope.”

—KRISTIN ROBINSON

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Watch And Learn

CHANGES AT THE RECORDING ACADEMY — AND IN THE WAY MUSIC'S COOLEST NAMES MAKE THEIR ART — MEAN THESE DOWN-BALLOT CATEGORIES COULD BE JUST AS EXCITING (AND INFORMATIVE) AS THE NIGHT'S MARQUEE AWARDS

BEST MÚSICA URBANA ALBUM

As reggaetón and Latin trap music have become major forces in pop culture, the Recording Academy has seemed unsure of how to recognize those genres' influence. Over the years, the organization has shuffled the "urban" label among multigenre categories, at different times making its biggest names compete against more traditional Latin pop stars, as well as rock and alternative artists. This new category gives *urbano* music a chance to shine. Likely contenders include Bad Bunny (*El Último Tour Del Mundo*) — who won his first Grammy in March for *YHLQMDLG* in the best Latin pop or urban album category — as well as Anuel AA and Ozuna (*Los Dioses*), Karol G (*KG0516*), Rauw Alejandro (*Vice Versa*) and Myke Towers (*Like Myke*).

Bad Bunny



BEST POP DUO/GROUP PERFORMANCE

A narrower category than the Big Four awards by definition, best pop duo/group performance has often felt just as competitive since its introduction at the 2012 Grammys, especially as pop's biggest stars have embraced collaboration more in the past decade. This eligibility year has no shortage of offerings: Justin Bieber has released not one but three smash collaborations ("Holy" featuring Chance the Rapper, "Peaches" featuring Daniel Caesar and Giveon, and "Stay" with The Kid LAROI), Megan Thee Stallion gave BTS a continent-spanning assist on a "Butter" remix, and Doja Cat linked up with SZA for the inescapable "Kiss Me More." Meanwhile, Grammy favorites Bruno Mars and Anderson .Paak formed suave supergroup Silk Sonic, but don't expect to see them compete here — the duo's chart-topping "Leave the Door Open" will likely be deemed a better fit for the R&B categories.

BEST GLOBAL MUSIC PERFORMANCE

Last year, the Grammys revamped its long-running best world music album category and unveiled best global music album in order to depart "from the connotations of colonialism, folk and 'non-American' that the former term embodied," according to the academy. The impact was immediate: Genre-blurring Nigerian artist Burna Boy won the category with his *Twice As Tall* album, the closest thing the award had to a contemporary pop star among recent winners, like Angélique Kidjo and Yo-Yo Ma & The Silk Road Ensemble. The category makeover will continue to reflect the ways the internet has eroded language and geographic barriers, and it may provide a Grammys foothold for more African pop stars (like "Essence" hitmaker Wizkid) and K-pop artists (whose undeniable chart success has so far barely translated into Grammy recognition).

—PAUL GREIN

Moment In The Sun

Arlo Parks has won some of the United Kingdom's most prestigious awards thanks to her debut album. Could Grammy recognition be next?

FOR BRITISH SINGER-songwriter Arlo Parks, connecting with fans on-stage isn't the only good thing about the return of live music — she also gets to play tourist. "Every single place feels completely brand-new," she says while enjoying some tacos on a sunny day in Detroit. "It feels like an adventure. I'm really excited."

At 21 years old, Parks has plenty to be excited about. Her first U.S. tour, which wraps at the end of October, caps the kind of breakthrough year many artists dream of. In January, she released her debut album, *Collapsed in Sunbeams* — a collection of sparse, stirring vignettes exploring everything from alt-rock to jazz — on London-based indie label Transgressive Records. Since then, she has won some of the most prestigious honors in the U.K. music industry, including best new artist at the BRIT Awards and the annual Mercury Prize. "It feels so fulfilling," says Parks. "I feel like my sense of purpose is strengthened every day, just by knowing that the songs that I make in this intimate, personal way in an apartment way back in London can reach across the world."

"Against all the major-label competitors, they voted for her," adds Beatnik Creative founder Alistair Raymond, who started managing Parks in 2018, the year she began uploading music to the BBC's artist-discovery platform, BBC Introducing. "That was a really unifying moment."

Though British awards shows aren't necessarily bellwethers for stateside recognition, with such rapturous critical acclaim, the Grammys could very well be Parks' next stop. Her team has submitted her music in three categories: best new artist, best alternative album and best rock song (for "Hurt"). Given her "genre-fluid" songwriting, as Parks puts it, finding a label that feels like home is still a novel exercise: "It would be sick to be nominated in some kind of rock category," she says. "I'd never be like, 'Well, no, my music's not that because it's this!' It's something that can't quite be captured."

Ensuring that Parks was marketed to a global audience has been a major priority for Raymond and his team. "It's very easy for a young Black female artist coming through who has a soulful voice to be pigeonholed into soul and R&B," he says. "It was very important for us to make sure that that didn't happen from the get-go."

Her approach is unlikely to change on her next album, which Parks has already begun writing, and she's eager to take advantage of all the doors that have opened. "Being in the room with producers and artists that I'm obsessed with and making music in New York is exciting me a lot," she says. (Her dream collaborators? Frank Ocean and Harry Styles.) "The creative horizons are what excite me the most — just pushing past where I am and finding myself in different ways." —STEPHEN DAW



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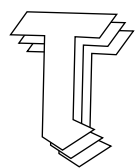
"Dear Miss Loretta" featuring Patty Loveless
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Patty Loveless produced by Tony Brown



'We Needed To Improve'

On the eve of his first Grammy nominations as official Recording Academy CEO, Harvey Mason Jr. opens up about his first 21 months on the job

BY MELINDA NEWMAN



TRANSFORMATION and “transparency” are words that Harvey Mason Jr. uses a lot — and for good reason.

In the 21 months since Mason became interim and then official CEO of the Recording Academy, a wide swath of the industry has called for plenty of both at the institution that oversees the Grammy Awards. In January 2020, when the then-chairman of the board of trustees began his tenure as interim CEO, the academy had just suspended his predecessor, Deborah Dugan, for alleged misconduct. Dugan — who was at the time only five months into the job and was officially fired in March

2020 — in turn filed a complaint with the Equal Employment Opportunity Commission alleging sexual harassment, discrimination and improper business dealings by the academy.

The suit was settled this past May. Following Dugan’s departure, Mason and his staff began implementing sweeping changes aimed at transforming the academy into a more diverse, inclusive and transparent place. “We needed to improve, and we needed to evolve,” says Mason. “Things change so quickly. I felt that the academy could build on what was there in the past but think about what was coming in the future and make sure that we weren’t just being reactionary and were trying to lead.”

The biggest change so far under

Mason’s leadership has been the landmark April decision to eliminate the Grammys’ nomination review committees, long criticized for keeping private the identities of their members and thus, said critics, enabling the voting process to remain opaque and vulnerable to conflicts of interest.

Mason has also restructured the academy, streamlining it into three divisions and replacing longtime chief awards officer Bill Freimuth (who left his post in August after 17 years) with two appointees, chief awards and industry officer Ruby Marchand and vp awards Joanna Chu. And while work to prioritize diversity and inclusion began before Mason’s tenure, he has doubled down on those efforts, such as partner-

ing with racial justice organization Color of Change, launching the Black Music Collective industry advisory group and continuing a drive to bring more underrepresented and current voters into the academy. (Existing voters have to requalify to show they are still active in the music industry.) Among those plans: bring in 2,500 new women voters by 2025.

Mason is the first to admit that his efforts to “modernize everything about the academy” still have a long way to go. But as a songwriter-producer himself, as well as a five-time nominee and the academy’s first CEO who’s also an active creator, he’s especially dedicated to not only hearing the viewpoints of the academy’s diverse membership but incorporating them into what



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its future will look like. (Mason is Grammy-eligible this year, and should he win, he has decided not to accept in an effort to “keep the process fair for all creators.”) He spoke to *Billboard* about where he hopes the academy is headed.

During the CEO search, you said you would refuse if the board offered you the job. What made you reconsider?

All the passion and dedication and hard work from the staff rubbed off on me. We started some really great programs while I was interim [CEO], and we made some really exciting changes. So when the board ultimately asked me to stay on, I was hesitant, but I spoke to my wife and my family, and I wanted to continue the important work that we were doing.

Shortly after, you ceded the president title and named Valeisha Butterfield Jones, the academy's first chief diversity and inclusion officer, and former Berklee College of Music executive Panos A. Panay as co-presidents. Why did you alter the structure?

With the pace at which the industry is moving and evolving, I really felt that the structure would allow us to keep up and hopefully lead. People get caught up in the TV show and the awards, which are obviously very, very important, but for me, the big picture is, how can we do more work for the music community? I'm a songwriter and producer; I'm around these people every day.

The decision to eliminate the nomination review committees was heralded as a welcomed step toward transparency. Are there other ways that you're seeking to elucidate the Grammy voting process?

I would hope that at this point we are very transparent, but we're always going to continue to try and refine it. It feels pretty straight-ahead, but we've got to do a better job of educating and pointing out exactly what the process is.

You also instituted the 10-3 policy: Members can now vote in up to 10 categories across three genre fields, down from 15 categories across all genre fields. All voters may also cast ballots in the general fields. What effect will that have?

It almost turns our general voting population of 12,000 people into miniature nomination review communities. If you're an expert in R&B, whereas we used to have a small room of 20 to 30 R&B experts

listening to and reviewing every song, with the 10-3 voting, you have to declare your areas of expertise, so instead of 20 or 30, it's going to be thousands who have declared R&B as their specialty.

Does your accounting firm Deloitte tell you how many people vote?

They [haven't] said that to me in the past, but they're going to start saying that in the future. My hope is that this next voting cycle will have real data and we'll know who's voting, from where, from what genres, in what categories.

Following his complete shutout last year, The Weeknd said he would boycott the Grammys. He says that will continue this year despite the changes that have been instituted. Is there something to learn from the incident about how voting works and how you communicate with artists?

I'm not sure any communication

“We’re not asking anybody to give us a pat on the back yet or give us their seal of approval. But we’re going to work to earn it, and it’s going to take us some time.”

would have fixed that situation. I do think we've got to keep looking at our voting process, and we always want to recognize the best music of the year. I was disappointed and upset by the whole situation, and I want to make sure that going forward, we do this voting process and the awards process the best we can. We want to get it right. We're going to make sure the people that are voting are the best that we can get.

This year's Grammy viewership dropped 50% from the year before. Does that concern you, especially since the show's contract with CBS ends in 2026?

I'd be lying if I said that I wasn't concerned. We have to continue to make a great show. We have to make sure that it plays well with our partners on CBS because without that, we lose some of the revenue and the income that we put directly back into the music community.

The Grammys was the first major awards show to announce an inclusion rider. It's the production company's job to implement that — how do you hold it accountable?

Well, we write that check. That's how we hold them accountable. I think it's going to be in everyone's best interest to make sure they work hard to collaborate with us on that rider. This rider codifies it, but it's always going to be a part of what we're doing. We want to set an example around what it looks like to be completely diverse and inclusive in everything that we're doing.

Do you view the academy as an agent of industry change more than past administrations have?

As the organization that represents all facets of the music industry, I do think we have a responsibility and an opportunity. I do see us maybe acting differently than we've acted before. The power of music, along with the

There has also been a sentiment among many that the board of trustees has too much control and is entrenched in maintaining the status quo. This year, 18 of the 45 trustees were elected for the first time. Is that a good first step toward correcting things?

I think a good first step is to change the way that we constitute those trustees. That was done a year and a half ago, where instead of [each] chapter sending representatives from the 12 different chapters, now we [also] have the opportunity to have at-large seats so that we can see what the boardroom is missing. We can make it more diverse and more balanced. As far as the board being entrenched ... since I've been the CEO, the propensity of the board has been to be very supportive of change and transformation and the evolution of the academy.

What's it like working for the board that you used to run?

It's very weird. (*Laughs.*) I have a lot of great relationships with people on the board, and it's just a different dynamic. There's not a lot of separation between [them] and me. So I think that's hopefully something that can work to our benefit.

The academy has been criticized for having no in-house counsel and spending too much on legal fees. You're in the process of hiring counsel. What's the update on that?

I think we will have a person in place [soon]. We've had different firms doing different things, and I think once we get the in-house counsel in place, we'll evaluate where their strengths are, what are their skill sets, [and then] we'll take a good look at who's doing what for the academy beyond our in-house counsel.

In your first 21 months as CEO, what have been the low and high points for you?

The high points are just the little baby steps that we make every day. To be better on a day-to-day basis is what makes me excited. The low point has been seeing our music community so devastated by COVID-19 and the level of need that was there. Another low point would be any time the academy is called into question as far as our motives or our agenda. I've been involved in this organization for a long time, and I can honestly say that there is no other agenda other than to do things right and to serve our community. **B**



MÅNESKIN

Best New Artist

Teatro d'ira Vol. 1: Album Of The Year, Best Rock Album

Beggin' Live: Record Of The Year, Best Rock Performance

I WANNA BE YOUR SLAVE: Best Rock Song, Best Music Video

"Maneskin is a high-octane powerhouse of onstage charisma and youthful energy...transcended linguistic barriers...break down gender barriers and champion self-expression...there is something very revolutionary about them."

- NEW YORK TIMES

"ready for world domination" - ROLLING STONE

JP SAXE

Dangerous Levels of Introspection (Album): Album Of The Year,
Best Pop Vocal Album

Line By Line (ft. Maren Morris): Best Pop Duo/Group Performance

Dangerous Levels of Introspection (Single): Song Of The Year,
Best Pop Solo Performance

"Saxe's heart-wrenching, acoustic-driven ballads set him apart as a songwriter and singer." - PEOPLE MAGAZINE



TAI VERDES

Best New Artist

A-O-K: Record Of The Year, Song Of The Year,
Best Pop Solo Performance

TV: Album Of The Year, Best Engineered Album (Non-Classical),
Producer Of The Year (Non-Classical), Best Pop Vocal Album

"Get Used To Seeing The Name Tai Verdes" - STEREOGUM

"Tai Verdes Saw All This Coming" - BILLBOARD

KENNYHOOPLA

Best New Artist

SURVIVORS GUILT: THE MIXTAPE//: Best Alternative Music Album

estella// (ft. Travis Barker): Best Rock Song, Best Rock Performance

"KennyHoopla wants to set the bar for future generations." - BILLBOARD

"KennyHoopla attracted some deserved attention for his inspired channeling of emo, '90s alt-rock, and indie favorites like Bloc Party into one sound."

- THE FADER



ARISTA

LUKE GOMBS

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“FOREVER AFTER ALL”

RECORD OF THE YEAR
SONG OF THE YEAR
BEST COUNTRY SOLO PERFORMANCE
BEST COUNTRY SONG
BEST MUSIC VIDEO

“THE GREAT DIVIDE” WITH BILLY STRINGS

BEST AMERICAN ROOTS
PERFORMANCE

RYAN HURD

FOR YOUR GRAMMY CONSIDERATION

BEST NEW ARTIST

“CHASING AFTER YOU”

RECORD OF THE YEAR
SONG OF THE YEAR
BEST COUNTRY DUO / GROUP PERFORMANCE
BEST COUNTRY SONG
BEST MUSIC VIDEO



MORGAN WADE

MW

FOR YOUR GRAMMY
CONSIDERATION



“WILDER DAYS”

BEST COUNTRY SOLO PERFORMANCE
BEST COUNTRY SONG



RECKLESS

BEST COUNTRY ALBUM

KANE BROWN

FOR YOUR GRAMMY
CONSIDERATION



"BLESSED & FREE"
& H.E.R.

BEST POP DUO/GROUP PERFORMANCE

"MEMORY"
X BLACKBEAR

RECORD OF THE YEAR
SONG OF THE YEAR

**"WORLDWIDE
BEAUTIFUL"**

BEST MUSIC VIDEO

"FAMOUS FRIENDS"
CHRIS YOUNG & KANE BROWN

BEST COUNTRY SONG
BEST COUNTRY DUO/GROUP PERFORMANCE



MIRANDA LAMBERT

FOR YOUR GRAMMY CONSIDERATION

THE MARFA TAPES
WITH JACK INGRAM AND JON RANDALL

ALBUM OF THE YEAR
BEST COUNTRY ALBUM

"IN HIS ARMS"

BEST COUNTRY SOLO PERFORMANCE

"DRUNK (AND I DON'T WANNA GO HOME)"
ELLE KING & MIRANDA LAMBERT

SONG OF THE YEAR
RECORD OF THE YEAR
BEST COUNTRY DUO/GROUP PERFORMANCE
BEST COUNTRY SONG
BEST MUSIC VIDEO



KITT WAKELEY

SYMPHONY OF SINNERS & SAINTS

FEATURING:

JOE SATRIANI
GUITAR

THE ROYAL
PHILHARMONIC
ORCHESTRA

THE LONDON
VOICES CHOIR

RECORDED AT:
ABBEY ROAD
STUDIOS

FOR YOUR CONSIDERATION
BEST METAL PERFORMANCE

PHOTO CREDIT: TERESA JOLIE



◀ Clockwise from top left: Adele, Childish Gambino, Billie Eilish, Bruno Mars and Taylor Swift.

How Grammy Winners Have Performed On The Charts

How well do the winners at the Grammy Awards align with *Billboard* chart success? Perhaps unsurprisingly, the answer is very closely — especially when it comes to trophy recipients reaching the top 10 of the *Billboard* Hot 100 and *Billboard* 200.

Billboard looks at the crossroads of critical and commercial success over the last 10 years, and beyond, for chart-based insights into what to expect on music's biggest night in January 2022.

Of the **63** record of the year winners, **52** have hit the **Hot 100's top 10**. Twelve in a row have done so since 2010, the second-longest streak, after a 23-year run in 1965-87.

Of the **63** album of the year winners, **61** have hit the **Billboard 200's top 10** (two of which did so for the first time following their Grammy victories). Twenty-six in a row have done so since 1996, the longest streak of all time.

THE LAST 10 RECORD OF THE YEAR WINNERS ON THE HOT 100

YEAR	TITLE	ARTIST	PEAK
2012	"ROLLING IN THE DEEP"	ADELE	No. 1, 7 weeks
2013	"SOMEBODY THAT I USED TO KNOW"	GOTYE FEAT. KIMBRA	No. 1, 8 weeks
2014	"GET LUCKY"	DAFT PUNK FEAT. PHARRELL WILLIAMS	No. 2
2015	"STAY WITH ME"	SAM SMITH	No. 2
2016	"UPTOWN FUNK"	MARK RONSON FEAT. BRUNO MARS	No. 1, 14 weeks
2017	"HELLO"	ADELE	No. 1, 10 weeks
2018	"24K MAGIC"	BRUNO MARS	No. 4
2019	"THIS IS AMERICA"	CHILDISH GAMBINO	No. 1, 2 weeks
2020	"BAD GUY"	BILLIE EILISH	No. 1, 1 week
2021	"EVERYTHING I WANTED"	BILLIE EILISH	No. 8

THE LAST 10 ALBUM OF THE YEAR WINNERS ON THE BILLBOARD 200

YEAR	TITLE	ARTIST	PEAK
2012	<i>21</i>	ADELE	No. 1, 24 weeks
2013	<i>BABEL</i>	MUMFORD & SONS	No. 1, 5 weeks
2014	<i>RANDOM ACCESS MEMORIES</i>	DAFT PUNK	No. 1, 2 weeks
2015	<i>MORNING PHASE</i>	BECK	No. 3
2016	<i>1989</i>	TAYLOR SWIFT	No. 1, 11 weeks
2017	<i>25</i>	ADELE	No. 1, 10 weeks
2018	<i>24K MAGIC</i>	BRUNO MARS	No. 2
2019	<i>GOLDEN HOUR</i>	KACEY MUSGRAVES	No. 4
2020	<i>WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?</i>	BILLIE EILISH	No. 1, 3 weeks
2021	<i>FOLKLORE</i>	TAYLOR SWIFT	No. 1, 8 weeks

Six of the last 10 records of the year topped the **Hot 100** — after none did so from 2001-11. Historically, **52%** of all winners (**33 of 63**) have led the list.

Seven of the last 10 albums of the year topped the **Billboard 200**. Historically, **68%** of all winners (**43 of 63**) have reigned.

Research by Gary Trust



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KEVIN HART'S
**LOL
RADIO**

**ROCK
BELLS**

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celebrity hosts, and the biggest names in sports.



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SiriusXM

Sign "O" The Times

★★★★½

"The box set offers a rich image of the Pop Master at his absolute peak... [and] captures the scope of THE ARTIST'S BOUNDLESS GENIUS."

ROLLING STONE

"The Sign O' The Times box set is A PRINCE COMPLETIST'S DREAM."

ENTERTAINMENT WEEKLY

10/10

BEST NEW REISSUE

"A trove of lost songs and dramatic lore, a jaw-dropping look into one of the most creatively fertile times in Prince's career."

PITCHFORK

"A sensory overload of great unreleased music."

VARIETY

★★★★★

"Another side of Prince's masterpiece: ALSO A MASTERPIECE."

MOJO

★★★★★

BEST REISSUE

"How to improve on last year's best reissue."

CLASSIC POP

★★★★★

"A tightly-focused snapshot of an intensely creative period in Prince's career: perhaps THE MOST GENEROUS SINGLE-ALBUM BOX SET OF ALL TIME."

RECORD COLLECTOR

★★★★★

REISSUE OF THE MONTH

"The motherlode of all Prince reissues. It's a head-spinning proposition for the purple masses. There are literally hours of unheard thrills here."

GET SAVING - YOU NEED THIS."

ECHOES

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BEST HISTORICAL ALBUM • BEST ALBUM NOTES • BEST RECORDING PACKAGE
BEST BOXED OR SPECIAL LIMITED EDITION PACKAGE



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IF I DIDN'T JASON ALDEAN & CARRIE UNDERWOOD LOVE YOU



"The two heavy-hitters joined vocal forces in a momentous duet that emphasizes each of their individual talents through their intertwining harmonies. Together, they capture the push-and-pull of a drawn-out heartbreak."

- *American Songwriter*

"Stars Aligned" - *Variety*

"Powerful" - *Rolling Stone*



Latin, Las Vegas Rule September Boxscore

Los Bukis' reunion run is the month's highest-grossing tour, while festivals flood the Boxscore rankings

BY ERIC FRANKENBERG

Solis



S SUMMER TURNED TO FALL, OUTDOOR U.S. stadiums stayed open in September for Los Bukis. The legendary Mexican group fronted by Marco Antonio Solís reunited for the first time in 25 years, scoring the biggest tour of the month with a brief sweep through Chicago

and Texas. With just five shows, the band earned \$22.1 million and sold 181,000 tickets, according to figures reported to Billboard Boxscore.

Stadiums and amphitheatres fill out the Top Tours chart, with Dead & Company and Alanis Morissette at Nos. 2 and 3, respectively.

The No. 1 Boxscore of September belongs to Another Planet Entertainment, bringing in \$18.3 million with the return of the Life Is Beautiful Festival. After a hiatus in 2020, the Las Vegas event returned with an intake bump of 2% over the 2019 iteration. Its three-day total of 162,000 tickets sold makes it the most-attended edition since the festival's 2013 debut.

TOP TOURS

	ARTIST	TOTAL GROSS All Promotions	TOTAL ATTENDEES	NO. OF SHOWS
1	LOS BUKIS	\$22,133,190	180,619	5
2	DEAD & COMPANY	\$18,835,819	210,311	10
3	ALANIS MORISSETTE	\$14,339,397	249,189	17
4	ERIC CLAPTON	\$12,633,008	79,125	7
5	MALUMA	\$11,879,557	110,703	13
6	BLAKE SHELTON	\$9,333,234	102,969	10
7	GENESIS	\$7,670,310	46,513	5
8	HARRY STYLES	\$7,521,525	63,985	4
9	EAGLES	\$7,113,860	27,231	3
10	ERIC CHURCH	\$6,960,473	60,445	4

TOP BOXSCORES

	ARTIST(S) Venue Date(s)	GROSS Ticket Prices	TOTAL ATTENDEES No. of Shows	PROMOTER(S)
1	LIFE IS BEAUTIFUL FESTIVAL Downtown Festival Site, Las Vegas Sept. 17-19	\$18,319,227 \$2,995/\$150	162,436 3	Another Planet Entertainment
2	LOS BUKIS Soldier Field, Chicago Sept. 4-5	\$9,105,737 \$113.35	80,335 2	Live Nation
3	DEAD & COMPANY Wrigley Field, Chicago Sept. 17-18	\$7,795,972 \$181.50/\$39.50	73,845 2	Live Nation
4	PHISH Dick's Sporting Goods Park, Commerce City, Colo. Sept. 3-5	\$5,795,205 \$90/\$75	70,345 3	AEG Presents
5	GRUPO FIRME MGM Grand Garden, Las Vegas Sept. 10-12	\$5,690,707 \$177.31/\$49	58,069 3	Live Nation
6	LOS BUKIS AT&T Stadium, Arlington, Texas Sept. 15	\$5,273,781 \$128.94	40,900 1	Live Nation
7	BILLY JOEL Great American Ball Park, Cincinnati Sept. 10	\$5,148,301 \$179.50/\$59.50	37,839 1	Live Nation
8	I HEARTRADIO MUSIC FESTIVAL T-Mobile Arena, Las Vegas Sept. 17-18	\$4,969,481 \$822.50/\$86.75	18,646 2	iHeartRadio
9	AVENTURA Dodger Stadium, Los Angeles, Calif. Sept. 5	\$4,860,568 \$258/\$150/\$91/\$55/\$32	44,193 1	Live Nation
10	LOS BUKIS NRG Stadium, Houston Sept. 18	\$4,302,533 \$136.40	31,543 1	Live Nation

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“Connections”

The powerful new album from MATTHEW WHITAKER
Features performances by JON BATISTE, REGINA CARTER and more.



“Matthew Whitaker doesn’t just play music,
he plays with it...the sheer complexity and
spontaneity of his sets make jazz fans go wild...”
– CBS, 60 Minutes



“Beautiful...McGarry sings with restraint
and care...Ganz, her husband, matches the
contemplative character of her performance...”
– Nate Chinen, NPR



“What to Wear in the Dark”

The stunning new album from GRAMMY® nominees
THE KATE MCGARRY + KEITH GANZ ENSEMBLE
featuring **RON MILES** and **GARY VERSACE**



FOR YOUR CONSIDERATION: JAM & LEWIS VOLUME ONE



"Jam & Lewis shaped pop history. They're working on its future, too." —*The New York Times*

"A testament to their gifts as writers of wrenching love songs and as producers capable of juggling soulful sonics and crisp hip-hop drums." —*VULTURE*

"Volume One feels meticulously pored over, with each of its 10 R&B and soul symphonies unfurling luxuriantly, unhurried by streaming-era attention spans."

—*The Guardian*

"You might not know the names Jimmy Jam and Terry Lewis right away – but you've almost definitely heard their work. The songwriting and production duo are behind a ton of R&B hits." — *npr WORLDCAFE*

"The five-time GRAMMY® Award-winning pair have crafted a deep catalog that includes more than [100 albums] through their collaborations with acts such as Janet Jackson, Michael Jackson, Kanye West, Usher, Gwen Stefani, George Michael, Mariah Carey and many more." —*Hollywood REPORTER*

"They co-created the very fabric of the modern R&B landscape." —*The Guardian*

"The album, while a Jam and Lewis marquee, zeroes in on the deep collaborative relationships the pair has cultivated throughout its career"

— *npr morning edition*

Music Is The Divine Art

BMG



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DAWN RICHARD

Best New Artist

SECOND LINE

Album Of The Year | Best Recording Package

"BUSSIFAME"

Record Of The Year | Best Dance/Electronic Recording | Best Music Video

"MORNIN | STREETLIGHTS"

Best R&B Song | Best R&B Performance

"BUSSIFAME (FELIX DA HOUSECAT + DAVE THE HUSTLER REMIX)"

Best Remixed Recording

"On her new album, the former Danity Kane singer combines electronic beats with references to the cultural touchstones of New Orleans." —*The New Yorker*

HISS GOLDEN MESSENGER

QUIETLY BLOWING IT

Album Of The Year | Best Americana Album | Best Recording Package

"SANCTUARY"

Song Of The Year | Record Of The Year
Best American Roots Song | Best American Roots Performance

"Rarely do songwriters who release original music so often manage to make each release feel as necessary as Taylor—And no Hiss Golden Messenger record has ever felt more necessary than his new LP, *Quietly Blowing It*... it's the North Carolina roots artist's best LP yet." ★★★★★ —*Rolling Stone*



CARIBOU

"YOU CAN DO IT"

Best Dance/Electronic Recording

"'You Can Do It' is an energetic track with pulsing synths and lithe drums sparking around a delirious vocal sample of the song's titular phrase." —*Rolling Stone*



BOB MOULD

BLUE HEARTS

Album Of The Year | Best Rock Album | Best Recording Package

"SIBERIAN BUTTERFLY"

Best Rock Song | Best Rock Performance

"*Blue Hearts* often feels like a lost Hüsker Dü album with Mould howling invective over his buzzsawing guitar." ★★★★★ —*Rolling Stone*



FRUIT BATS

THE PET PARADE

Best Folk Album | Best Engineered Album, Non-Classical

"THE BALCONY"

Best Rock Song | Best Rock Performance

"COMPLETE"

Best American Roots Song | Best American Roots Performance

"[*The Pet Parade*] is a deeply humane record, perhaps the most vivid in Johnson's long career." —*Uncut*

the MOUNTAIN GOATS

DARK IN HERE

Album Of The Year | Best Americana Album

GETTING INTO KNIVES

Best Rock Album | Best Engineered Album, Non-Classical
Best Recording Package

"GET FAMOUS"

Best American Roots Song | Best American Roots Performance
Best Music Video

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VOL. 1

BEST GLOBAL MUSIC ALBUM, BEST IMPROVISED JAZZ SOLO, BEST GLOBAL MUSIC PERFORMANCE

DREAMING MILES CAME TOGETHER NATURALLY WITH A SIGNATURE STEFANO DE DONATO SLAPPING RHYTHMIC, FUNKY BASS LINE AND POST-BOP TRUMPETER FABRIZIO BOSSO'S IMPROVISATION

JAZZ MONTHLY



100% OF PROCEEDS GO TO HUMANITARIAN EFFORTS



ALACRAN GROUP



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PASSION & PAIN

FEATURING THE HIT SINGLES GOT ME DREAMING, STRONGER, AND HALFWAY

BEST PROGRESSIVE R&B ALBUM, BEST TRADITIONAL R&B PERFORMANCE, BEST R&B PERFORMANCE

KRISTINA'S VOCAL COLOR IS CLEAN AND EMOTIVE; SEAMLESSLY SYNCHRONIZING WITH THE SMOOTH FLOW OF THE INSTRUMENTAL ACCOMPANIMENT. FROM THE WELL BALANCED PRODUCTION AND CREATIVE INSTRUMENTATION OF SONNY KING, TO THE IMPRESSIVE VOCAL PERFORMANCE



WOKECHIMP

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NICK CASSARINO - NIKKI GLASPIE - NATE EDGAR



REVERENCE

BEST AMERICANA ALBUM

FEATURING KOFI BURBRIDGE

AND DEDICATED TO HIS LOVING MEMORY

OTHER GUESTS INCLUDE MACEO PARKER, IVAN NEVILLE AND CHERYL PEPSII RILEY

TOP PROMOTERS

	PROMOTER	TOTAL GROSS All Promotions	TOTAL ATTENDEES	NO. OF SHOWS
1	LIVENATION	\$137,871,012	1,575,552	197
2	AEG PRESENTS	\$100,571,599	1,702,481	662
3	ANOTHER PLANET ENTERTAINMENT	\$26,084,267	272,239	46
4	CÁRDENAS MARKETING NETWORK	\$20,601,564	190,165	27
5	BEAVER PRODUCTIONS	\$10,577,061	65,376	6
6	CAESARS ENTERTAINMENT	\$5,459,145	54,289	27
7	IHEARTRADIO	\$4,969,481	18,646	2
8	OFF THE KERB PRODUCTIONS	\$1,770,497	31,985	2
9	JAM PRODUCTIONS	\$1,622,982	31,883	17
10	MGM RESORTS INTERNATIONAL	\$1,590,096	25,616	6



Eric Church



Alanis Morissette



Blake Shelton



Phil Collins



Maluma

10,001-15,000 Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	MGM Grand Garden Las Vegas	\$11,373,457	103,344	7
2	Dickies Arena Dallas	\$3,969,160	28,414	3
3	First Direct Arena Leeds, England	\$3,535,577	27,089	3
4	Northwell Health at Jones Beach Theater Wantagh, N.Y.	\$2,794,576	32,213	3
5	Gas South Arena Duluth, Ga.	\$2,334,651	18,109	2
6	Utilita Arena Newcastle, England	\$2,282,785	31,210	4
7	Forest Hills Stadium Queens	\$2,166,155	28,645	3
8	Michelob ULTRA Arena Las Vegas	\$1,821,189	15,270	2
9	SSE Arena, Wembley London	\$1,732,668	27,465	3
10	Bon Secours Wellness Arena Greenville, S.C.	\$1,542,004	20,597	2

5,001-10,000 Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	Red Rocks Amphitheatre Morrison, Colo.	\$14,181,788	241,842	26
2	Hearst Greek Theatre Berkeley, Calif.	\$3,974,181	50,444	8
3	Mohegan Sun Arena Uncasville, Conn.	\$2,861,993	38,011	6
4	Marymoor Park Amphitheater Redmond, Wash.	\$1,420,267	31,894	7
5	Zappos Theater at Planet Hollywood Las Vegas	\$1,287,092	12,984	2
6	Radio City Music Hall New York	\$1,172,882	17,381	3
7	Park Theater Las Vegas	\$1,089,719	13,039	3
8	WaMu Theater Seattle	\$862,400	11,673	2
9	Santander Arena Reading, Pa.	\$751,994	7,638	2
10	Toyota Center Kennewick, Wash.	\$636,306	7,761	2

TOP VENUES

15,001 Or More Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	Soldier Field Chicago	\$9,105,737	80,335	2
2	American Airlines Center Dallas	\$8,113,105	44,730	4
3	Wrigley Field Chicago	\$7,795,972	73,845	2
4	Capital One Arena Washington, D.C.	\$7,563,423	60,570	6
5	Bridgestone Arena Nashville	\$6,322,211	55,308	4
6	Dick's Sporting Goods Park Commerce City, Colo.	\$5,795,205	70,345	3
7	AO Arena Manchester, England	\$5,277,646	52,547	5
8	AT&T Stadium Arlington, Texas	\$5,273,781	40,900	1
9	Great American Ball Park Cincinnati	\$5,148,301	37,839	1
10	T-Mobile Arena Las Vegas	\$4,969,481	18,646	2



FOR YOUR CONSIDERATION



BRITTANY HOWARD

BEST R&B PERFORMANCE - "STAY HIGH" (CHILDISH GAMBINO VERSION)
BEST REMIXED RECORDING - "STAY HIGH AGAIN..(FRED AGAIN.. & JOY ANONYMOUS VERSION)
BEST ROCK PERFORMANCE - "YOU'LL NEVER WALK ALONE"

"An all-star remix album" - **STEREOGUM**

"hauntingly powerful cover of Rodgers & Hammerstein's 'You'll Never Walk Alone'"



BLACK PUMAS

BEST R&B PERFORMANCE - "COLORS" (FT. HYPNOTIC BRASS ENSEMBLE)

BEST ARRANGEMENT, INSTRUMENTS AND VOCALS - "COLORS" (FT. HYPNOTIC BRASS ENSEMBLE)

BEST ROCK PERFORMANCE - "KNOW YOU BETTER" (LIVE FROM CAPITOL STUDIO A)

"The Pumas belong to everyone now, and the world is waiting to see what they do next." - **npr**



my morning jacket

BEST ROCK PERFORMANCE - "LOVE LOVE LOVE"

BEST ROCK SONG - "LOVE LOVE LOVE"

"The magic of this group has always been their ability to turn the elemental into the transcendental....with confidence and inspiration, every moment is a fresh beginning."



SOJA

BEST REGGAE ALBUM - BEAUTY IN THE SILENCE

BEST GLOBAL MUSIC PERFORMANCE - "PRESS REWIND"

"Over the course of their near-20-year career, SOJA has amassed a loyal following for their social justice-minded brand of roots reggae."



ALTIN GÜN

BEST GLOBAL MUSIC ALBUM - YOL

BEST GLOBAL MUSIC PERFORMANCE - "YUCE DAG BASINDA"

"Yol bubbles with life and adventure....every song works brilliantly in the neo-disco psych environment." - **Pitchfork**

FOR YOUR GRAMMY® CONSIDERATION

Harper Starling

BEST NEW ARTIST

Harper Starling

BEST POP SOLO PERFORMANCE

"No More What If"

"Lip Service"

"I Love Me"

"Tinsel Wonderland"

BEST MUSIC VIDEO

"No More What If"

"Lip Service"

"Harper's warm, vibrant vocals breathe life into every lyric, especially in the empowering choruses."

— Melodic Magazine

Harper Starling - "No More What If" Already on rotation on Rhythm 105.9 FM and Jamz 99.3 FM. A perfect Top 40/Dance vibe — recommending this song to all Top40 Mainstream stations and Mix show Djs.

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Records

FOR YOUR CONSIDERATION

MATT B EDEN

BEST PROGRESSIVE R&B ALBUM

FEATURING PRODUCTION BY GRAMMY® WINNERS
BRYAN-MICHAEL COX & TRICKY STEWART

“ON THIS ALBUM, I FEEL LIKE [MATT B] TOOK CARE TO REALLY PAY ATTENTION TO WHAT [HE WAS] SAYING AND HOW [HE WAS] SAYING IT TO GET ACROSS [HIS] POINT. AND I JUST THOUGHT THAT WAS SO POWERFUL.”

- 2X GRAMMY® AWARD WINNER,
RHYMEFEST

“IF WE WERE TO COMPARE HIM TO ANY OF HIS PREDECESSORS, HIS CHEST VOICE IS REMINISCENT OF R&B LEGEND USHER, WHILE HIS UPPER REGISTER...CAN BE LIKENED TO THE FALSETTO TONES OF MAXWELL. EVEN WITH THE CLEAR INFLUENCES, MATT B STILL MANAGES TO CARVE OUT HIS OWN LANE SONICALLY.”

- SINGERSROOM

“MATT B IS AN R&B ARTIST WHOSE DEDICATION TO AUTHENTICITY AND ARTISTRY MAKES HIM STAND OUT. HE'S AN ARTIST WHO BALANCES THE HEARTFELT LYRICS WITH THE SOLID PRODUCTION IN SUCH AN IMPRESSIVE MANNER.” - EARMILK



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Sunshine In My Pocket



FOR YOUR CONSIDERATION

" BEST TRADITIONAL BLUES ALBUM "
MISS LADY BLUES

*" Moe
Betta
Blues "*

Miss Lady Blues is electrifying the airwaves with her Sultry, Soulful Sound! She's putting her own spin on "Traditional Blues", hence the name "Moe Betta Blues".





2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART	
2	2	1	#1 DRAKE <small>36 WKS</small>	OVO SOUND/REPUBLIC	1	381	
3	4	2	OLIVIA RODRIGO	GEFFEN/IGA	1	40	
6	6	3	ED SHEERAN	ATLANTIC/AG	1	374	
5	7	4	DOJA CAT	KEMOSABE/RCA	3	91	
RE-ENTRY			5	DON TOLIVER	CACTUS JACK/ATLANTIC/AG	5	7
7	8	6	THE WEEKND	XO/REPUBLIC	1	327	
15	15	7	JUSTIN BIEBER	RAYMOND BRAUN/DEF JAM	1	347	
8	10	8	LIL NAS X	COLUMBIA	2	95	
16	1	9	TAYLOR SWIFT	REPUBLIC	1	377	
9	12	10	DUA LIPA	WARNER	1	180	
11	13	11	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	1	241	
4	11	12	BTS	BIGHIT MUSIC	1	262	
1	5	13	YOUNGBOY NEVER BROKE AGAIN	NEVERBROKEAGAIN/ARTIST PARTNER GROUP/PLANT/4G	1	122	
13	14	14	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	1	164	
91	3	15	MEEK MILL	MAYBACH/ATLANTIC/AG	1	87	
-	67	16	ADELE	XL/COLUMBIA	1	255	
20	19	17	MORGAN WALLEN	BIG LOUD/REPUBLIC	1	136	
18	17	18	WALKER HAYES	MONUMENT	15	27	
17	18	19	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	1	179	
NEW			20	AESPA	SM	20	1
30	27	21	JACK HARLOW	GENERATION NOW/ATLANTIC/AG	21	63	
23	24	22	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	312	
14	20	23	KANYE WEST	G.O.O.D./DEF JAM	1	136	
19	23	24	J. COLE	DREAMVILLE/ROC NATION/INTERSCOPE/IGA	1	251	
76	65	25	OLD DOMINION	ARISTA NASHVILLE/SMN	10	197	
24	25	26	THE KID LAROI	COLUMBIA	4	50	
25	26	27	POST MALONE	REPUBLIC	1	277	
RE-ENTRY			28	AALIYAH	BLACKGROUND	12	3
29	29	29	HARRY STYLES	ERSKINE/COLUMBIA	1	120	

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART	
28	28	30	ARIANA GRANDE	REPUBLIC	1	349	
38	31	31	KANE BROWN	RCA NASHVILLE/SMN	2	225	
-	16	32	LADY GAGA	STREAMLINE/INTERSCOPE/IGA	1	213	
32	30	33	MONEYBAGG YO	N-LESS/INTERSCOPE/IGA	2	74	
10	21	34	COLDPLAY	PARLOPHONE/ATLANTIC/AG	4	137	
35	37	35	JUICE WRLD	GRADE A/INTERSCOPE/IGA	1	178	
37	38	36	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	302	
46	46	37	AC/DC	COLUMBIA	1	116	
36	36	38	BRUNO MARS	ATLANTIC/AG	1	359	
34	35	39	POP SMOKE	VICTOR VICTOR WORLDWIDE/REPUBLIC	1	83	
39	43	40	FLEETWOOD MAC	UNSIGNED	3	132	
47	48	41	TRAVIS SCOTT	CACTUS JACK/GRAND HUSTLE/EPIC	1	284	
51	42	42	GLASS ANIMALS	WOLF TONE/POLYDOR/REPUBLIC	7	35	
21	34	43	METALLICA	BLACKENED	2	310	
31	32	44	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	1	344	
RE-ENTRY			45	GRATEFUL DEAD	GRATEFUL DEAD/RHINO	3	33
40	39	46	MANESKIN	RCA/SONY MUSIC ITALY/SONY MUSIC LATIN	39	16	
41	40	47	JASON ALDEAN	MACON/BROKEN BOW/BMG/BBMG	1	357	
RE-ENTRY			48	TRIVIUM	ROADRUNNER/EMG	26	4
54	41	49	LEE BRICE	CURB	15	145	
RE-ENTRY			50	REBA MCENTIRE	ROCKIN' R/BIG MACHINE/BMLG	8	16
62	33	51	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA	1	352	
RE-ENTRY			52	CODY JOHNSON	COJQ/WARNER MUSIC NASHVILLE/WMN	12	5
49	63	53	HALSEY	CAPITOL	1	282	
44	44	54	RODDY RICCH	ATLANTIC/AG	2	97	
56	80	55	THE BEATLES	APPLE/CAPITOL/UME	3	204	
57	50	56	BAD BUNNY	RIMAS	2	187	
33	49	57	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	1	252	
48	53	58	GIVEON	NOT SO FAST/EPIC	23	35	

NO. 1

DRAKE

Drake tallies his 36th week at No. 1 on the Billboard Artist 100, extending his mark for the most among male acts dating to the chart's 2014 inception. His latest album, *Certified Lover Boy*, spends a fourth week atop the Billboard 200 (see page 20).

FOR YOUR GRAMMY® CONSIDERATION

JACKSON BROWNE

DOWNHILL FROM EVERYWHERE

"Jackson Browne has uniquely and consistently delivered brilliant albums and songs throughout his career. He's been a defining Americana artist, not just for the songs he gives to us but also for his thoughtful lyrics and craftsmanship to address the times we live in."

– JED HILLY, AMERICANA ASSOCIATION

"Browne has spent his career pushing the singer-songwriter envelope. He's written some of rock's most finely observed songs not just about his journey through life, but has also ventured into social critiques and political protest."

– ROLLING STONE

"DOWNHILL FROM EVERYWHERE is why Browne is in both the Rock & Roll and Songwriters Hall of Fames."

– FORBES

"DOWNHILL FROM EVERYWHERE confirms Browne's role as a visionary troubadour, and he continues to plumb the depths of the human heart, looking into its dark corners and bright chambers."

– NO DEPRESSION

"DOWNHILL FROM EVERYWHERE is well attuned to that template, flush with troubled tones and unyielding urgency. Whether rocking or reflective, the sound is well served."

– AMERICAN SONGWRITER

"Unrushed, melancholic, worldly and sublime, DOWNHILL FROM EVERYWHERE is a timeless rock album."

– ASSOCIATED PRESS

"My Cleveland Heart may be a surrender to his old style, but what a glowing, lively surrender it is."

– NPR/FRESH AIR





"Browne stands out as an artist who's very much young at heart. He's still pushing for the causes he believes in, singing the sociopolitical new track **Until Justice Is Real**."

– THE STATESMAN

"It's fitting for Phoebe Bridgers – who has cited Browne as an influence – to receive his heart, [in a cameo in his new music video **My Cleveland Heart**] almost like Browne is passing down the singer-songwriter torch."

– ROLLING STONE



    @JacksonBrowne

ON TOUR NOW

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BEST POP SOLO PERFORMANCE

"LONELY IN TOKYO"

BEST DANCE/ELECTRONIC RECORDING

"IN THE NIGHT TIME"

MIREI

"MIREI TACKLES MODERN-DAY JAPAN, SHINING A LIGHT ON ISSUES LIKE DEPRESSION, SEXUAL HARASSMENT, AND THE CULTURAL PRESSURES OF CONFORMITY THAT ARE AFFECTING THE COUNTRY'S YOUTH..." - **TEEN VOGUE**

"MIREI IS THE ALLURING AND DAUNTLESS VOICE FROM JAPAN USING MODERN POP BANGERS TO CALL ATTENTION TO IMPORTANT ISSUES..." - **POPULAR TV**

"THE MESMERIZING MELODIES AND AUTHENTICITY OF HER LYRICS CREATE A CLEVER MERGE OF ELEMENTS FROM THE ELECTRONIC, POP, AND R&B GENRES." - **LADYGUNN**

"MIREI IS READY TO USE HER VOICE TO TELL STORIES ABOUT LOVE, LIFE, AND REALITY ACROSS THE GLOBE." - **ATWOOD**

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For Your GRAMMY® Consideration

Best Global Music Performance

Sakura Rising with Amy Lee of EVANESCENCE / WAGAKKIBAND

和楽器バンド

About 2 years ago, Machiya and I flew to Los Angeles and met with Amy Lee at the backstage after the Evanescence concert. We expressed our mutual desire to collaborate someday and, about a year and a half later, Amy joined us as a guest performer at our concert held in Osaka-jo Hall, the most prestigious arena adjacent to the castle. During Amy's visit, we also went into the studio and started writing a song. This was right around the time that the

world was halted by COVID so we had to complete the song remotely, communicating by e-mail and exchanging session files during the lockdown. Crossing the oceans and wishing for the world to heal, this song is filled with our desire to be united as one to usher in a new era together.

— Yuko Suzuhana (Vocal)



Best Rock Album TOKYO SINGING

01. Calling
02. Ignite
03. reload dead
04. Living Flowers
05. Queen of the Night
06. Sakura Rising with Amy Lee of EVANESCENCE
07. Guernica
08. Tokyo Sensation
09. Origami-ism
10. A Letter With No Name
11. Sun Wheel
12. Eclipse
13. Singin' for...

about WagakkiBand

A new take on rock that combines traditional Japanese instruments and Shigin (poetry recitation) with rock instrumentation.

“ I think it’s necessary to bring a new wind to our style” by Yuko Suzuhana – Huff Post

“What you hear is a wholly convincing blend of heartstring-tugging Japanese singing styles with raw powerhouse rock ‘n’ roll, including an extended double drum solo” – Daily Beast



UNIVERSAL MUSIC GROUP

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Project

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BEST ARRANGEMENT, INSTRUMENTS & VOCALS



BEST CHORAL PERFORMANCE

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Project

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AUSTIN

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positive messages

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—Deke Sharon, Pitch Perfect, Sing-Off, Disney DCappella

“Uplifting and reflective.”

—Peter Bay, Conductor, Austin Symphony Orchestra



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BEST ARRANGEMENT, INSTRUMENTS & VOCALS

October
Project

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and harmony.”**

—Broadway World

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WHEN THE MAGIC HITS

(SELF-RELEASED)

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Adrian Sutherland

BEST AMERICANA ALBUM

When The Magic Hits

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Colin Linden

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Big City Dreams

BEST AMERICAN ROOTS SONG

Magic Hits

BEST RECORDING PACKAGE

When The Magic Hits



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"That voice! It's a tour de force!" —Winnipeg Free Press (Canada)

"Adrian Sutherland definitely recorded a beautiful album here..."
—Flyctory (Germany)

"Some of the most expansive and expressive roots-rock being made in Canada today..." —A Journal of Musical Things (Canada)

"A remarkable debut album..." —Der Kultur Blog (Germany)


"A stunning and powerful voice, speaking to Indigenous issues in Canada..."
—CFDC Radio (Canada)

"A musician with the necessary craftsmanship and a lot of passion..."
—Terrorverlag (Germany)

EMERGING ARTISTS

billboard

OCT. 23 2021

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
55	73	59	QUEEN	HOLLYWOOD	1	181
67	74	60	ELTON JOHN	MERCURY/EMI/INTERSCOPE/IGA	11	80
22	51	61	NCT 127	SM	2	31
52	52	62	MAROON 5	222/INTERSCOPE/IGA	1	375
27	100	63	NIRVANA	DGC/GEFFEN/UME	27	75
						
58	56	64	DABABY	SOUTHCOAST/INTERSCOPE/IGA	1	131
77	72	65	MICHAEL JACKSON	MJJ/EPIC	20	306
-	22	66	TONY BENNETT	RPM/COLUMBIA	17	7
66	58	67	WIZKID	STARBOY/RCA	58	10
69	55	68	SZA	TOP DAWG/RCA	16	112
74	62	69	POLO G	COLUMBIA	2	92
63	64	70	KHALID	RIGHT HAND/RCA	1	241
78	70	71	EAGLES	ERC	10	138
64	60	72	BLACKBEAR	BEARTRAP/ALAMO/INTERSCOPE/IGA	30	110
85	45	73	ROD WAVE	ALAMO/GEFFEN/IGA	1	79
53	54	74	FUTURE	FREEBANDZ/EPIC	1	207
68	61	75	GABBY BARRETT	WARNER MUSIC NASHVILLE/WMN	18	91
71	47	76	FARRUKO	CARBON FIBER/SONY MUSIC LATIN	47	10
79	81	77	LIL DURK	ONLY THE FAMILY/DEF JAM	3	67
75	66	78	LEWIS CAPALDI	VERTIGO/CAPITOL	11	126
72	68	79	CHRIS BROWN	CBE/RCA	1	329
50	78	80	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	367
59	69	81	MEGAN THEE STALLION	1501 CERTIFIED/300/AG	2	118
-	94	82	ELVIE SHANE	WHEELHOUSE/BMG/BBMG	82	2
43	59	83	KACEY MUSGRAVES	INTERSCOPE/MCA NASHVILLE/IGA/UMGN	2	23
81	84	84	CREEDENCE CLEARWATER REVIVAL	FANTASY/CRAFT/CONCORD	39	66
70	71	85	DAN + SHAY	WARNER MUSIC NASHVILLE/WMN	7	203
82	76	86	JONAS BROTHERS	REPUBLIC	1	105
83	83	87	TAI VERDES	ARISTA	83	7
73	82	88	CARDI B	ATLANTIC/AG	1	189
-	9	89	BRANDI CARLILE	LOW COUNTRY SOUND/ELEKTRA/EMG	9	6
-	79	90	SAM HUNT	MCA NASHVILLE/UMGN	4	297
-	96	91	CKAY	CHOCOLATE CITY	91	2
RE-ENTRY		92	LED ZEPPELIN	SWAN SONG/ATLANTIC/RHINO	5	85
97	86	93	LYNYRD SKYNYRD	CURTIS LOEW	40	121
94	85	94	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	1	171
NEW		95	NARDO WICK	FLAWLESS ENT./RCA	95	1
RE-ENTRY		96	THE NOTORIOUS B.I.G.	BAD BOY/RHINO	72	9
RE-ENTRY		97	ZAC BROWN BAND	HOME GROWN/BMG	1	125
88	93	98	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	10	209
RE-ENTRY		99	JAMES BLAKE	POLYDOR/REPUBLIC	52	2
RE-ENTRY		100	21 SAVAGE	SLAUGHTER GANG/EPIC	3	103



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
7	3	1	#1 1 WK ELVIE SHANE	WHEELHOUSE/BMG/BBMG	1	36
2	1	2	TAI VERDES	ARISTA	1	19
8	4	3	CKAY	CHOCOLATE CITY	3	5
9	2	4	CAPELLA GREY	ALLEPAC THE FAMILY/CAPITOL	2	15
RE-ENTRY		5	BILLY STRINGS	ROUNDER/CONCORD	1	3
5	6	6	RYAN HURD	ARISTA NASHVILLE/SMN	4	62
NEW		7	BADBADNOTGOOD	INNOVATIVE LEISURE/XL	7	1
4	9	8	CHLOE	PARKWOOD/COLUMBIA	4	5
-	17	9	IVAN CORNEJO	MANZANA	9	2
6	10	10	DUNCAN LAURENCE	SPARK RECORDS/CAPITOL	2	36
15	15	11	PARKER MCCOLLUM	MCA NASHVILLE/UMGN	1	74
17	16	12	LISA	YG/INTERSCOPE/IGA	3	5
3	12	13	LAINIEY WILSON	BROKEN BOW/BMG/BBMG	1	33
16	11	14	ANNE WILSON	SPARROW/CAPITOL CMG	11	17
NEW		15	REALESTK	REALESTK	15	1
23	22	16	PRISCILLA BLOCK	INDENT/MERCURY NASHVILLE/UMGN	16	32
22	21	17	TYLER COLE	TYLER COLE	17	6
NEW		18	JESY NELSON	POLYDOR/REPUBLIC	18	1
NEW		19	MARYANNE J. GEORGE	TRIBL	19	1
18	18	20	TEMS	LEADING VIBE/RCA	8	13
34	30	21	PINKPANTHERESS	PINKPANTHERESS/PARLOPHONE/ELEKTRA/EMG	11	15
20	20	22	NOCAP	ARTIST PARTNER GROUP/ATLANTIC/AG	18	7
25	19	23	MARCA MP	MP RECORDS	19	10
19	27	24	LATTO	STREAMCUT/RCA	3	45
24	24	25	COI LERAY	REPUBLIC	3	30
26	25	26	STEVE LACY	3QTR	20	10
-	5	27	KK'S PRIEST	EXI	5	2
21	23	28	SUECO	ATLANTIC/AG	6	11
27	28	29	LUIS R CONRIQUEZ	KARTEL MUSIC	26	7
-	35	30	GIRL IN RED	WORLD IN RED/AWAL-KOBALT	4	13
RE-ENTRY		31	DARREN CRISS	DARREN CRISS	31	2
33	37	32	MITCHELL TENPENNY	RISER HOUSE/COLUMBIA NASHVILLE/SMN	2	90
29	29	33	IANN DIOR	INTERNET MONEY/TENTHousand PROJECTS	1	70
37	33	34	WARREN ZEIDERS	WARREN ZEIDERS	14	14
32	31	35	MOOSKI	WEALTHY 4 LIFE/CAPITOL	1	35
47	39	36	INGRID ANDRESS	ATLANTIC/WARNER MUSIC NASHVILLE/WMN	1	99
38	36	37	SURF CURSE	SURF CURSE/ATLANTIC/AG	23	23
36	34	38	CLINTON KANE	COLUMBIA	9	10
NEW		39	CALLISTA CLARK	BIG MACHINE/BMLG	39	1
-	49	40	BLXST	EVGLE/RED BULL	40	2
39	40	41	NU BREED & JESSE HOWARD	NU BREED	30	6
RE-ENTRY		42	THE RECORD COMPANY	CONCORD	4	3
42	44	43	SMILEY	OVO SOUND/WARNER	12	12
40	43	44	LENIN RAMIREZ	DEL	30	16
RE-ENTRY		45	BELLA POARCH	WARNER	3	20
NEW		46	DUSTYSTAYTRUE	FMG/SOUTHCOAST	46	1
RE-ENTRY		47	BLACK PUMAS	ATO	1	45
RE-ENTRY		48	ALI GATIE	LISN/WARNER	7	58
RE-ENTRY		49	ARI LENNOX	DREAMVILLE/INTERSCOPE/IGA	34	5
43	41	50	BRELAND	BAD REALM/ATLANTIC/AG	12	35

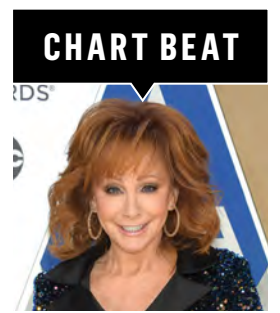


A Good, Not Bad, Start

BadBadNotGood (above) enters *Billboard's* Emerging Artists chart at No. 7 as its new album, *Talk Memory*, starts at No. 3 on the Jazz Albums list with 5,000 equivalent album units, according to MRC Data. It's the Toronto act's third top five Jazz Albums entry and its first debut on any ranking in five years, after *III* hit No. 2 in May 2014 and *IV* led for one week in July 2016.

Atop Emerging Artists, Elvie Shane reaches the summit for the first time as his debut hit, "My Boy," completes a year-plus ascent to No. 1 on the Country Airplay chart (see page 206).

—XANDER ZELLNER



REBA 'RE'-TURNS

Reba McEntire's new triple album, *Revisited Remixed Revisited*, enters the Top Country Albums chart at No. 12 with 9,000 equivalent album units, according to MRC Data. For *Revisited*, McEntire rerecorded 10 of her classics with new arrangements, and for *Remixed*, 10 of her hits were given a dance treatment. For *Revisited*, she and producer Dave Cobb took a stripped-down approach for songs such as "Does He Love You," with Dolly Parton assuming Linda Davis' duet role from the original that topped Hot Country Songs in 1993. The new version debuts at No. 47 (see page 206).

—JIM ASKER

Go to the *Chart Beat* section of *billboard.com* for full charts coverage.

BILLBOARD ARTIST 100, EMERGING ARTISTS, THE WEEK'S MOST POPULAR ARTISTS AND EMERGING ARTISTS (AS DETERMINED BY MULTIPLE CHART CRITERIA, AS SPECIFIED BY THE CHART CRITERIA) ARE RANKED BY ALBUM AND TRACK SALES AS MEASURED BY MRC DATA. RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY MRC DATA. STREAMING ACTIVITY DATA FROM ONLINE MUSIC SOURCES TRACKED BY MRC DATA. SEE CHARTS. LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2021 BILLBOARD MEDIA, LLC AND PROGRESSIVE ENTERTAINMENT INC. ALL RIGHTS RESERVED.

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THE DOOBIE BROTHERS

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KONGRECS

TOP ALBUM SALES™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	#1 DON TOLIVER		Life Of A DON	1	
	2	AESPA		Savage (EP)	1	
2	3	TONY BENNETT & LADY GAGA		Love For Sale	2	
6	4	OLIVIA RODRIGO		Sour	21	
NEW	5	TRIVIUM		In The Court Of The Dragon	1	
NEW	6	GRATEFUL DEAD		Listen To The River: St. Louis '71-'72-'73	1	
1	7	TAYLOR SWIFT		Fearless (Taylor's Version)	16	
NEW	8	REBA		Revived Remixed Revisited	1	
5	9	NCT 127		Sticker: The 3rd Album	4	
NEW	10	OLD DOMINION		Time, Tequila & Therapy	1	
8	11	BILLIE EILISH		Happier Than Ever	11	
NEW	12	AALIYAH		Ultimate Aaliyah	1	
NEW	13	CODY JOHNSON		Human: The Double Album	1	
3	14	BRANDI CARLILE		In These Silent Days	2	
10	15	METALLICA		Metallica	610	
NEW	16	JAMES BLAKE		Friends That Break Your Heart	1	
RE	17	BILLY STRINGS		Renewal	2	
9	18	NEIL YOUNG		Carnegie Hall 1970	2	
4	19	MEEK MILL		Expensive Pain	2	
15	20	HARRY STYLES		Fine Line	96	
NEW	21	BADBADNOTGOOD		Talk Memory	1	
22	22	TAYLOR SWIFT		Folklore	64	
RE	23	BETWEEN THE BURIED AND ME		Colors II	2	
13	24	KACEY MUSGRAVES		Star-Crossed	5	
25	25	TAYLOR SWIFT		Evermore	44	
RE	26	THE NOTORIOUS B.I.G.		Ready To Die	61	
NEW	27	TECH N9NE		ASIN9NE	1	
23	28	CREDENCE CLEARWATER REVIVAL		Chronicle: The 20 Greatest Hits	423	
NEW	29	JOSH TURNER		King Size Manger	1	
29	30	THE BEATLES		Abbey Road	212	
27	31	FLEETWOOD MAC		Rumours	266	
18	32	VINCE GUARALDI TRIO		A Charlie Brown Christmas (Soundtrack)	100	
30	33	BTS		MAP OF THE SOUL : 7	86	
75	34	TOMORROW X TOGETHER		The Chaos Chapter: FREEZE	19	
RE	35	AALIYAH		I Care 4 U	27	
11	36	ITZY		Crazy In Love: The 1st Album	3	
34	37	PRINCE AND THE REVOLUTION		Purple Rain (Soundtrack)	180	
26	38	SOUNDTRACK		Guardians Of The Galaxy: Awesome Mix Vol. 1	362	
NEW	39	ATMOSPHERE		Word?	1	
24	40	IRON MAIDEN		Senjutsu	6	
32	41	BOB MARLEY AND THE WAILERS		Legend: The Best Of...	542	
38	42	HALSEY		If I Can't Have Love, I Want Power	7	
NEW	43	VARIOUS ARTISTS		Best Of Bond.. James Bond	1	
41	44	AC/DC		Back In Black	186	
40	45	CHRIS STAPLETON		Traveller	313	
45	46	HARRY STYLES		Harry Styles	80	
49	47	PINK FLOYD		The Dark Side Of The Moon	364	
42	48	GRETA VAN FLEET		The Battle At Garden, Æs Gate	22	
NEW	49	MARYANNE J. GEORGE		Not Just Stories	1	
53	50	BILLIE EILISH		When We All Fall Asleep, Where Do We Go?	133	



Seasons Greetings

Trick or treat! The Top Holiday Albums chart has made its seasonal return to *Billboard's* portfolio of charts. The tally of the week's most popular holiday albums, ranked by equivalent album units, returned with the Oct. 9 list. It will continue through early January 2022, when it will jingle away until the next holiday season.

The hybrid Halloween/Christmas soundtrack to Tim Burton's *The Nightmare Before Christmas* spends its ninth nonconsecutive week at No. 1, with 6,000 units earned in the United States during the week ending Oct. 14 (up 3%). Josh Turner's *King Size Manger* and Darren Criss' *A Very Darren Crissmas* are new to the list, bowing at No. 3 and No. 7, with 3,000 and 2,000 units, respectively.

Other acts with holiday releases aiming to debut on the list this season include Jim Brickman, Kristin Chenoweth, Kelly Clarkson, Nat "King" Cole, Brett Eldredge, Pentatonix, Steve Perry, Pistol Annies, Rob Thomas, Matthew West and Brett Young.

—KEITH CAULFIELD

HEATSEEKERS ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
2	1	#1 TAI VERDES		TV	22
6	2	MASKED WOLF		Astronomical	5
5	3	JAMESON RODGERS		Bet You're From A Small Town	4
NEW	4	BADBADNOTGOOD		Talk Memory	1
7	5	COCOMELON		Nursery Rhymes By CoComelon	33
9	6	BLXST		No Love Lost	47
8	7	NIKO MOON		Good Time	7
1	8	ICEWEAR VEZZO		Rich Off Pints 2	2
12	9	GG ELVIE SHANE		County Roads (EP)	8
14	10	EST GEE		I Still Dont Feel Nun	38
11	11	LANEY WILSON		Sayin' What I'm Thinkin'	25
13	12	YEAT		Up 2 Me	5
15	13	SURFACES		Pacifico	14
16	14	ASHNIKKO		DemiDevil	39
18	15	NOAH CYRUS		The End Of Everything	74
20	16	ZACH BRYAN		Elisabeth	8
25	17	ZILLAKAMI		Dog Boy	4
17	18	TOBY FOX		DELTA RUNE, Chapter 2 (Soundtrack)	3
21	19	TEMS		If Orange Was A Place (EP)	4
RE	20	JP SAXE		Dangerous Levels Of Introspect	12
23	21	REMBLE		It, Àôs Remble	11
RE	22	MANESKIN		Teatro D'Ira - Vol. I	15
RE	23	DJ SCHEME		Family	10
RE	24	POWFU		Poems Of The Past (EP)	55
19	25	ANNE WILSON		My Jesus: Live In Nashville (EP)	2

TOP HOLIDAY ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
1	1	#1 SOUNDTRACK		Tim Burton's The Nightmare Before Christmas	35
2	2	VINCE GUARALDI TRIO		A Charlie Brown Christmas (Soundtrack)	299
HOT SHOT DEBUT	3	JOSH TURNER		King Size Manger	1
3	4	PENTATONIX		The Best Of Pentatonix Christmas	27
5	5	GG MICHAEL BUBLE		Christmas	127
4	6	CARRIE UNDERWOOD		My Gift	17
NEW	7	DARREN CRISS		A Very Darren Crissmas	1
7	8	MARIAH CAREY		Merry Christmas	284
11	9	NAT KING COLE		The Christmas Song	238
18	10	VARIOUS ARTISTS		A Christmas Gift For You From Phil Spector	38
19	11	BING CROSBY		Christmas Classics	59
14	12	BING CROSBY		Merry Christmas	12
12	13	FRANK SINATRA		Ultimate Christmas	48
17	14	ANDY WILLIAMS		The Andy Williams Christmas Album	31
15	15	DOLLY PARTON		A Holly Dolly Christmas	16
RE	16	GWEN STEFANI		You Make It Feel Like Christmas	41
24	17	BURL IVES		Rudolph The Red-Nosed Reindeer	210
13	18	FRANK SINATRA		Icon Christmas: Frank Sinatra	25
16	19	VARIOUS ARTISTS		Jingle All The Way: 10 Holiday Classics	4
23	20	DEAN MARTIN		The Dean Martin Christmas Album	47
22	21	KELLY CLARKSON		Wrapped In Red	82
30	22	SEMINARIANS OF ST. PETER WIGRATZBAD		Sancta Nox	2
21	23	SIA		Everyday Is Christmas	46
26	24	BING CROSBY		White Christmas	258
25	25	BRENDA LEE		Rockin' Around The Christmas Tree	29



Ready Returns

At No. 26 on Top Album Sales, The Notorious B.I.G.'s *Ready To Die* returns to the chart for the first time since 2013, with its highest rank since 1994, thanks to its vinyl reissue on Oct. 8. It sold nearly 4,000 copies in the week ending Oct. 14, according to MRC Data (up from basically nothing the previous week), with nearly all of its sales coming from its vinyl pressings (on both black and silver-colored vinyl).

Ready To Die last appeared on Top Album Sales on March 30, 2013 (No. 109), and last ranked higher on Oct. 8, 1994 (No. 19).

Meanwhile, Taylor Swift's *Fearless (Taylor's Version)* falls 1-7 on Top Album Sales, after it returned to No. 1 on the Oct. 16 chart following its release on vinyl and signed CD on Oct. 1. On the Billboard 200, it tumbles 1-35, the biggest fall from the top in over a year, since Kenny Chesney's *Here and Now* dropped 1-38 in its second week. —K.C.

TOP ALBUM SALES: THE WEEK'S TOP-SELLING ALBUMS ACROSS ALL GENRES, RANKED BY SALES DATA AS COMPILED BY MRC DATA. HEATSEEKERS ALBUMS: THE WEEK'S MOST POPULAR ALBUMS BY NEW OR DEVELOPING ACTS, DEFINED AS THOSE WHO HAVE NEVER APPEARED ON THE TOP 100 OF THE BILLBOARD 200 OR THE TOP 100 OF R&B/HIP-HOP ALBUMS, COUNTRY ALBUMS, LATIN ALBUMS, CHRISTIAN ALBUMS OR GOSPEL ALBUMS. IF A TITLE REACHES ANY OF THOSE LEVELS, IT AND THE ACT'S SUBSEQUENT ALBUMS ARE THEN ELIGIBLE TO APPEAR ON THE HEATSEEKERS ALBUMS. COMPILED BY MRC DATA. BASED ON FULL-TIME TRACKING COMPANIES INCLUDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS. VINYL ALBUMS: THE WEEK'S TOP-SELLING VINYL ALBUMS, RANKED BY SALES DATA AS COMPILED BY MRC DATA. SEE CHART'S LEGEND ON BILLBOARD.COM FOR COMPLETE DETAILS AND CATEGORIES. © 2021 BILLBOARD/REDA, LLC AND MRC DATA. ALL RIGHTS RESERVED.



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HOT 100 SONGWRITERS™

1	#1 2 WKS	DOJA CAT
2		DAVE BAYLEY
3		LUKASZ GOTTWALD
TIE	4	DAN NIGRO
TIE	4	OLIVIA RODRIGO
TIE	6	ED SHEERAN
TIE	6	JOHNNY MCDAID
8		DRAKE
9		THE WEEKND
10		JUSTIN BIEBER

COUNTRY SONGWRITERS™

1	#1 5 WKS	JOSH JENKINS
TIE	2	CAMERON BARTOLINI
TIE	2	SHANE STEVENS
TIE	2	WALKER HAYES
5		ASHLEY GORLEY
TIE	6	BRINLEY ADDINGTON
TIE	6	JERRY FLOWERS
8		LUKE COMBS
9		HUNTER PHELPS
10		MARTIN JOHNSON

ROCK & ALTERNATIVE SONGWRITERS™

1	#1 20 WKS	DAVE BAYLEY
TIE	2	BILLIE EILISH
TIE	2	FINNEAS
TIE	4	BOB GAUDIO
TIE	4	PEGGY FARINA
TIE	6	TYLER COLE
TIE	6	WILLOW
TIE	8	ELLE KING
TIE	8	MARTIN JOHNSON
10		TYLER JOSEPH

FINNEAS,
Bayley
Hold
Steady

FINNEAS notches a 30th week at No. 1 on the Rock Producers chart thanks to eight production credits on the latest Hot Rock & Alternative Songs chart (see page 210), all performed by Billie Eilish. Leading the pack is her “Happier Than Ever,” which places at No. 4 after ruling for four weeks. Only Jake Sinclair has spent more time at No. 1 on the ranking, with 42 weeks.

Glass Animals frontman Dave Bayley tallies a 20th week atop Rock Songwriters thanks to his writing credits on “Heat Waves” (No. 1 on Hot Rock & Alternative Songs for a fifth week) and “I Don’t Wanna Talk (I Just Wanna Dance)” (No. 34). He’s one week away from tying the record for the most weeks spent at No. 1, currently held by Taylor Swift and twenty one pilots’ Tyler Joseph.

Meanwhile, Dan Nigro leads Hot 100 Producers for a record-extending 27th week thanks to three Billboard Hot 100-charting tracks by Olivia Rodrigo, and Doja Cat rules Hot 100 Songwriters for a second week, fueled by six entries on the chart that are led by “Kiss Me More” at No. 7.

—XANDER ZELLNER

HOT 100 PRODUCERS™

1	#1 27 WKS	DAN NIGRO
2		DR. LUKE
3		KOZ
4		TAKE A DAYTRIP
5		MAX MARTIN
6		OMER FEDI
7		DAVE BAYLEY
8		METRO BOOMIN
9		LUCIO FABBRI
TIE	10	ED SHEERAN
TIE	10	FRED AGAIN..

COUNTRY PRODUCERS™

1	#1 3 WKS	SHANE MCANALLY
2		MICHAEL KNOX
3		PAUL DIGIOVANNI
4		DANN HUFF
5		OSCAR CHARLES
TIE	6	JOE THIBODEAU
TIE	6	WALKER HAYES
8		AARON ESHUIS
9		ZACH CROWELL
10		ROSS COPPERMAN

ROCK & ALTERNATIVE PRODUCERS™

1	#1 30 WKS	FINNEAS
2		DAVE BAYLEY
3		LUCIO FABBRI
4		ADAM FRIEDMAN
5		TYLER COLE
TIE	6	BILL RAHKO
TIE	6	MAX MARTIN
TIE	6	OSCAR HOLTER
9		GREG KURSTIN
10		WILLOW

The top songwriters and producers on the Billboard Hot 100 and selective genre songs charts that utilize the Hot 100 formula (blending streaming, airplay and download sales data) for the charts dated Oct. 23, 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.

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MIXING ENGINEER: ROB CHIARELLI
MASTERING ENGINEER: PETE DOELL



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STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 2 WKS INDUSTRY BABY COLUMBIA	Lil Nas X & Jack Harlow	12
3	2	STAY RAYMOND BRAUN/COLUMBIA/DEF JAM	The Kid LAROI & Justin Bieber	14
1	3	WAY 2 SEXY OVO SOUND/REPUBLIC	Drake Feat. Future & Young Thug	6
4	4	KNIFE TALK OVO SOUND/REPUBLIC	Drake Feat. 21 Savage & Project Pat	6
5	5	FANCY LIKE MONUMENT	Walker Hayes	15
NEW	6	WHO WANTS TO GET RICH?? FLAWLESS ENT./RCA	Nardo Wick Feat. G Herbo, Lil Durk & 21 Savage	1
6	7	HEAT WAVES WOLF TONE/POLYDOR/REPUBLIC	Glass Animals	29
10	8	NEED TO KNOW KEMOSABE/RCA	Doja Cat	18
13	9	LOVE N WANTITI (AH AH AH) CHOCOLATE CITY/ATLANTIC	CKay	3
11	10	BAD HABITS ATLANTIC	Ed Sheeran	16
7	11	GIRLS WANT GIRLS OVO SOUND/REPUBLIC	Drake Feat. Lil Baby	6
12	12	HAPPIER THAN EVER DARKROOM/INTERSCOPE	Billie Eilish	11
15	13	SHIVERS ATLANTIC	Ed Sheeran	5
9	14	FAIR TRADE OVO SOUND/REPUBLIC	Drake Feat. Travis Scott	6
14	15	GOOD 4 U Geffen/Interscope	Olivia Rodrigo	22
18	16	KISS ME MORE KEMOSABE/RCA	Doja Cat Feat. SZA	27
19	17	LEVITATING WARNER	Dua Lipa Feat. DaBaby	46
NEW	18	LO SIENTO BB/ NEONIG	Tainy, Bad Bunny & Julieta Venegas	1
20	19	PEPAS CARBON FIBER/SONY MUSIC LATIN	Farruko	10
17	20	THATS WHAT I WANT COLUMBIA	Lil Nas X	4
21	21	ESSENCE STARBOY/RCA	Wizkid Feat. Tems	11
22	22	SAVE YOUR TEARS XO/REPUBLIC	The Weeknd & Ariana Grande	41
NEW	23	FLOCKY FLOCKY CACTUS JACK/WERUNIT/ATLANTIC	Don Toliver Feat. Travis Scott	1
23	24	MEET ME AT OUR SPOT MSF TMSUSIC/ROC NATION	THE ANXIETY: WILLOW & Tyler Cole	5
8	25	SHARING LOCATIONS MAYBACH/ATLANTIC	Meek Mill Feat. Lil Baby & Lil Durk	6
25	26	IF I DIDN'T LOVE YOU MACON/CAPITOL NASHVILLE/BROKEN BOW	Jason Aldean & Carrie Underwood	7
26	27	CHASING AFTER YOU ARISTA NASHVILLE	Ryan Hurd With Maren Morris	13
24	28	MONTERO (CALL ME BY YOUR NAME) COLUMBIA	Lil Nas X	29
27	29	FAMILY TIES BABY KEEM/PGLANG/COLUMBIA	Baby Keem & Kendrick Lamar	7
28	30	TRAITOR Geffen/Interscope	Olivia Rodrigo	21
33	31	2055 WINNERS CIRCLE/RCA	Sleepy Hallow	12
NEW	32	ESTA DANADA MANZANA	Ivan Cornejo	1
38	33	YOU RIGHT KEMOSABE/RCA	Doja Cat & The Weeknd	14
RE	34	GHOST RAYMOND BRAUN/DEF JAM	Justin Bieber	2
37	35	WOMAN KEMOSABE/RCA	Doja Cat	9
41	36	TENNESSEE WHISKEY MERCURY NASHVILLE	Chris Stapleton	22
NEW	37	COLD HEART (PNAU REMIX) MERCURY/EMI/INTERSCOPE	Elton John & Dua Lipa	1
31	38	WOCKESHA CMG/N-LESS/INTERSCOPE	Moneybagg Yo	21
NEW	39	YOU SHOULD PROBABLY LEAVE MERCURY NASHVILLE	Chris Stapleton	1
42	40	BLINDING LIGHTS XO/REPUBLIC	The Weeknd	90
40	41	ASTRONAUT IN THE OCEAN TEAM WRX/ELEKTRA/EMG	Masked Wolf	31
29	42	TOO EASY GUNNA/YOUNG STONER LIFE/300	Gunna & Future	3
48	43	BUY DIRT MCA NASHVILLE	Jordan Davis Feat. Luke Bryan	2
46	44	FOREVER AFTER ALL RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	34
34	45	HURRICANE G.O.O.D./DEF JAM	Kanye West	7
43	46	JUGASTE Y SUFRI DEL	Eslabon Armado Feat. DannyLux	2
32	47	MY UNIVERSE PARLOPHONE/ATLANTIC	Coldplay x BTS	3
49	48	RAPSTAR COLUMBIA	Polo G	24
RE	49	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	118
NEW	50	WFM REALESTK	RealestK	1



'Leave' Arrives On Streaming

Five months after its release, "You Should Probably Leave" by Chris Stapleton (above) debuts on Streaming Songs at No. 39 with 8.5 million U.S. streams earned in the week ending Oct. 14, a boost of 16%, according to MRC Data.

Though it bubbled under Streaming Songs in recent weeks as it rose on Country Airplay, "Leave" finally breaks into the 50-position list thanks in part to an Oct. 5 performance on *The Tonight Show Starring Jimmy Fallon*, which featured Fallon filling in on electric guitar.

Stapleton boasts two separate entries on Streaming Songs: "Leave" joins his 2015 cover of "Tennessee Whiskey," which is at No. 36 in its 22nd non-consecutive week on the tally. His other appearance as a lead artist, "Starting Over," peaked at No. 28 in January.

Concurrently, "Leave" reaches new peaks on Country Airplay (19-18) and the Billboard Hot 100 (51-43).

—KEVIN RUTHERFORD

RADIO SONGS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART	
1	1	#1 5 WKS STAY RAYMOND BRAUN/COLUMBIA/DEF JAM	The Kid LAROI & Justin Bieber	13
2	2	BAD HABITS ATLANTIC	Ed Sheeran	17
3	3	GOOD 4 U Geffen/Interscope	Olivia Rodrigo	20
5	4	INDUSTRY BABY COLUMBIA	Lil Nas X & Jack Harlow	10
4	5	KISS ME MORE KEMOSABE/RCA	Doja Cat Feat. SZA	26
6	6	LEVITATING WARNER	Dua Lipa	53
7	7	FANCY LIKE MONUMENT/RCA	Walker Hayes	6
9	8	ESSENCE STARBOY/RCA	Wizkid Feat. Justin Bieber & Tems	11
8	9	BEGGIN' SONY MUSIC LATIN/ARISTA	Maneskin	8
10	10	YOU RIGHT KEMOSABE/RCA	Doja Cat & The Weeknd	16
11	11	SAVE YOUR TEARS XO/REPUBLIC	The Weeknd	39
13	12	WAY 2 SEXY OVO SOUND/REPUBLIC	Drake Feat. Future & Young Thug	5
12	13	TAKE MY BREATH XO/REPUBLIC	The Weeknd	10
15	14	SHIVERS ATLANTIC	Ed Sheeran	5
14	15	MONTERO (CALL ME BY YOUR NAME) COLUMBIA	Lil Nas X	23
19	16	NEED TO KNOW KEMOSABE/RCA	Doja Cat	4
16	17	TRAITOR Geffen/Interscope	Olivia Rodrigo	7
21	18	IF I DIDN'T LOVE YOU MACON/CAPITOL NASHVILLE/BROKEN BOW	Jason Aldean & Carrie Underwood	9
27	19	MY BOY WHEELHOUSE	Elvie Shane	12
17	20	MEMORY I DON'T MESS WITH CURB	Lee Brice	13
18	21	LOVE AGAIN WARNER	Dua Lipa	12
20	22	COLD BEER CALLING MY NAME RIVER HOUSE/COLUMBIA NASHVILLE	Jameson Rodgers Feat. Luke Combs	13
25	23	BADDEST VANDROSS/EMPIRE	Yung Bleu, Chris Brown & 2 Chainz	8
24	24	LEAVE THE DOOR OPEN AFTERMATH/ATLANTIC	Silk Sonic (Bruno Mars & Anderson .Paak)	32
22	25	DE JA VU Geffen/Interscope	Olivia Rodrigo	26
26	26	WOCKESHA CMG/N-LESS/INTERSCOPE	Moneybagg Yo	11
23	27	LEAVE BEFORE YOU LOVE ME JOYTIME COLLECTIVE/REPUBLIC	Marshmello x Jonas Brothers	19
29	28	A-O-K ARISTA	Tai Verdes	7
30	29	CHASING AFTER YOU ARISTA NASHVILLE	Ryan Hurd With Maren Morris	8
28	30	PEACHES RAYMOND BRAUN/DEF JAM	Justin Bieber Feat. Daniel Caesar & Giveon	29
31	31	GYALIS CAPPELLA/ALLEPAC THE FAMILY/CAPITOL	Capella Grey	4
34	32	SAME BOAT HOME GROWN/WARNER MUSIC NASHVILLE/WAR	Zac Brown Band	4
32	33	COLD AS YOU RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	7
47	34	COLD HEART (PNAU REMIX) MERCURY/EMI/INTERSCOPE	Elton John & Dua Lipa	2
36	35	I WAS ON A BOAT THAT DAY ARISTA NASHVILLE	Old Dominion	14
33	36	KNOWING YOU BLUE CHAIR/WARNER MUSIC NASHVILLE/WEA	Kenny Chesney	7
35	37	DRINKIN' BEER, TALKIN' GOD, AMEN. DACK JANELS/BMLG/BROKEN BOW	Chase Rice Feat. Florida Georgia Line	20
44	38	THINKIN' 'BOUT YOU BROKEN BOW	Dustin Lynch Feat. MacKenzie Porter	3
49	39	GIRLS WANT GIRLS OVO SOUND/REPUBLIC	Drake Feat. Lil Baby	2
NEW	40	THATS WHAT I WANT COLUMBIA	Lil Nas X	1
37	41	LATE AT NIGHT ATLANTIC	Roddy Ricch	16
48	42	CHOSEN EVGLE/RED BULL	Blxst & Tyga Feat. Ty Dolla Sign	2
46	43	TEQUILA LITTLE TIME CAPITOL NASHVILLE	Jon Pardi	4
39	44	WOO BABY VICTOR VICTOR WORLDWIDE/REPUBLIC	Pop Smoke Feat. Chris Brown	6
38	45	WAVES CAPITOL NASHVILLE	Luke Bryan	16
43	46	LIKE A LADY BMLG	Lady A	6
50	47	WILD SIDE KEEP COOL/RCA	Normani Feat. Cardi B	2
RE	48	HEAT WAVES WOLF TONE/POLYDOR/REPUBLIC	Glass Animals	12
45	49	PEPAS CARBON FIBER/SONY MUSIC LATIN/THE ORCHARD	Farruko	2
NEW	50	GHOST RAYMOND BRAUN/DEF JAM	Justin Bieber	1

CHARTS LEGEND

- Bullets indicate titles with greatest weekly gains.
- Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
- ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.
- ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).
- ▲ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platino symbol indicates album's multiplatinum level.

DIGITAL SONG SALES CHARTS

- RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).
- ▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numeral noted with Platinum symbol indicates song's multiplatinum level.

AWARDS

- PS (PaceSetter for largest % album sales gain)
- GG (Greatest Gainer for largest volume gain)
- SAL (Sales Gainer)
- AIR (Airplay Gainer)
- STM (Streaming Gainer)

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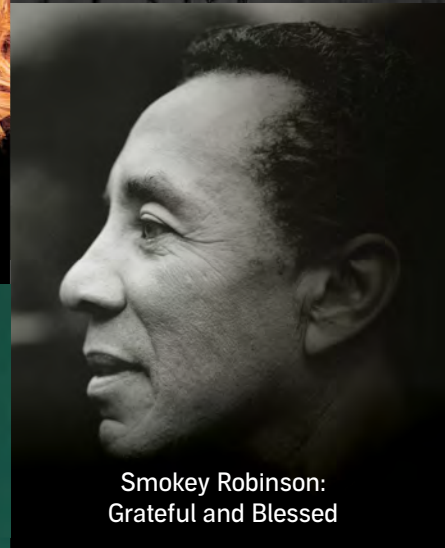
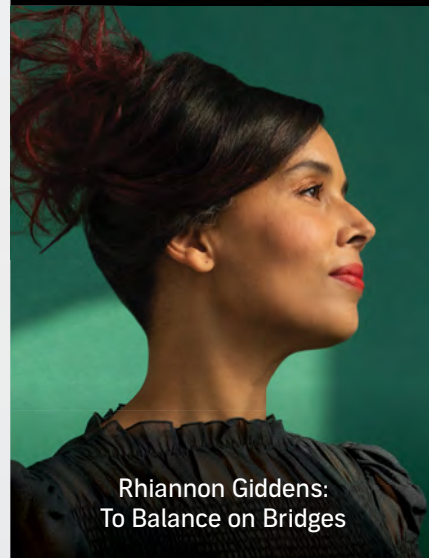
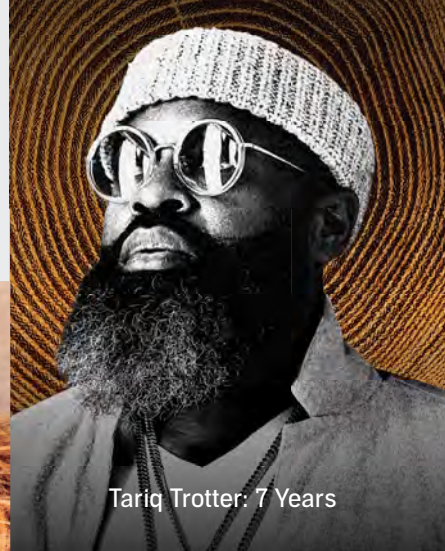
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HEY WORLD - ALBUM

FEATURES CMA® AND ACM® AWARD WINNER I HOPE YOU'RE HAPPY NOW (WITH CARLY PEARCE)

"MEMORY I DON'T MESS WITH" - SONG

ALBUM

PRODUCED BY BEN GLOVER, KYLE JACOBS, AND LEE BRICE RECORDED BY DAVE CLAUSS AND BEN GLOVER
ADDITIONAL ENGINEERING BY BEN GLOVER, CODY LABELLE, AARON STERLING, JERRY MCPHERSON, AND MARK HILL
MIXED BY DAVE CLAUSS MASTERED BY ADAM AYAN

FOR KING + COUNTRY RELATE

WRITTEN BY: JOEL SMALLBONE, LUKE SMALLBONE, TAYLA PARX, AND JOSH KERR PRODUCED BY: JOSH KERR, TEDD T, AND FOR KING & COUNTRY
MIXED BY: ROB KINELSKI MASTERED BY: DAVE KUTCH



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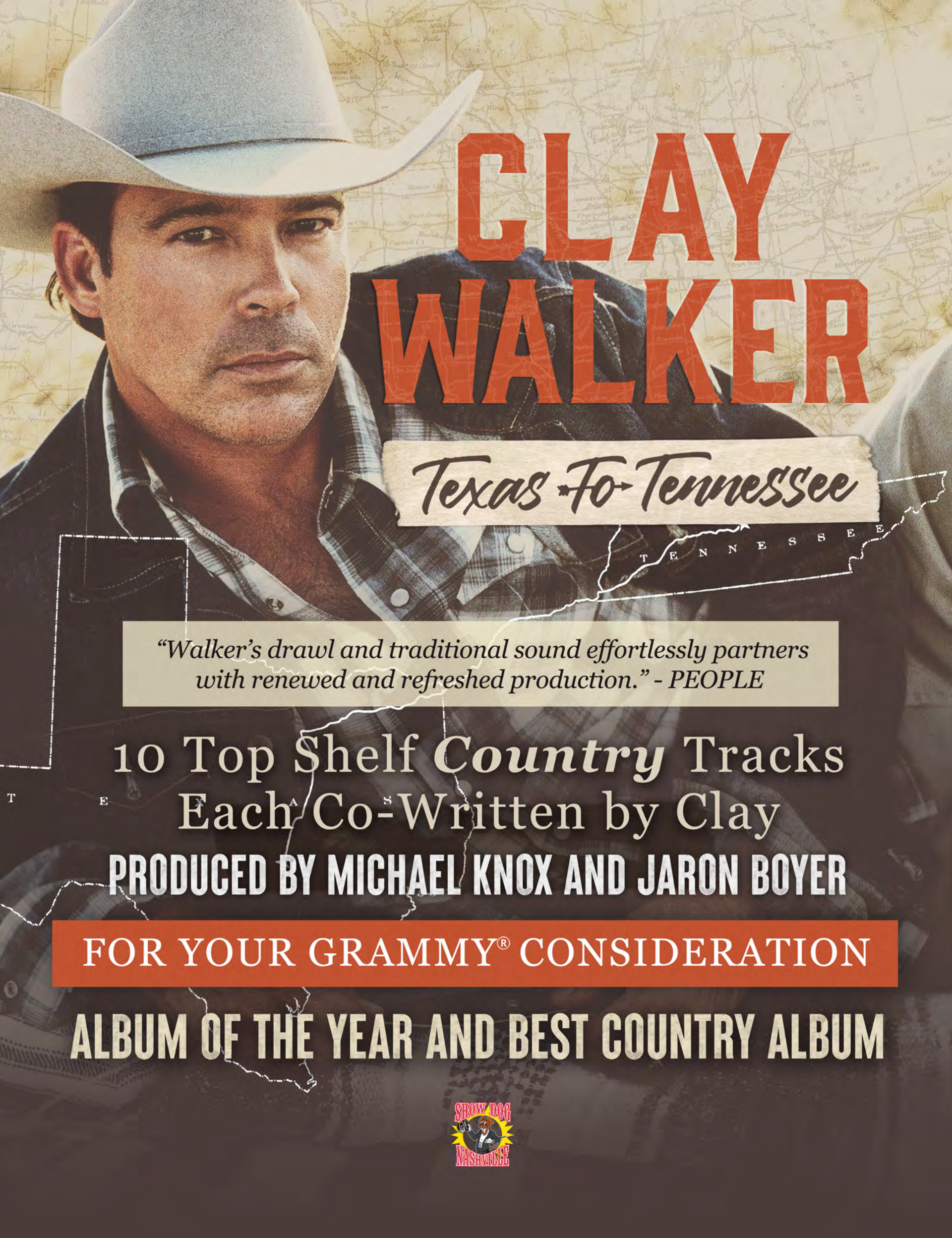
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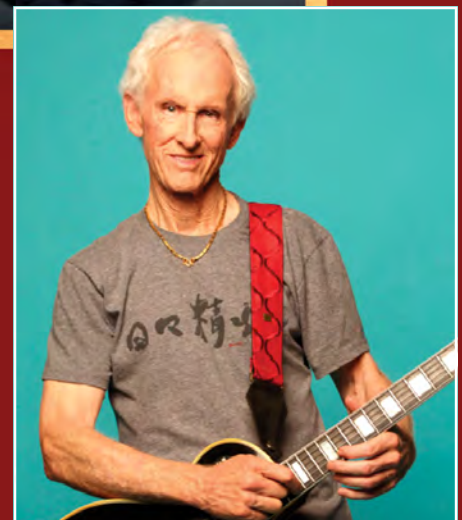
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BEST MUSIC VIDEO

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**Mary Wilson, Meredith O'Connor, RUGGERO,
 Minzy, Reekado Banks, Asees Kaur,
 Syndee Winters, Kwaw Kese, Abbas Jaafar,
 Kodie Shane, Ar'mon & Trey, Di Ferrero,
 Iuliana Beregoi, Rebecca Black, J3tt,
 Okyeame Kwame, Sound Sultan, Mackenzie Sol
 and More**

Honoring Mary Wilson of The Supremes



In Memoriam of
 Mary Wilson,
 in celebration of
 her legacy, and
 in honor of her
 contributions to
 "You Are Not Alone"

"'You Are Not Alone',
 the song that brought together more than
 10 celebrities from around the world"

-*Billboard Argentina*

"Meredith O'Connor returns to
 music with the premiere of the star studded
 single and mental health campaign with
 celebrities from all over the world"


-*Kpop Map*

"Indian Singer Asees Kaur Joins
 Pop Star, Anti-Bullying Icon Meredith O'Connor
 for Mental Health Campaign"

-*India West*

Nigeria's Reekado Banks and Sound Sultan
 as well as Ghana's Okyeame Kwame, Kwaw Kese,
 RUGGERO, Kpop's Minzy and more are featured

-*Music in Africa*

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"SEXUAL HEALING"

BEST R&B SONG

"STRONG MEN CAN" - CO-WRITTEN WITH VALERIE SIMPSON

BEST AMERICAN ROOTS PERFORMANCE

"LOVE IN PAIN" - FEATURING ROB THOMAS AND DEREK TRUCKS

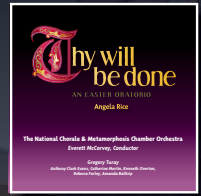
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by Angela Rice**

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Matthew Pearce, Kevin Thompson, Nathaniel Thompson



DIGITAL SONG SALES™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
12	1	#1 1WK INDUSTRY BABY COLUMBIA	Lil Nas X & Jack Harlow	12	
1	2	MY UNIVERSE PARLOPHONE/ATLANTIC/AG	Coldplay x BTS	3	
2	3	FANCY LIKE MONUMENT	Walker Hayes	18	
NEW	4	EASY ON ME COLUMBIA	Adele	1	
9	5	BAD HABITS ATLANTIC/AG	Ed Sheeran	16	
10	6	STAY COLUMBIA	The Kid LAROI & Justin Bieber	14	
3	7	BUTTER HYBE/BIGHIT MUSIC	BTS	21	
8	8	COLD HEART (PNAU REMIX) MERCURY/EMI/INTERSCOPE/IGA	Elton John & Dua Lipa	9	
7	9	SHIVERS ATLANTIC/AG	Ed Sheeran	5	
NEW	10	BOYZ POLYDOR/REPUBLIC	Jesy Nelson Feat. Nicki Minaj	1	
RE	11	GHOST RAYMOND BRAUN/DEF JAM	Justin Bieber	2	
NEW	12	THIS IS A WAR ONLY FOR THE FANS	Hi-Rez & Jimmy Levy	1	
19	13	LEVITATING WARNER	Dua Lipa	55	
NEW	14	FACE OFF STRANGE	Tech N9ne, Joey Cool, King Iso & Dwayne Johnson	1	
15	15	BUY DIRT MCA NASHVILLE/UMGN	Jordan Davis Feat. Luke Bryan	16	
11	16	IF I DIDN'T LOVE YOU MACON/BROKEN BOW/BMG/BMG	Jason Aldean & Carrie Underwood	12	
14	17	BEGGIN' RCA/SONY MUSIC ITALY/SONY MUSIC LATIN	Maneskin	15	
20	18	WAY 2 SEXY OVO SOUND/REPUBLIC	Drake Feat. Future & Young Thug	6	
22	19	NEON MOON ARISTA NASHVILLE/LEGACY	Brooks & Dunn	4	
28	20	HEAT WAVES WOLF TONE/POLYDOR/REPUBLIC	Glass Animals	25	
RE	21	MEET ME AT OUR SPOT MSFTSMUSIC/ROC NATION	THE ANXIETY: WILLOW & Tyler Cole	4	
16	22	AM I THE ONLY ONE VALORY/BMLG	Aaron Lewis	14	
48	23	LOVE AGAIN WARNER	Dua Lipa	6	
24	24	ESSENCE STARBOY/RCA	Wizkid Feat. Justin Bieber & Tems	9	
23	25	SCARS IN HEAVEN BEACH STREET/REUNION/PLG	Casting Crowns	17	
RE	26	PERFECT ATLANTIC/AG	Ed Sheeran	96	
NEW	27	IF I WOULD HAVE KNOWN ... KYLE HUME	Kyle Hume	1	
RE	28	RUMORS NICE LIFE/ATLANTIC/AG	Lizzo Feat. Cardi B	6	
30	29	YOU SHOULD PROBABLY LEAVE MERCURY NASHVILLE/UMGN	Chris Stapleton	5	
31	30	PEPAS CARBON FIBER/SONY MUSIC LATIN	Farruko	10	
32	31	CHASING AFTER YOU ARISTA NASHVILLE/SMN	Ryan Hurd With Maren Morris	16	
RE	32	NEED TO KNOW KEMOSABE/RCA	Doja Cat	5	
RE	33	DON'T START NOW WARNER	Dua Lipa	47	
NEW	34	LOVE NWANTITI (AH AH AH) CHOCOLATE CITY	CKay	1	
25	35	MY JESUS SPARROW/CAPITOL CMG	Anne Wilson	16	
27	36	DRUNK (AND I DON'T WANNA GO HOME) RCA	Elle King & Miranda Lambert	33	
36	37	GOOD 4 U GEFEN/INTERSCOPE	Olivia Rodrigo	22	
41	38	SHARING LOCATIONS MAYBACH/ATLANTIC/AG	Meek Mill Feat. Lil Baby & Lil Durk	4	
NEW	39	WHO WANT SMOKE?? FLAWLESS ENT./RCA	Nardo Wick Feat. G Herbo, Lil Durk & 21 Savage	1	
RE	40	MEMORY RCA NASHVILLE/SMN	Kane Brown X blackbear	11	
RE	41	YOU ARE THE REASON CAPITOL	Calum Scott & Leona Lewis	10	
38	42	A-O-K ARISTA	Tai Verdes	9	
6	43	AMERICA TOM MACDONALD	Tom MacDonal	2	
RE	44	THATS WHAT I WANT COLUMBIA	Lil Nas X	3	
40	45	ASTRONAUT IN THE OCEAN TEAMWRK/ELEKTRA/EMG	Masked Wolf	34	
45	46	TENNESSEE WHISKEY MERCURY NASHVILLE/UMGN	Chris Stapleton	39	
RE	47	CLASSIC COLUMBIA	MKTO	22	
NEW	48	LET'S GO BRANDON LOZA ALEXANDER	Loza Alexander	1	
RE	49	MEMORY I DON'T MESS WITH CURB	Lee Brice	2	
44	50	YOU RIGHT KEMOSABE/RCA	Doja Cat & The Weeknd	11	

POP/RHYTHMIC/ADULT

billboard

OCT. 23 2021

MAINSTREAM TOP 40™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 8 WKS STAY RAYMOND BRAUN/COLUMBIA/DEF JAM	The Kid LAROI & Justin Bieber	15	
4	2	INDUSTRY BABY COLUMBIA	Lil Nas X & Jack Harlow	12	
2	3	BAD HABITS ATLANTIC	Ed Sheeran	17	
3	4	GOOD 4 U GEFEN/INTERSCOPE	Olivia Rodrigo	22	
6	5	BEGGIN' SONY MUSIC LATIN/ARISTA	Maneskin	12	
7	6	YOU RIGHT KEMOSABE/RCA	Doja Cat & The Weeknd	17	
5	7	KISS ME MORE KEMOSABE/RCA	Doja Cat Feat. SZA	28	
8	8	TRAITOR GEFEN/INTERSCOPE	Olivia Rodrigo	13	
9	9	TAKE MY BREATH XO/REPUBLIC	The Weeknd	11	
11	10	NEED TO KNOW KEMOSABE/RCA	Doja Cat	8	
13	11	SHIVERS ATLANTIC	Ed Sheeran	6	
12	12	A-O-K ARISTA	Tai Verdes	18	
10	13	MONTERO (CALL ME BY YOUR NAME) COLUMBIA	Lil Nas X	28	
16	14	FANCY LIKE MONUMENT/RCA	Walker Hayes	7	
15	15	DEJA VU GEFEN/INTERSCOPE	Olivia Rodrigo	29	
19	16	THATS WHAT I WANT COLUMBIA	Lil Nas X	4	
18	17	MEMORY RCA NASHVILLE/RCA	Kane Brown X blackbear	14	
20	18	GHOST RAYMOND BRAUN/DEF JAM	Justin Bieber	5	
14	19	LOVE AGAIN WARNER	Dua Lipa	16	
21	20	WHO'S IN YOUR HEAD REPUBLIC	Jonas Brothers	4	
NEW	21	GG EASY ON ME COLUMBIA	Adele	1	
23	22	COLD HEART (PNAU REMIX) MERCURY/EMI/INTERSCOPE	Elton John & Dua Lipa	8	
22	23	WAY 2 SEXY OVO SOUND/REPUBLIC	Drake Feat. Future & Young Thug	5	
24	24	SATURDAY FUELED BY RAMEN/EMG	twenty one pilots	12	
25	25	ESSENCE STARBOY/RCA	Wizkid Feat. Justin Bieber & Tems	9	

ADULT CONTEMPORARY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 12 WKS LEVITATING WARNER	Dua Lipa	42	
2	2	SAVE YOUR TEARS XO/REPUBLIC	The Weeknd	33	
4	3	BAD HABITS ATLANTIC	Ed Sheeran	16	
5	4	BLINDING LIGHTS XO/REPUBLIC	The Weeknd	81	
3	5	KINGS & QUEENS MAX CUT/ARTIST PARTNER GROUP/ATLANTIC	Ava Max	52	
NEW	6	GG EASY ON ME COLUMBIA	Adele	1	
8	7	COLD HEART (PNAU REMIX) MERCURY/EMI/INTERSCOPE	Elton John & Dua Lipa	9	
6	8	LEAVE THE DOOR OPEN AFTERMATH/ATLANTIC	Silk Sonic (Bruno Mars & Anderson .Paak)	31	
7	9	BEAUTIFUL MISTAKES 222/INTERSCOPE	Maroon 5 Feat. Megan Thee Stallion	31	
9	10	ARCADE SPARK RECORDS/CAPITOL	Duncan Laurence	34	
11	11	LEAVE BEFORE YOU LOVE ME JOYTIME COLLECTIVE/REPUBLIC	Marshmello X Jonas Brothers	18	
12	12	ALL I KNOW SO FAR RCA	P!nk	23	
13	13	THE GOOD ONES WARNER MUSIC NASHVILLE/WARNER	Gabby Barrett	15	
14	14	STAY RAYMOND BRAUN/COLUMBIA/DEF JAM	The Kid LAROI & Justin Bieber	8	
15	15	MOVE STARFAITH/BMG	Santana, Rob Thomas & American Authors	5	
17	16	GOOD 4 U GEFEN/INTERSCOPE	Olivia Rodrigo	17	
19	17	PEACHES RAYMOND BRAUN/DEF JAM	Justin Bieber Feat. Daniel Caesar & Giveon	9	
16	18	AMEN CURB-WORD/CURB	for KING & COUNTRY	19	
21	19	FANCY LIKE MONUMENT/RCA	Walker Hayes	4	
22	20	NEW DAY SUNNAGERO/NIMO	Firerose Feat. Billy Ray Cyrus	5	
20	21	DEJA VU GEFEN/INTERSCOPE	Olivia Rodrigo	11	
18	22	HOLD ON TO ME CENTRICITY	Lauren Daigle	17	
23	23	LOVE AGAIN WARNER	Dua Lipa	5	
26	24	KISS ME MORE KEMOSABE/RCA	Doja Cat Feat. SZA	8	
NEW	25	ONE MORE TIME WARNER	Rod Stewart	1	

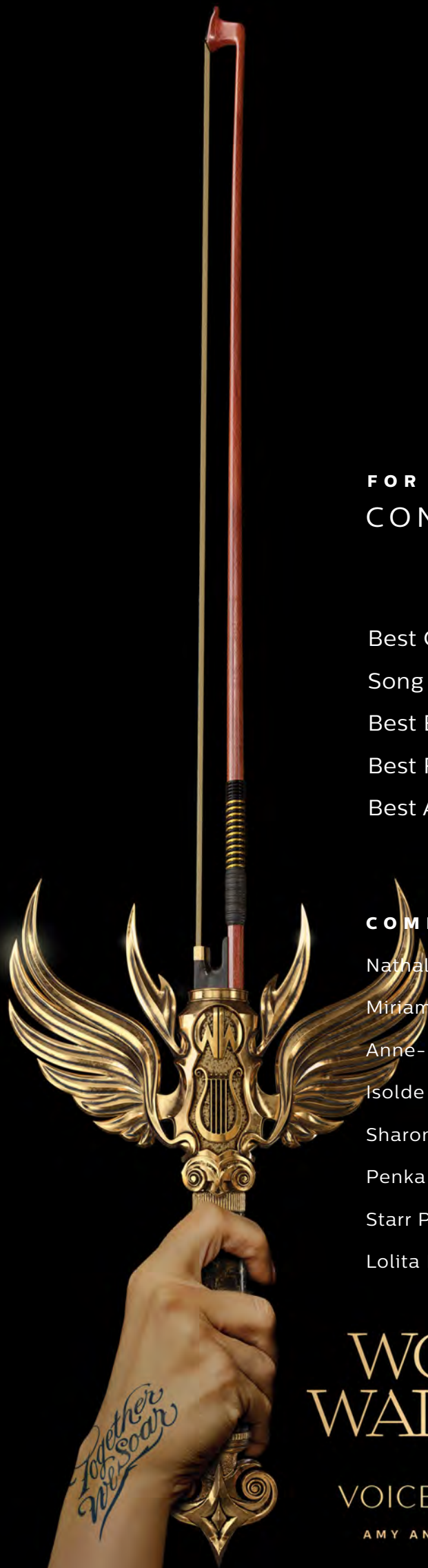
RHYTHMIC™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 1WK WAY 2 SEXY OVO SOUND/REPUBLIC	Drake Feat. Future & Young Thug	6	
1	2	INDUSTRY BABY COLUMBIA	Lil Nas X & Jack Harlow	12	
3	3	ESSENCE STARBOY/RCA	Wizkid Feat. Justin Bieber & Tems	13	
4	4	WOO BABY VICTOR VICTOR WORLDWIDE/REPUBLIC	Pop Smoke Feat. Chris Brown	13	
6	5	STAY RAYMOND BRAUN/COLUMBIA/DEF JAM	The Kid LAROI & Justin Bieber	11	
5	6	BADDEST VANDROSS/EMPIRE	Yung Bleu, Chris Brown & 2 Chainz	17	
7	7	NEED TO KNOW KEMOSABE/RCA	Doja Cat	7	
9	8	WOCKESHA CMG/N-LESS/INTERSCOPE	Moneybagg Yo	11	
8	9	YOU RIGHT KEMOSABE/RCA	Doja Cat & The Weeknd	17	
13	10	GYALIS CAPELLA/JALLEGAC THE FAMILY/CAPITOL	Capella Grey	12	
14	11	CHOSEN EVGLE/RED BULL	Blxst & Tyga Feat. Ty Dolla Sign	13	
15	12	GIRLS WANT GIRLS OVO SOUND/REPUBLIC	Drake Feat. Lil Baby	4	
10	13	LATE AT NIGHT ATLANTIC	Roddy Ricch	19	
16	14	HURRICANE G.O.O.D./DEF JAM	Kanye West	6	
12	15	KISS ME MORE KEMOSABE/RCA	Doja Cat Feat. SZA	27	
17	16	PEPAS CARBON FIBER/SONY MUSIC LATIN/THE ORCHARD	Farruko	7	
19	17	HAVE MERCY PARKWOOD/COLUMBIA	Chloe	4	
20	18	SUVS (BLACK ON BLACK) GENERATION NOW/ATLANTIC	Jack Harlow & Pooh Shiesty	10	
21	19	FAMILY TIES BABY KEEM/PBLANG/COLUMBIA	Baby Keem & Kendrick Lamar	6	
18	20	THOT SHIT 1501 CERTIFIED/300	Megan Thee Stallion	18	
30	21	GG BIG ENERGY STREAMCUT/RCA	Latto	2	
25	22	FOR TONIGHT NOT SO FAST/EPIC	Giveon	3	
23	23	SHARING LOCATIONS MAYBACH/ATLANTIC	Meek Mill Feat. Lil Baby & Lil Durk	5	
11	24	ANGLES MAYBACH/WARNER	Wale Feat. Chris Brown	17	
34	25	POKE IT OUT MAYBACH/WARNER	Wale Feat. J. Cole	2	

ADULT TOP 40™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 2 WKS STAY RAYMOND BRAUN/COLUMBIA/DEF JAM	The Kid LAROI & Justin Bieber	13	
2	2	BAD HABITS ATLANTIC	Ed Sheeran	17	
3	3	GOOD 4 U GEFEN/INTERSCOPE	Olivia Rodrigo	19	
4	4	LEVITATING WARNER	Dua Lipa	53	
5	5	LEAVE BEFORE YOU LOVE ME JOYTIME COLLECTIVE/REPUBLIC	Marshmello X Jonas Brothers	21	
7	6	TAKE MY BREATH XO/REPUBLIC	The Weeknd	11	
6	7	KISS ME MORE KEMOSABE/RCA	Doja Cat Feat. SZA	23	
11	8	SHIVERS ATLANTIC	Ed Sheeran	6	
12	9	LOVE AGAIN WARNER	Dua Lipa	14	
9	10	WITHOUT YOU COLUMBIA	The Kid LAROI	33	
14	11	BEGGIN' SONY MUSIC LATIN/ARISTA	Maneskin	7	
13	12	FANCY LIKE MONUMENT/RCA	Walker Hayes	6	
15	13	COLD HEART (PNAU REMIX) MERCURY/EMI/INTERSCOPE	Elton John & Dua Lipa	10	
NEW	14	GG EASY ON ME COLUMBIA	Adele	1	
17	15	SATURDAY FUELED BY RAMEN/EMG	twenty one pilots	13	
18	16	MY UNIVERSE PARLOPHONE/ATLANTIC	Coldplay x BTS	3	
16	17	SUMMER OF LOVE ISLAND/REPUBLIC	Shawn Mendes & Tainy	9	
19	18	WHO'S IN YOUR HEAD REPUBLIC	Jonas Brothers	4	
20	19	SOMEDAY MOSLEY/INTERSCOPE	OneRepublic	7	
22	20	DAMN IT FEELS GOOD TO BE ME GIANT SOUL/S-CURVE/HOLLYWOOD	Andy Grammer	4	
23	21	BUTTERFLIES COLOUR VISION/WARNER	MAX & Ali Gatie	13	
24	22	I QUIT DRINKING KELSEA BALLERINI & LANY SIDE STREET/POLYDOR/BLACK RIVER/INTERSCOPE/THE ORCHARD	Kelsea Ballerini & LANY	12	
26	23	MOVE STARFAITH/BMG	Santana, Rob Thomas & American Authors	8	
25	24	CHASING STARS 10:22PM/JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Alessio, Marshmello & James Bay	8	
27	25	A-O-K ARISTA	Tai Verdes	9	

DIGITAL SONG SALES: THE WEEK'S TOP-DOWNLOADS (SONGS) RANKED BY SALES DATA AS COMPILERS BY ARC DATA. POP/RHYTHMIC/ADULT: THE WEEK'S MOST POPULAR CURRENT SONGS AT MAINSTREAM TOP 40, RHYTHMIC, ADULT CONTEMPORARY AND ADULT TOP 40. BILLBOARD.COM. ALL CHARTS © 2021. BILLBOARD MEDIA, LLC AND MRC DATA, INC. ALL RIGHTS RESERVED.



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Song Of The Year
Best Engineered Album, Classical
Best Recording Package
Best Album Notes

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Los Lobos "Every Boy Every Girl" | Bonnie Raitt & NRBO "Green Lights"
Joey & Kami "First Crush" Al Anderson "You Can't Hide"
Buddy Miller & Jim Lauderdale "How Will I Know" | The Minus 5 "Don't She Look Good"

MARIA MULDAUR WITH TUBA SKINNY

"Let's Get Happy Together"

NEW MOON JELLY ROLL FREEDOM ROCKERS - VOL 1

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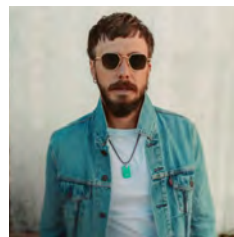
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DOWNBEAT "Delectably pithy."
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FOLKALLEY "It's a blast of an album, running through old jazz covers with a delightfully playful sense of fun and a ribald sense of humor."

HOT COUNTRY SONGS™

LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	#1 FANCY LIKE ▲	14 WKS	Walker Hayes	1	18
2	2	IF I DIDN'T LOVE YOU		Jason Aldean & Carrie Underwood	2	12
3	3	CHASING AFTER YOU ▲		Ryan Hurd With Maren Morris	3	35
7	4	AIR MY BOY		Elvie Shane	4	32
4	5	COLD BEER CALLING MY NAME		Jameson Rodgers Featuring Luke Combs	3	26
5	6	MEMORY I DON'T MESS WITH		Lee Brice	5	37
6	7	FOREVER AFTER ALL ▲		Luke Combs	1	51
9	8	I WAS ON A BOAT THAT DAY		Old Dominion	8	21
8	9	BUY DIRT		Jordan Davis Featuring Luke Bryan	8	21
11	10	YOU SHOULD PROBABLY LEAVE		Chris Stapleton	10	29
12	11	COLD AS YOU		Luke Combs	11	15
15	12	THINKING 'BOUT YOU		Dustin Lynch Featuring Lauren Alaina Or MacKenzie Porter	12	17
14	13	DRUNK (AND I DON'T WANNA GO HOME)		Elle King & Miranda Lambert	11	33
17	14	MEMORY		Kane Brown X blackbear	9	14
16	15	KNOWING YOU		Kenny Chesney	15	27
18	16	SAME BOAT		Zac Brown Band	16	18
21	17	SAND IN MY BOOTS		Morgan Wallen	5	35
20	18	ONE MISSISSIPPI		Kane Brown	16	8
13	19	YOU TIME		Scotty McCreery	7	24
22	20	WHISKEY AND RAIN		Michael Ray	20	25
25	21	TEQUILA LITTLE TIME		Jon Pardi	21	20
24	22	FREEDOM WAS A HIGHWAY		Jimmie Allen & Brad Paisley	22	19
26	23	LIKE A LADY		Lady A	23	19
45	24	SAL 'TIL YOU CAN'T		Cody Johnson	24	4
29	25	JUST ABOUT OVER YOU		Priscilla Block	25	35
31	26	TO BE LOVED BY YOU		Parker McCollum	26	17
30	27	HALF OF MY HOMETOWN		Kelsea Ballerini Featuring Kenny Chesney	27	26
28	28	23		Sam Hunt	28	5
35	29	GIVE HEAVEN SOME HELL		HARDY	29	30
34	30	HOME SWEET		Russell Dickerson	30	20
27	31	COME BACK AS A COUNTRY BOY		Blake Shelton	27	2
39	32	IT'S 'CAUSE I AM		Callista Clark	32	10
42	33	HEART ON FIRE		Eric Church	33	6
41	34	STEAL MY LOVE		Dan + Shay	26	9
32	35	JUSTIFIED		Kacey Musgraves	22	7
46	36	TRUTH ABOUT YOU		Mitchell Tenpenny	33	13
37	37	NEVER WANTED TO BE THAT GIRL		Carly Pearce & Ashley McBryde	34	4
43	38	RIDE THE LIGHTNING (717 TAPES)		Warren Zeiders	30	14
47	39	BEERS ON ME		Dierks Bentley, Breland & HARDY	36	11
38	40	AM I THE ONLY ONE		Aaron Lewis	1	15
33	41	THAT'S WHAT COWBOYS DO		Garth Brooks	33	14
44	42	THROW IT BACK		Breland Featuring Keith Urban	38	11
49	43	I QUIT DRINKING		Kelsea Ballerini & LANY	30	16
RE	44	WISHFUL DRINKING		Ingrid Andress With Sam Hunt	40	5
RE	45	GETTING OVER HIM		Lauren Alaina Duet With Jon Pardi	38	2
RE	46	WILD HEARTS		Keith Urban	46	2
HOT SHOT DEBUT	47	DOES HE LOVE YOU		Reba McEntire Duet With Dolly Parton	47	1
50	48	COUNTY LINE		Chase Matthew	29	13
NEW	49	HUMAN		Cody Johnson	49	1
48	50	BREADWINNER		Kacey Musgraves	36	5



Elvie Shane's First No. 1

"My Boy," the debut single by Elvie Shane (above), bounds 5-1 in its 54th week on the Country Airplay chart. In the week ending Oct. 17, the song gained by 23% to 29.5 million audience impressions, according to MRC Data.

Shane wrote "My Boy" with Nick Columbia, Lee Starr and Russell Sutton. It was produced by Oscar Charles.

"We've been told for five years that this song was a No. 1," says Shane. "I always found it hard to believe that I could be part of something like that. Looks like country fans and country radio just said, 'Believe it.' This song was originally written from my perspective as a stepfather. I feel so blessed knowing it is now so many other families' song as well. A big thank-you to 'my boy' for the inspiration."

—JIM ASKER

TOP COUNTRY ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
2	1	#1 MORGAN WALLEN	35 WKS	Dangerous: The Double Album	40
3	2	LUKE COMBS		What You See Is What You Get	101
HOT SHOT DEBUT	3	CODY JOHNSON		Human: The Double Album	1
NEW	4	OLD DOMINION		Time, Tequila & Therapy	1
4	5	LUKE COMBS		This One's For You	228
1	6	TAYLOR SWIFT		Fearless (Taylor's Version)	27
6	7	WALKER HAYES		Country Stuff (EP)	17
7	8	MORGAN WALLEN		If I Know Me	176
9	9	PS CHRIS STAPLETON		Starting Over	48
8	10	CHRIS STAPLETON		Traveller	337
5	11	KACEY MUSGRAVES		Star-Crossed	5
NEW	12	REBA		Revived Remixed Revisited	1
10	13	DAN + SHAY		Good Things	9
12	14	TAYLOR SWIFT		Red	306
11	15	BROOKS & DUNN		The Greatest Hits Collection	250
13	16	LEE BRICE		Hey World	47
16	17	GEORGE STRAIT		Strait Out Of The Box	143
14	18	JORDAN DAVIS		Buy Dirt (EP)	21
15	19	GABBY BARRETT		Goldmine	69
18	20	EAGLES		Hotel California	196
19	21	TIM MCGRAW		Number One Hits	280
20	22	ZAC BROWN BAND		Greatest Hits So Far...	323
22	23	TOBY KEITH		35 Biggest Hits	149
21	24	NELLY		Heartland	7
24	25	KANE BROWN		Kane Brown	254

COUNTRY AIRPLAY™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
		IMPRINT/PROMOTION LABEL		
5	1	#1 MY BOY	Elvie Shane	54
2	2	IF I DIDN'T LOVE YOU	Jason Aldean & Carrie Underwood	13
4	3	FANCY LIKE	Walker Hayes	15
1	4	MEMORY I DON'T MESS WITH	Lee Brice	50
3	5	COLD BEER CALLING MY NAME	Jameson Rodgers Feat. Luke Combs	45
7	6	CHASING AFTER YOU	Ryan Hurd With Maren Morris	33
9	7	SAME BOAT	Zac Brown Band	19
8	8	COLD AS YOU	Luke Combs	15
11	9	KNOWING YOU	Kenny Chesney	32
12	10	THINKING 'BOUT YOU	Dustin Lynch Feat. MacKenzie Porter	24
10	11	I WAS ON A BOAT THAT DAY	Old Dominion	22
13	12	TEQUILA LITTLE TIME	Jon Pardi	39
14	13	LIKE A LADY	Lady A	32
15	14	FREEDOM WAS A HIGHWAY	Jimmie Allen & Brad Paisley	38
16	15	WHISKEY AND RAIN	Michael Ray	52
17	16	BUY DIRT	Jordan Davis Feat. Luke Bryan	14
18	17	JUST ABOUT OVER YOU	Priscilla Block	56
19	18	YOU SHOULD PROBABLY LEAVE	Chris Stapleton	22
20	19	ONE MISSISSIPPI	Kane Brown	9
21	20	SAND IN MY BOOTS	Morgan Wallen	16
23	21	HALF OF MY HOMETOWN	Kelsea Ballerini Feat. Kenny Chesney	26
24	22	TO BE LOVED BY YOU	Parker McCollum	35
22	23	HOME SWEET	Russell Dickerson	39
HOT SHOT DEBUT	24	GG IF I WAS A COWBOY	Miranda Lambert	1
25	25	IT'S 'CAUSE I AM	Callista Clark	30

HOT COUNTRY SONGS: THE WEEK'S MOST POPULAR COUNTRY SONGS, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY MRC DATA, SALES DATA AS COMPILED BY MRC DATA AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES AS CURRENT IF THEY ARE NEWLY RELEASED. TOP COUNTRY ALBUMS: THE WEEK'S MOST POPULAR COUNTRY ALBUMS, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY MRC DATA, SALES DATA AS COMPILED BY MRC DATA AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES AS CURRENT IF THEY ARE NEWLY RELEASED. COUNTRY AIRPLAY: THE WEEK'S MOST POPULAR COUNTRY SONGS, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY MRC DATA. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY. 7 DAYS A WEEK. SEE CHARTS. LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2021, BILLBOARD MEDIA, LLC AND MRC DATA, INC. ALL RIGHTS RESERVED.

FOR YOUR GRAMMY® CONSIDERATION



OLD DOMINION

"For the better part of a decade, this five-piece have been shaping the sound of country radio."

-- The New York Times

"first-rate
craftsmanship"

-- NPR

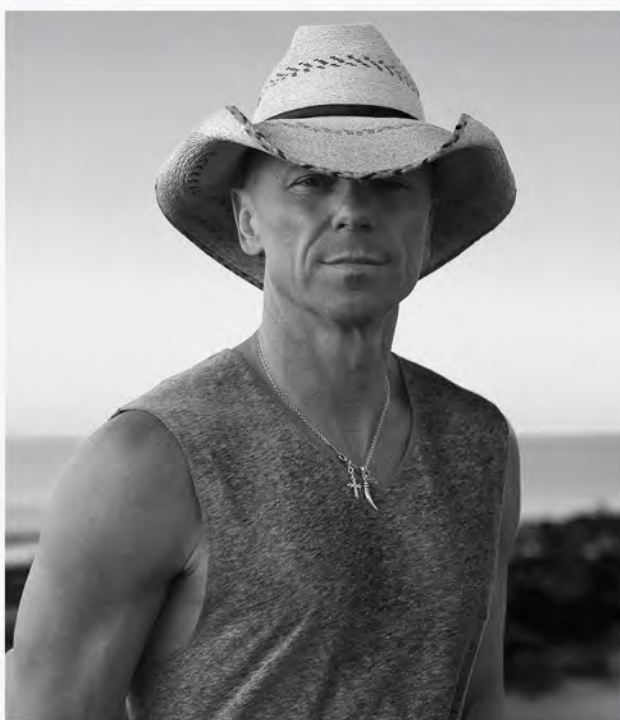
"As their career continues, they seem to only get better and better."

-- Forbes

"There's a trajectory that never descended for the band."

-- American Songwriter

NEW ALBUM
TIME, TEQUILA & THERAPY
OUT NOW



KENNY CHESNEY

"KNOWING YOU"

To have known is everything

"'Knowing You' knocked me out...."

It's such a classic kind of country song you don't hear any more, it's so pure.

It's the kind of song that can hold anyone who's had a great love.

To know this kind of pain of losing that person

but more the gratitude for knowing someone who completely changed your life...

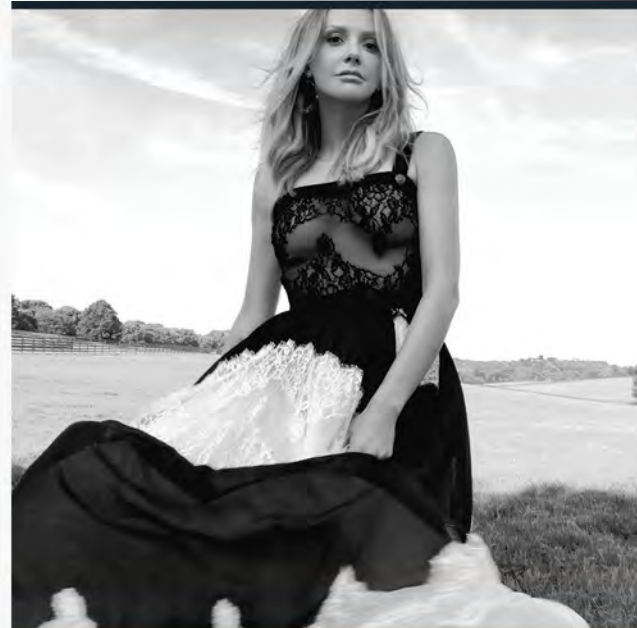
"It's not the guitars, or production, but the honesty that captures you.

You don't think about losing someone when it's perfect.

But when it's over, there's a huge hole,

and there's also a pair of wings..."

-- Kenny Chesney



CARLY PEARCE

SPEAKS THE TRUTH

[29: *Written In Stone* is]
"a modern country music masterpiece"

-- Holler

[On "Dear Miss Loretta" with Patty Loveless]... "the harmonies are delicious... country, country, country all the way"

-- Music Row

"stoic and affecting"

-- The New York Times

"one of the most emotionally resonant country albums so far this year"

-- Billboard

"a woman to contend with"

-- HITS

FOR YOUR GRAMMY® CONSIDERATION



Music video

Angela Blewitt



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I overcame the rejection of family and friends. Thank you, PFLAG, for your help. Now it's time to pay it forward

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angelablewitt.com

Album: (Un) spared
Artist: Angela Blewitt
Track: Too Many Broken Bones to Fly

FOR YOUR GRAMMY® CONSIDERATION



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& THE LATIN LEGENDZ

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THIS ALBUM IS JAM PACKED WITH REAL HORNS AND THEIR AWARD-WINNING TEX-MEX FUNK VIBE!



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FOR YOUR GRAMMY® CONSIDERATION



FOR YOUR GRAMMY® CONSIDERATION

Min Xiao-Fen's *White Lotus* featuring Rez Abbasi

- * **Best Global Music Album - *White Lotus***
- * **Best Global Music Performance - *Faith***
- * **Best Engineered Album, Non-Classical - *White Lotus***

"Min Xiao-Fen is one of the world's greatest virtuosos..."
- NPR Weekend Edition

"The jazz world's most authoritative voice on pipa, a four-stringed Chinese lute, is Min Xiao-Fen."
- WBGO Take Five



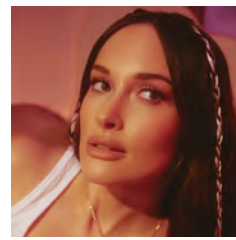
"Min Xiao-Fen is one of the most innovative interpreters of the pipa..."
- JAZZIZ

"The bent notes of her guqin on 'Anicca,' the first track, evoke Delta country blues, while her growling vocals sound like they were uttered on a stage in Beijing."
- DownBeat

outsideinmusic.com natedsd.com minxiaofenbluepipa.org



HOT ROCK & ALTERNATIVE SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
2	1	#1 HEAT WAVES ▲	5 WKS	Glass Animals	1	66
3	2	BEGGIN'		Maneskin	2	17
1	3	AIR MY UNIVERSE		Coldplay x BTS	1	3
4	4	HAPPIER THAN EVER		Billie Eilish	1	11
5	5	A-O-K		Tai Verdes	4	23
7	6	SAL MEET ME AT OUR SPOT		THE ANXIETY: WILLOW & Tyler Cole	5	14
6	7	WITHOUT YOU		The Kid LAROI	1	37
8	8	DRUNK (AND I DON'T WANNA GO HOME)		Elle King & Miranda Lambert	6	33
9	9	LIFE GOES ON		Oliver Tree	9	5
11	10	SATURDAY		twenty one pilots	10	22
12	11	BRUTAL		Olivia Rodrigo	1	21
15	12	PARALYZED		Suico	8	9
14	13	FREAKS		Surf Curse	10	20
16	14	WRECKED		Imagine Dragons	11	15
17	15	TRANSPARENT SOUL		Willow Featuring Travis Barker	10	25
19	16	I AM NOT A WOMAN, I'M A GOD		Halsey	6	7
24	17	I WANNA BE YOUR SLAVE		Maneskin	11	19
25	18	STM EDAMAME		bbno\$ Featuring Rich Brian	18	11
HOT SHOT DEBUT	19	WHAT'S UP?		4 Non Blondes	19	1
26	20	I HOPE UR MISERABLE UNTIL UR DEAD		Nessa Barrett	11	10
NEW	21	MAMMAMIA		Maneskin	21	1
NEW	22	COMING BACK		James Blake Featuring SZA	22	1
27	23	MISSING PIECE		Vance Joy	23	21
29	24	THE RED MEANS I LOVE YOU		Maddis Buckley	24	2
28	25	INFERNO		Sub Urban & Bella Poarch	12	9
30	26	NDA		Billie Eilish	3	14
31	27	WORKING FOR THE KNIFE		Mitski	27	2
32	28	PAPERCUTS		Machine Gun Kelly	9	10
33	29	BRIGHTSIDE		The Lumineers	25	4
34	30	LOST CAUSE		Billie Eilish	3	20
37	31	MAKING A FIRE		Foo Fighters	30	13
44	32	TWO MOONS		BoyWithUke	32	3
38	33	HEAT ABOVE		Greta Van Fleet	25	13
40	34	I DON'T WANNA TALK (I JUST WANNA DANCE)		Glass Animals	18	5
47	35	BREAK IT OFF		PinkPantheress	30	16
39	36	LIGHT MY LOVE		Greta Van Fleet	30	6
NEW	37	MEMORIES!		347aidan	37	1
41	38	BILLIE BOSSA NOVA		Billie Eilish	11	11
NEW	39	NO TIME FOR TOXIC PEOPLE		Imagine Dragons	39	1
42	40	HALLEY'S COMET		Billie Eilish	17	10
35	41	LOST IN THE CITADEL		Lil Nas X	8	4
43	42	I DIDN'T CHANGE MY NUMBER		Billie Eilish	14	11
45	43	COLORADO		Milky Chance	43	5
49	44	GETTING OLDER		Billie Eilish	10	11
46	45	BAD DAY		Justus Bennetts	31	5
RE	46	RECORD PLAYER		Daisy The Great X AJR	41	3
NEW	47	BREATHE DEEPER		Tame Impala & Lil Yachty	47	1
48	48	HUSH		The Marias	37	4
RE	49	OXYTOCIN		Billie Eilish	12	10
RE	50	DIE4U		Bring Me The Horizon	23	3



Musgraves Back In Top 10

Kacey Musgraves (above) ranks in the top 10 of a *Billboard* airplay chart for the first time in over eight years as "Justified" jumps 13-10 on Triple A Airplay. She has notched one such prior radio hit: "Merry Go 'Round" spun to No. 10 on Country Airplay in March 2013.

"Justified" concurrently climbs 28-26 on Adult Top 40 and debuts at No. 39 on Mainstream Top 40, where it is Musgraves' first appearance. The song is from *star-crossed*, which has earned 149,000 equivalent album units during its first five weeks, according to MRC Data.

On Hot Rock & Alternative Songs, 4 Non Blondes' 1993 classic "What's Up?" enters at No. 19, sparked by its synch in the trailer for *Resident Evil: Welcome to Raccoon City* (in theaters Nov. 24). It gains by 9% to 2.3 million streams and 55% to 900 sold.

—KEVIN RUTHERFORD

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
3	1	#1 QUEEN ▲	30 WKS HOLLYWOOD	Greatest Hits	200	
2	2	GLASS ANIMALS		Dreamland	57	
4	3	FLEETWOOD MAC		Rumours	241	
7	4	ELTON JOHN		Diamonds	205	
6	5	CREEDENCE CLEARWATER REVIVAL		Chronicle The 20 Greatest Hits	247	
5	6	MACHINE GUN KELLY		Tickets To My Downfall	55	
8	7	METALLICA		Metallica	246	
HOT SHOT DEBUT	8	TRIVIUM		In The Court Of The Dragon	1	
9	9	AC/DC		Back In Black	234	
10	10	JOURNEY		Journey's Greatest Hits	247	
14	11	GG THE BEATLES		1	247	
11	12	TOM PETTY AND THE HEARTBREAKERS		Greatest Hits	215	
16	13	PS NIRVANA		Nevermind	211	
13	14	NICKELBACK		The Best Of Nickelback: Volume I	64	
NEW	15	GRATEFUL DEAD		Listen To The River: St. Louis '71-'72-'73	1	
15	16	LYNYRD SKYNYRD		All Time Greatest Hits	150	
19	17	THE BEATLES		Abbey Road	238	
17	18	GUNS N' ROSES		Appetite For Destruction	85	
18	19	BOB SEGER & THE SILVER BULLET BAND		Greatest Hits	202	
23	20	THE ROLLING STONES		Hot Rocks 1964-1971	154	
22	21	IMAGINE DRAGONS		Evolve	225	
1	22	BRANDI CARLILE		In These Silent Days	2	
29	23	BON JOVI		Greatest Hits: The Ultimate Collection	240	
20	24	IMAGINE DRAGONS		Mercury - Act I	6	
24	25	AEROSMITH		Devil's Got A New Disguise: The Very Best Of Aerosmith	14	

TRIPLE A AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
1	1	#1 SURVIVOR	Nathaniel Rateliff & The Night Sweats	8		
4	2	MINE FOREVER	Lord Huron	13		
6	3	BRIGHTSIDE	The Lumineers	3		
7	4	I DON'T LIVE HERE ANYMORE	The War On Drugs	4		
2	5	COLORADO	Milky Chance	16		
3	6	HOW HIGH	The Record Company	13		
5	7	RIGHT ON TIME	Brandi Carlile	12		
12	8	LONG WAY	Eddie Vedder	5		
11	9	QUIET TOWN	The Killers	8		
13	10	JUSTIFIED	Kacey Musgraves	6		
8	11	HUSH	The Marias	18		
14	12	WRECKED	Imagine Dragons	13		
9	13	CAN'T LET GO	Robert Plant / Alison Krauss	9		
17	14	LOVE LOVE LOVE	My Morning Jacket	4		
10	15	STOP MAKING THIS HURT	Bleachers	20		
18	16	WORRY NO MORE	Amos Lee	8		
15	17	BITTER TASTE	Billy Idol	9		
27	18	STEAM	Leon Bridges	2		
22	19	THE SUN HASN'T LEFT	Modest Mouse	4		
26	20	WILD BLUE	John Mayer	3		
25	21	WRITE A LIST OF THINGS TO LOOK FORWARD TO	Courtney Barnett	2		
23	22	CHAISE LONGUE	Wet Leg	11		
21	23	WHAT YOU SAY	Cold War Kids	15		
19	24	MAKING A FIRE	Foo Fighters	17		
16	25	THE ANGEL OF 8TH AVE.	Gang Of Youths	15		

FOR YOUR CONSIDERATION NATALIE NICOLE GILBERT

WARM WINTER BEST TRADITIONAL POP VOCAL ALBUM

"...Good relaxing music on a cold winter day, during the holidays or beyond, *Warm Winter* provides a great soundtrack to soothe you." –CURVE Magazine

DON'T BLINK BEST DANCE/ELECTRONIC ALBUM

"*Don't Blink* was a fun album to work on, as we created a unique and cohesive blend by combining electronic elements with Natalie Nicole's powerful voice."

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"Aesthetic song art from a true master of her craft" –Indie Dock Music



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The Pride Album

by Aaron Myers

"Best Jazz Vocal Album"



Scan To Listen

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- *Jazziz Magazine*

With contributions from:



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FOR YOUR GRAMMY® CONSIDERATION

RECORD
OF THE YEAR

SOUNDS OF
BLACKNESS



50 YEARS OF
SOUNDS OF BLACKNESS



TIME FOR REPARATIONS

FOR YOUR CONSIDERATION

BARISTA

OPEN SESAME

Vol. 1: Her Dress

BEST ROCK ALBUM
BEST NEW ARTIST

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“Above all, he is dedicated to bringing vibe back to music — it’s raw, liberating, authentic.” - *Music-Existence.com*

“It’s a magical journey of perfect rock expression that you’ll want to blast through the airwaves as you cruise the boulevard.” - *Nashville Music Guide*

“He once again proves what a multi-layered and inspired visionary artist he is.” - *ShockYa!*

“What a surprise, what a gift, to find an artist that believes in his work and his craft and makes his music happen despite his introverted nature. Loved it!!! The sound is truly incredible.” - *NohoArtsDistrict.com*



FOR YOUR CONSIDERATION

BLIND BOYS
of ALABAMA
feat.
BÉLA FLECK

I WISH I KNEW
HOW IT WOULD
FEEL TO BE FREE

A Legendary Collaboration of Iconic Artists
5x GRAMMY® winner Blind Boys of Alabama
14x GRAMMY® winner Béla Fleck
“I Wish I Knew How It Would Feel To Be Free”
Best American Roots Performance

FOR YOUR CONSIDERATION

“Better Day” (feat. Robben Ford) **Best American Roots Performance**
“Nothing from Nothing” **Best Arrangement, Instruments And Vocals**
Best Americana Album

BY REQUEST
A.J. CROCE



“If Elton John and Leon Russell had a spiritual younger brother, it would be A.J. Croce.”
—American Songwriter
★★★★

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THANKS YOU
FOR YOUR CONSIDERATION



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RADIO PERSONALITY HEADKRACK "YOU NEED TO PICK BEATS FOR EVERYBODY"



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FOR YOUR GRAMMY® CONSIDERATION

TRACEY LEE - GLORY - "BEST RAP ALBUM"
 ORREN "OJIZZ" EATON - GLORY - "PRODUCER OF THE YEAR", "NON-CLASSICAL"
 TRACEY LEE - DOMINION - "BEST RAP PERFORMANCE" / "BEST RAP SONG"
 TRACEY LEE - DEWEY EYED - "BEST MELODIC RAP PERFORMANCE" / "BEST RAP SONG"
 TRACEY LEE - SAVED - "BEST RAP SONG" / "BEST RAP PERFORMANCE"
 TRACEY LEE - FREEDOM FT. KWENTO & ZAMANI - "BEST MELODIC RAP PERFORMANCE" / "BEST RAP SONG"
 TRACEY LEE - THE LOVE SONG - "BEST RAP PERFORMANCE" / "BEST RAP SONG"
 TRACEY LEE - REJOICE FT. ERIC ROBERSON - "BEST MELODIC RAP PERFORMANCE" / "BEST RAP SONG"
 MUSIC VIDEO TRACEY LEE - CHAPTER 1 - DOMINION



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 SHEILA JORDAN**



**The Great
 BOB DOROUGH**
"his last but finest vocalese"



**Master of BeBop
 MARION COWINGS**

Alto Sax Masters



Gary Bartz & Mark Gross

For Your GRAMMY® Consideration



Best Jazz Vocal Album
Sing a Song of Bird
 The Music of CHARLIE PARKER
 with New Lyrics

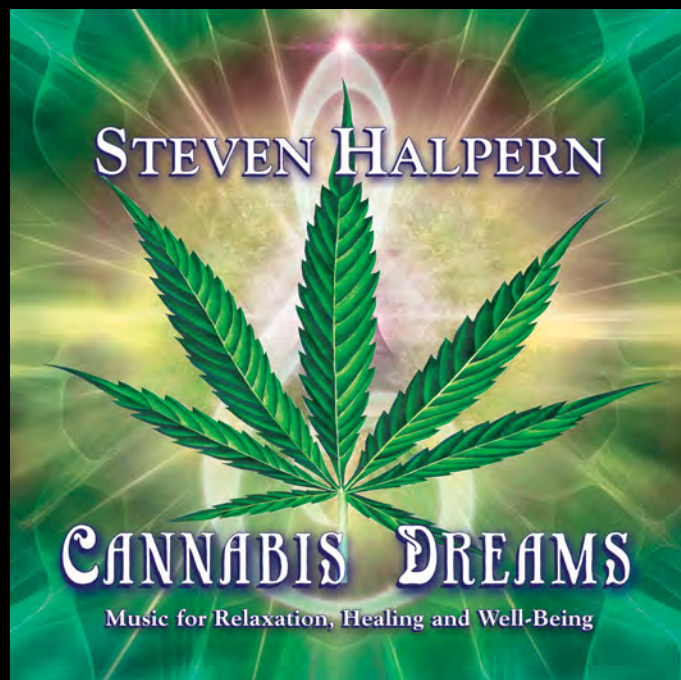


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— *NewLife magazine*



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HAACAALUU HUNDESSA
Maal Mallisaa
Best Global Music Album

**HIS LYRICS INSPIRED A NATION,
HIS VOICE COMFORTED THE DISTURBED,
HIS MESSAGE DISTURBED THE COMFORTABLE**

A fearless artist, Haacaaluu Hundessa was assassinated on June 29, 2020, in Addis Ababa, Ethiopia. He was only 35 years old.

Young Oromos fighting for liberation saw themselves in Hundessa's music. *Malaan Jira* (Do I Even Exist) released in 2015 during the #OromoProtests movement for land sovereignty became an instant soundtrack to the revolution. With songs like *Maasaan Gamaa*, *Waa'ee Keenya* (our Predicament) *Jiira* (We Exist), Hundessa voiced the suffering of oppressed Oromo masses while also uplifting their culture and identity.

His posthumous album *Maal Mallisaa* was released on the first anniversary of his death. Hundessa's spirit and legacy lives on in the hearts of Oromo youth who, like him, continue to fight the authoritarian Ethiopian government.



Spectacular posthumous Album 'Maal Mallisaa' captured the attention of many around the world and shined light on the culture, beauty and struggle of Oromos!

CORY WONG

DIRTY LOOPS

FOR YOUR GRAMMY® CONSIDERATION



BEST POP DUO/GROUP PERFORMANCE - FOLLOW THE LIGHT
BEST IMPROVISED JAZZ SOLO - RING OF SATURN (KENNI HOLMEN)
BEST INSTRUMENTAL COMPOSITION - HÄSTRÅTTA
BEST ARRANGEMENT INSTRUMENTAL OR A CAPELLA - RING OF SATURN
BEST ARRANGEMENT, INSTRUMENTS AND VOCALS - THRILLER



FYC - BEST IMPROVISED JAZZ SOLO
(CAMILLE BERTAULT, VOCALS)

LOOK AT WHAT A MESS
YOU'VE MADE OF ME

CAMILLEBERTAULT | CHRISTIANMcBRIDE



MUSIC BY **JOHNFINBURY**
LYRICS BY **NEDCLAFLIN**, **PATTYBRAYDEN** & **JOHNFINBURY**
PRODUCED BY **EMILIOD.MILER** & **JOHNFINBURY**

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& EMILIO D. MILER, ARRANGERS)

RING THE BELLS

THALMAdeFREITAS | JOHNFINBURY



MUSIC BY **JOHNFINBURY** & **THALMAdeFREITAS**
LYRICS BY **THALMAdeFREITAS**
PRODUCED BY **EMILIOD.MILER** & **JOHNFINBURY**

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"WE ARE ONE LOVE, ONE LIGHT,
ONE HEART, ONE MIND, ONE TRIBE FOR LIFE."

All One Tribe spans musical genres addressing topics of STEM, vaccinations, family, Black history, and the beauty of differences. Their collective single, "One Tribe" brings the artists together for an energetic expression of universal belonging and unity.

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CHARLIE WILSON
FEAT. SMOKEY ROBINSON
ALL OF MY LOVE

*"Charlie Wilson and
Smokey Robinson
are one iconic duo."
- People*

*"Legendary singers
Charlie Wilson and
Smokey Robinson come
together with a duet for
the ages on the new song
"All Of My Love."
- YouKnowIGotSoul.com*



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DANCING MAN
OF L.A.



"FRONT ROW"
Best Song Written For Visual Media
Jen Fodor feat. Nadia Vaeh
Written By: Jen Fodor, Henry Ingraham, & Nadia Vaeh

"FRONT ROW"
Best Music Video
Jen Fodor feat. Nadia Vaeh
Directed & Produced By: Jen Fodor





CORY WONG

- BEST POP DUO/GROUP PERFORMANCE**
FOLLOW THE LIGHT (TURBO)
- BEST ARRANGEMENT, INSTRUMENTS AND VOCALS**
THRILLER (TURBO)
- BEST IMPROVISED JAZZ SOLO**
LEE (EDDIE BARBASH) (CORY & THE WONGNOTES)
- BEST ARRANGEMENT INSTRUMENTAL OR A CAPELLA**
STEVIE WONDER MEDLEY (CORY & THE WONGNOTES)
- BEST INSTRUMENTAL COMPOSITION**
HASTRATTA (TURBO)
- BEST CONTEMPORARY INSTRUMENTAL ALBUM**
(THE GOLDEN HOUR)

FOR YOUR GRAMMY® CONSIDERATION



Arizona State University Symphony Orchestra
Jeffery Meyer, conductor and music director

Voting Information 

presented in gratitude

GRAMMY Awards®



Christopher Creviston

Soloist

BEST CLASSICAL INSTRUMENTAL SOLO



Carter Pann

Composer

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III. Jump! IV. Hymn: A Love Supreme

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ONWARD AND UPWARD / RALPH PETERSON AND THE MESSENGER LEGACY

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RAISE UP OFF ME / RALPH PETERSON



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CELEBRATING AMERICA



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CONGRATULATIONS TIM ON YOUR ROLE IN THE UPCOMING YELLOWSTONE PREQUEL, 1883

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"Bombay Dub Orchestra were delighted to be given an opportunity to remix the beautiful production that is 'Jab Se Piya'. It's a beautiful piece of music with a hauntingly lovely vocal. We wish them all the best at the GRAMMYs."

BOMBAY DUB ORCHESTRA



"Simply put, 'Jab Se Piya' is one of the most lovely & memorable examples of Indian music fused with electronic textures that I have ever heard. This collaboration between producer Holmes Ives & vocalist Devika is a resounding success on every level."

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Best Music Video

Best R&B Album

My Gift to You

Best Traditional R&B Performance

Best R&B Song

AAA Rocket Star AAA

Best Pop Duo/Group Performance



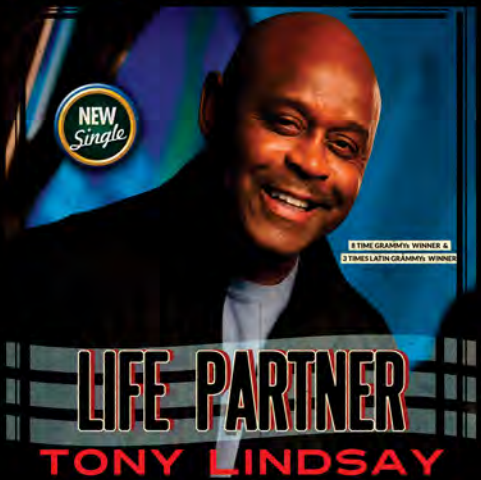
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 BY DAN SCHEINGART

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Zacky
This
Guitar's
For
You

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RECORD OF THE YEAR
BEST ROCK SONG

BEST MUSIC VIDEO

Pianist,
 composer, arranger

Amanda Tosoff

sets poetry to original jazz compositions on

Earth Voices

featuring vocalists
 Emilie-Claire Barlow,
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 Laila Biali
 and more...

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For Your Consideration

BEST ARRANGEMENT, INSTRUMENTS & VOCALS

...this approach of creating pop music based on folk music from all regions of the world is powerful, and the strength of each complete musical piece is also high...

- *Latina Music Magazine*

Artist : Shumile/Exotic Dimensions

Song : A Maiden Made Not of Clay

...after hearing her music online, I became so excited about this and her prospective musical activities, and therefore chose her material to be picked up in the paper. The fact that the other papers have not written about her is simply because they do not yet know about her, so, at this point,

it is my exclusive story. It is because I believe in her potential future that I publicized Shumile.

- *Hiléki Kōga*

West Japan Newspaper

DJ RAF N' SOUL



WHEN HOUSE MUSIC
MEETS
AN 80'S ITALIAN
POP ROCK SONG
AND GO TO THE GRAMMYS®



FOR YOUR CONSIDERATION

**BEST
REMIXED RECORDING**

**BEST
DANCE / ELECTRONIC
RECORDING**

For Your GRAMMY® Consideration

Fely Tchaco

Best New Artist

"Yita"

Best Global Music Album

Best Music Video

"Miriam Makeba, Angélique Kidjo, Fely Tchaco? Each generation nominates a vocalist who becomes for him a symbol of African music. Singer, songwriter, designer and visual artist Fely Tchaco has all the skills to become one."

—JazzQuad

**** 4 stars

"Fely Tchaco packs the traditional chants and languages of their homeland, Côte d'Ivoire, into sharp beats."

—Kulturtippp

"Diving deep into themes of empowerment and feminism"

"there's palpable joy in the album's mix of Afrobeat, Afro-pop and electronics..."

—Songlines



FOR YOUR GRAMMY® CONSIDERATION



GHOST OF MY FATHER'S PAST

BEST ROCK ALBUM

WAITING, WONDERING - **BEST ROCK PERFORMANCE / BEST ROCK SONG**

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BEST ROCK PERFORMANCE

"Once again, Fiction 5xxx have topped themselves; with GHOST OF MY FATHER'S PAST!"

This is a must have for 2021 and has the 'Matman Guarantee'! This album will entertain, make you think and possibly help you cope with the current situations of the day." -MATMAN Ranking - the coveted 5 out of 5



"Lanoue's singing is very powerful & his skilled use of vibrato is a refreshing respite from the straight-tone singing inundated in today's rock music." Zachary Larson, Radio Airplay

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— THE SUN —



'The Sun' by Franki Love is a brilliant vocal by a beautiful songbird that will light up your path and uplift your spirit.

- NEW AGE NOTES

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FOR YOUR CONSIDERATION



"T-Ray speaks without words, and evokes sultry passion and power in a modern and mature manner."

- Offbeat Magazine

"Carefully selected vocal features, perfectly blended with the soothing and at times upbeat and aggressive violin play from T-Ray The Violinist provides listeners with a well put together EP!"

- Zenger News

T-Ray
THE VIOLINIST



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Record Of The Year
Best Rock Song
Best Arrangement, Instruments and Vocals

HYMN OF THE SIRENS

Song Of The Year
Best Global Music Performance
Best Arrangement, Instruments and Vocals

ANEMOSKORPISMATA

Song Of The Year
Best American Roots Performance
Best Arrangement, Instruments and Vocals

MALAY VIBES

Best Contemporary Instrumental Album

GRAMMY® CONTENDER

Cantemos a
MANZANERO



Mariachi
DAVAS
de Cindy Shea

•ALBUM OF THE YEAR

•BEST REGIONAL MEXICAN MUSIC ALBUM (INCLUDING TEJANO)

•PRODUCER OF THE YEAR, NON-CLASSICAL (OSCAR VILLA)

•BEST ARRANGEMENT, INSTRUMENTS AND VOCALS

(NOS HIZO FALTA TIEMPO ARR. RIGOBERTO ALFARO)

•BEST ENGINEERED ALBUM, NON-CLASSICAL

(SALVADOR SANDOVAL, OSCAR VILLA, ALEXANDRO R. CARBALLO)

•BEST MUSIC VIDEO (NOS HIZO FALTA TIEMPO)



HOT LATIN SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONWRITER)		IMPRINT/PROMOTION LABEL		
1	1	#1 9 WKS PEPAS		Farruko	1	15
11	2	STM LO SIENTO BB/	NEON16	Tainy, Bad Bunny & Julieta Venegas	2	2
7	3	SAL ESTA DANADA		Ivan Cornejo	3	2
2	4	VOLVI		Aventura x Bad Bunny	1	11
4	5	JUGASTE Y SUFRI		Eslabon Armado Featuring DannyLux	4	11
3	6	TODO DE TI		Rauw Alejandro	2	21
6	7	DAKITI		Bad Bunny & Jhay Cortez	1	50
5	8	YONAGUNI		Bad Bunny	1	19
8	9	TELEPATIA		Kali Uchis	1	35
10	10	YA SUPERAME (EN VIVO DESDE CULIACAN, SINALOA)		Grupo Firme	9	9
9	11	IN DA GETTO		J Balvin & Skrillex	5	15
13	12	A LA ANTIGUITA		Calibre 50	12	18
15	13	SOBRIO		Maluma	11	14
20	14	NOSTALGICO		Rvssian, Rauw Alejandro & Chris Brown	14	5
19	15	LEY SECA		Jhay Cortez & Anuel AA	12	6
12	16	FUE MEJOR		Kali Uchis & PARTYNEXTDOOR Or SZA	12	4
21	17	BOTELLA TRAS BOTELLA		Gera MX & Christian Nodal	3	25
18	18	SEJODIOTO		Karol G	11	4
16	19	AIR SAL Y PERREA		Sech, Daddy Yankee & J Balvin	16	13
14	20	EIL INCOMPREDIDO		Farruko, Victor Cardenas & DJ Adoni	14	2
22	21	EN TU PERRA VIDA		Grupo Firme / Lenin Ramirez	21	22
26	22	TRANQUILITO		Gerardo Ortiz	22	5
23	23	ME METI EN EL RUEDO (EN VIVO)		Luis R. Conriquez	23	7
24	24	2/GATORCE		Rauw Alejandro X Mr. Naisgai	11	22
25	25	PAREJA DEL AÑO		Sebastian Yatra X Myke Towers	10	26
33	26	PA'LLA VOY		Marc Anthony	26	7
29	27	KESI		Camilo & Shawn Mendes	22	13
28	28	QUE MAS PUES?		J Balvin & Maria Becerra	14	20
32	29	LA FUNKA		Ozuna	13	5
31	30	CURAME		Rauw Alejandro	27	9
27	31	ME PASE		Enrique Iglesias Featuring Farruko	15	15
30	32	POBLADO (REMIX)		J Balvin x Karol G x Nicky Jam Featuring Crissin x Tooty El Frio x Natan & Shander	11	17
34	33	VOLANDO		Mora, Bad Bunny & Sech	7	14
36	34	UNA NOTA		J Balvin & Sech	11	5
46	35	LAO' A LAO'		Prince Royce	35	9
41	36	MIAMI		Nicky Jam	33	10
35	37	TUS DESPRECIOS		Pepe Aguilar & El Fantasma	34	6
17	38	LA 69		Jenny69	17	2
39	39	HABLANDO CLARO (EN VIVO CULIACAN, SINALOA)		Grupo Firme X Grupo Recluta	30	9
37	40	LOCO		Justin Quiles, Chimbala X Zion & Lennox	13	17
38	41	LA SINVERGUENZA		Christian Nodal & Banda MS	31	3
42	42	RECUERDA		Marca MP	36	6
40	43	ALMAS GEMELAS		Myke Towers	31	12
43	44	200 COPAS		Karol G	28	15
HOT SHOT DEBUT	45	COMO LO HICE YO		Matisse + Carin Leon	45	1
44	46	QUE TIENEN TUS PALABRAS?		Banda El Recodo de Cruz Lizarraga	38	6
50	47	INCOMPARABLE		Los del Norteño Banda	47	2
45	48	LINDA		Tokischa X Rosalia	34	4
47	49	DEJA VU		Tainy x Yandel	24	15
NEW	50	APOCO		Edwin Luna y La Trakatos de Monterrey	50	1



Venegas Returns To Top 10

Mexican singer-songwriter Julieta Venegas (above) returns to the top 10 of the Hot Latin Songs chart after 14 years thanks to "Lo Siento BB/," her collaboration with Bad Bunny and Tainy. The track surges 11-2 fueled by a 107% influx in streams, generating 9.9 million U.S. streams during the week ending Oct. 14, according to MRC Data, and earning a top 20 start on the overall Streaming Songs chart. Bad Bunny extends his top 10 record to 45 such hits since the chart launched in 1986. Venegas was last in the top 10 on Hot Latin Songs with "Eres Para Mi," which reached No. 5 on April 28, 2007.

Bad Bunny continues his winning streak on radio as "Volvi," with Aventura, takes over atop Latin Airplay. It's powered by an 8% increase in audience impressions, to 10.1 million, earned in the week ending Oct. 17.

—PAMELA BUSTIOS

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
3	1	#1 45 WKS BAD BUNNY	2	YHLQMDLG	85	
1	2	FARRUKO		La 167	2	
4	3	BAD BUNNY		El Ultimo Tour del Mundo	47	
2	4	J BALVIN		Jose	5	
5	5	RAUW ALEJANDRO		Vice Versa	16	
6	6	ESLABON ARMADO		Corta Venas	43	
11	7	PS IVAN CORNEJO		Alma Vacía	2	
8	8	SELENA		Ones	309	
10	9	BAD BUNNY		X 100PRE	147	
15	10	GG AVENTURA		Todavía Me Amas: Lo Mejor de Aventura	272	
9	11	KAROL G		KG0516	29	
7	12	KALI UCHIS		Sin Miedo (Del Amor y Otros Demonios)	48	
12	13	RAUW ALEJANDRO		Afrodisiaco	48	
13	14	JHAY CORTEZ		Timelezz	6	
17	15	OZUNA		Odisea	216	
18	16	BAD BUNNY		Las Que No Iban A Salir	75	
14	17	SECH			42	
20	18	JHAY CORTEZ		Famouz	125	
19	19	J BALVIN & BAD BUNNY		Oasis	120	
21	20	MALUMA		Papi Juancho	60	
22	21	ANUEL AA		Emmanuel	72	
23	22	ROMEO SANTOS		Formula: Vol. 2	342	
24	23	ENRIQUE IGLESIAS		Greatest Hits (2019)	105	
27	24	MYKE TOWERS		Easy Money Baby	89	
26	25	MANA		Exiliados Es La Bahía: Lo Mejor de Mana	184	

LATIN STREAMING SONGS™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
9	1	#1 1 WK LO SIENTO BB/	Tainy, Bad Bunny & Julieta Venegas	2		
1	2	PEPAS	Farruko	13		
3	3	ESTA DANADA	Ivan Cornejo	2		
2	4	JUGASTE Y SUFRI	Eslabon Armado Feat. DannyLux	9		
4	5	YONAGUNI	Bad Bunny	19		
5	6	VOLVI	Aventura x Bad Bunny	11		
6	7	DAKITI	Bad Bunny & Jhay Cortez	50		
7	8	TODO DE TI	Rauw Alejandro	21		
10	9	YA SUPERAME (EN VIVO DESDE CULIACAN, SINALOA)	Grupo Firme	9		
11	10	AM	Nio Garcia X J Balvin X Bad Bunny	24		
13	11	TELEPATIA	Kali Uchis	35		
12	12	IN DA GETTO	J Balvin & Skrillex	8		
8	13	FUE MEJOR	Kali Uchis & PARTYNEXTDOOR Or SZA	2		
18	14	HAWAI	Maluma & The Weeknd	63		
15	15	A LA ANTIGUITA	Calibre 50	6		
20	16	YA ACABO	Marca MP	6		
21	17	LA CANCION	J Balvin & Bad Bunny	118		
25	18	DESPACITO	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	242		
23	19	NO ME CONOCE	Jhay Cortez, J Balvin & Bad Bunny	123		
22	20	FIEL	Los Legendarios, Wisin & Jhay Cortez	29		
RE	21	CALLAITA	Bad Bunny & Tainy	120		
24	22	EL TOXICO	Grupo Firme & Carin Leon	22		
NEW	23	ME METI EN EL RUEDO (EN VIVO)	Luis R. Conriquez	1		
RE	24	LA NOCHE DE ANOCHE	Bad Bunny & Rosalia	44		
RE	25	VETE	Bad Bunny	96		

For your GRAMMY® Voting Consideration

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Best Latin Pop Album
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GLOBAL MUSIC AWARDS
- ★ 4 PLATINUM DISK WINNER
FESTIVAL DE LA CANCION
LATINOAMERICANA DE
CALIFORNIA
- ★ 4 LIT TALENT AWARDS
- ★ 2 PLATINUM FESTIVEGAS
- ★ 5 PLATINUM VIDEO AWARDS
VIDEO HISPANO FESTIVAL

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Berklee College of Music

Photo: Kike SanMartin

LYLE MAYS

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FOR YOUR CONSIDERATION

BEST INSTRUMENTAL COMPOSITION (LYLE MAYS)
BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA (LYLE MAYS)
BEST IMPROVISED JAZZ SOLO (BOB SHEPPARD, TENOR SAX)

"THE LONGTIME MUSICAL PARTNER OF PAT METHENY GIVES A TRIBUTE TO BASSIST AND COMPOSER EBERHARD WEBER ON THIS 13 MINUTE SINGLE SONG, AND IT'S QUITE AN OPUS."

- GEORGE W. HARRIS, JAZZ WEEKLY

"RARELY HAS A PIECE OF MODERN MUSIC SO COMPLETELY DELIVERED A PORTRAIT OF AN INDIVIDUAL..."

- BRIAN MORTON, DOWNBEAT MAGAZINE ★★★★★



For Your GRAMMY® Consideration

"*Not In My Lifetime*" is Wee Willie Walker's final recording. Willie passed in his sleep only three days after completing his vocal tracks, leaving behind his ill-timed musical legacy.

"*Not In My Lifetime*" was produced by Jim Gaines, and co-produced by Larry Batiste.

Wee Willie Walker and The Anthony Paule Soul Orchestra

Not In My Lifetime

BEST TRADITIONAL BLUES ALBUM • BEST TRADITIONAL R&B PERFORMANCE
BEST AMERICAN ROOTS SONG • BEST AMERICAN ROOTS PERFORMANCE

"Wee Willie Walker celebrated the human spirit with singing of uncanny expressive power. He could bring a tear to your eye, then make you smile."

— FRANK-JOHN HADLEY, *Longtime DownBeat Magazine* critic

"...one of the finest musical releases of the year!"

— ART TIPALDI, *Blues Music Magazine*



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RARE ESSENCE & FRIENDS

*The Official
Sounds
of the
Capital*



“ WE ARE EXCITED THAT
GO GO HAS BEEN ADDED TO
BEST REGIONAL ROOTS MUSIC ALBUM ”

JANINAH BURNETT

Love the Color of Your Butterfly

featuring
TERREON GULLY

and
CHRISTIAN SANDS
SULLIVAN FORTNER
KEITH BROWN
LUQUES CURTIS
BEN WILLIAMS
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"All the colors of Janinah Burnett's voice are on blazing display in this impressive and unpredictable polystylistic collection." — Joanne Sydney Lessner



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“MERESHA CAPTIVATES”

MERESHA HAWAI’I



For Your GRAMMY® Consideration

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BEST JAZZ VOCAL ALBUM
BEST NEW ARTIST
ALBUM OF THE YEAR



BEST ARRANGEMENT, INSTRUMENTS AND VOCALS
 Down By The Riverside - New Orleans High Society

BEST IMPROVISED JAZZ SOLO
 Soloists: David Bode, Peter Gustafson

“A well-played, imaginative, and entertaining traditional jazz rooted recording.”
RON WEINSTOCK - IN A BLUE MOOD

“One of the best jazz endeavors of the year. 9/10” **TOM HAUGEN - TAKE EFFECT**


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 for **Best New Age Album**

THE HEALING HEART



DIANE ARKENSTONE




For Your GRAMMY® Consideration



Best New Age Album

To The Universe
 Steffie Moonlady and Dennis Haklar




HOT CHRISTIAN SONGS™						
LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	CERTIFICATION	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	#1 HURRICANE ● <small>K.WEST, B.OOZDABEAST, J. WICKHAM, J. SMITH, J. LAYTON, K. E. SMITH, J. SAPP, J. HOLLINS, JR., D. D. BANKS, T. BROWN, M. SUSKI, M. G. DEAN</small>	●	Kanye West GOOD, DEF JAM	1	7
4	2	PRaise GOD <small>K.WEST, B.OOZDABEAST, ZACH M. G. DEAN (K. WEST, TRAVIS SCOTT, H. CARTER, JR., S. GLOADE, A. Q. TATE, E. SLOAN, JR., R. CUBINA, M. WILLIAMS)</small>		Kanye West G.O.O.D./DEF JAM	2	7
3	3	MY JESUS <small>J.L. SMITH (A. WILSON, J. PARDO, M. WEST)</small>		Anne Wilson SPARROW/CAPITOL CMG	1	26
2	4	MOON <small>K.WEST, E. VAX, B.OOZDABEAST, D.J. KHAILI (K. WEST, C. Z. TOLIVER, S. R. S. MESCUDI, J. GWIN, K. ABDUL-RAHMAN, E. MAST)</small>		Kanye West G.O.O.D./DEF JAM	2	7
6	5	SCARS IN HEAVEN <small>M.A. MILLER (M. HALL, M. WEST)</small>		CASTING CROWNS BEACH STREET/REUNION/PLG	5	19
7	6	HOUSE OF THE LORD <small>J.L. SMITH (P. WICKHAM, J. L. SMITH)</small>		Phil Wickham FAIR TRADE	6	28
5	7	OFF THE GRID <small>K.WEST, B.OOZDABEAST, D. J. KHAILI, K. WEST, J. T. CARTER, F. VIO FOREIGN, S. GLOADE, D. RUOFF, K. LUGHAMMER, E. SLOAN, JR., R. CUBINA, M. WILLIAMS, A. ASIF</small>		Kanye West G.O.O.D./DEF JAM	2	7
8	8	RATTLE! <small>C. BROWN (S. FURTIK, B. LAKE, C. BROWN)</small>		Elevation Worship ELEVATION WORSHIP/PLG	4	41
9	9	BE ALRIGHT <small>S. COOK (E. CRAF, T. S. COOK, W. GONZALEZ)</small>		Evan Craft x Danny Gokey x Redimi2 EVAN CRAFT/55 PROMOTION	2	26
10	10	WHAT IF <small>M. WEST, A. J. PRUIS (M. WEST, A. J. PRUIS, R. JACKSON)</small>		Matthew West STORY HOUSE COLLECTIVE/REUNION/PLG	10	18
14	11	PROMISES Maverick City Music Featuring Joe L. Barnes & Naomi Raine <small>T. BROWN, J. JAY (J. L. BARNES, P. C. GAINES, K. ALVARADO, L. MARIN, A. MOSES, D. BOWE)</small>		Maverick City Music TRIBL	11	23
15	12	LOOK WHAT YOU'VE DONE <small>K.E. SMITH (T. LAYTON, K. E. SMITH, M. WEST, A. J. PRUIS)</small>		Tasha Layton BEC/TOTTH & NAIL	12	25
12	13	UNTIL GRACE <small>C. BUTLER, J. SAPP, RASCAL FLATTS (T. WELLS, C. BUTLER, E. HULSE)</small>		Tauren Wells & Rascal Flatts REUNION/PLG	12	22
13	14	WHEN YOU SPEAK <small>M. KUIPER (J. CAMP, M. KUIPER, B. COWART)</small>		Jeremy Camp STOLEN PRIDE/SPARROW/CAPITOL CMG	13	17
11	15	JAIL <small>K.WEST, B.OOZDABEAST, J. WICKHAM, J. SMITH, J. LAYTON, K. E. SMITH, J. SAPP, J. HOLLINS, JR., D. D. BANKS, T. BROWN, M. SUSKI, M. G. DEAN</small>		Kanye West G.O.O.D./DEF JAM	2	7
16	16	RELATE <small>TEDD T. J. KERR FOR KING & COUNTRY (J. SMALLBONE, L. SMALLBONE, J. KERR, TAYLA PARX)</small>		for KING & COUNTRY CURB-WORD	15	10
17	17	OK OK <small>K.WEST, B.OOZDABEAST, L. BELL (K. WEST, M. J. SAMUELS, L. LIL YACHTY, D. CHARLES, F. VIO FOREIGN, L. B. BELL, C. LEE)</small>		Kanye West G.O.O.D./DEF JAM	4	7
21	18	COME WHAT MAY <small>J. PARDO (D. MULLIGAN, J. PARDO)</small>		We Are Messengers CURB-WORD	18	11
18	19	BELIEVE WHAT I SAY <small>K.WEST, B.OOZDABEAST, J. WICKHAM, J. SMITH, J. LAYTON, K. E. SMITH, J. SAPP, J. HOLLINS, JR., D. D. BANKS, T. BROWN, M. SUSKI, M. G. DEAN</small>		Kanye West G.O.O.D./DEF JAM	8	7
19	20	JUNYA <small>K.WEST, DIGITAL NAS, OJIVOLTA (K. WEST, J. T. CARTER, N. PEMBERTON, R. CUBINA, M. WILLIAMS, K. R. BAILEY, T. W. GRIFFIN, JR.)</small>		Kanye West G.O.O.D./DEF JAM	5	7
20	21	PURE SOULS <small>K.WEST, B.OOZDABEAST, S. COOK, S. HARKINS, J. WICKHAM, J. SMITH, J. LAYTON, K. E. SMITH, J. SAPP, J. HOLLINS, JR., D. D. BANKS, T. BROWN, M. SUSKI, M. G. DEAN</small>		Kanye West G.O.O.D./DEF JAM	12	7
24	22	PROMISED LAND <small>M. KUIPER, T. OBYMAAC (T. MCKEEHAN, A. AGE)</small>		tobyMac FOREFRONT/CAPITOL CMG	22	3
28	23	STAND IN FAITH <small>J. SAPP (D. GOKEY, M. L. FIELDS, J. SAPP)</small>		Danny Gokey SPARROW/CAPITOL CMG	22	13
23	24	JONAH <small>K.WEST, AUDI, DRTWRK (K. WEST, T. J. HOLLINS, JR., D. D. BANKS, T. BROWN, M. SUSKI, M. G. DEAN)</small>		Kanye West G.O.O.D./DEF JAM	9	7
22	25	ALL THINGS NEW <small>J. REDMON (M. WEAVER, D. LEONARD)</small>		Big Daddy Weave CURB-WORD	18	29

HOT GOSPEL SONGS™						
LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	CERTIFICATION	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	#1 HURRICANE ● <small>K.WEST, B.OOZDABEAST, J. WICKHAM, J. SMITH, J. LAYTON, K. E. SMITH, J. SAPP, J. HOLLINS, JR., D. D. BANKS, T. BROWN, M. SUSKI, M. G. DEAN</small>	●	Kanye West GOOD, DEF JAM	1	7
3	2	PRaise GOD <small>K.WEST, B.OOZDABEAST, ZACH M. G. DEAN (K. WEST, TRAVIS SCOTT, H. CARTER, JR., S. GLOADE, A. Q. TATE, E. SLOAN, JR., R. CUBINA, M. WILLIAMS)</small>		Kanye West G.O.O.D./DEF JAM	2	7
2	3	MOON <small>K.WEST, E. VAX, B.OOZDABEAST, D.J. KHAILI (K. WEST, C. Z. TOLIVER, S. R. S. MESCUDI, J. GWIN, K. ABDUL-RAHMAN, E. MAST)</small>		Kanye West G.O.O.D./DEF JAM	2	7
4	4	OFF THE GRID <small>K.WEST, B.OOZDABEAST, D. J. KHAILI, K. WEST, J. T. CARTER, F. VIO FOREIGN, S. GLOADE, D. RUOFF, K. LUGHAMMER, E. SLOAN, JR., R. CUBINA, M. WILLIAMS, A. ASIF</small>		Kanye West G.O.O.D./DEF JAM	2	7
6	5	PROMISES Maverick City Music Featuring Joe L. Barnes & Naomi Raine <small>T. BROWN, J. JAY (J. L. BARNES, P. C. GAINES, K. ALVARADO, L. MARIN, A. MOSES, D. BOWE)</small>		Maverick City Music TRIBL	4	22
5	6	JAIL <small>K.WEST, B.OOZDABEAST, J. WICKHAM, J. SMITH, J. LAYTON, K. E. SMITH, J. SAPP, J. HOLLINS, JR., D. D. BANKS, T. BROWN, M. SUSKI, M. G. DEAN</small>		Kanye West G.O.O.D./DEF JAM	2	7
10	7	JIREH Elevation Worship & Maverick City Music Featuring Chandler Moore & Naomi Raine <small>C. BROWN, S. FURTIK, J. INGRAM, T. BROWN, J. JAY (S. FURTIK, C. BROWN, N. RAINE, C. MOORE)</small>		Elevation Worship ELEVATION WORSHIP/RCA INSPIRATION/PLG	1	28
8	8	OK OK <small>K.WEST, B.OOZDABEAST, L. BELL (K. WEST, M. J. SAMUELS, L. LIL YACHTY, D. CHARLES, F. VIO FOREIGN, L. B. BELL, C. LEE)</small>		Kanye West G.O.O.D./DEF JAM	4	7
9	9	BELIEVE WHAT I SAY <small>K.WEST, B.OOZDABEAST, J. WICKHAM, J. SMITH, J. LAYTON, K. E. SMITH, J. SAPP, J. HOLLINS, JR., D. D. BANKS, T. BROWN, M. SUSKI, M. G. DEAN</small>		Kanye West G.O.O.D./DEF JAM	7	7
11	10	JUNYA <small>K.WEST, DIGITAL NAS, OJIVOLTA (K. WEST, J. T. CARTER, N. PEMBERTON, R. CUBINA, M. WILLIAMS, K. R. BAILEY, T. W. GRIFFIN, JR.)</small>		Kanye West G.O.O.D./DEF JAM	5	7
12	11	PURE SOULS <small>K.WEST, B.OOZDABEAST, S. COOK, S. HARKINS, J. WICKHAM, J. SMITH, J. LAYTON, K. E. SMITH, J. SAPP, J. HOLLINS, JR., D. D. BANKS, T. BROWN, M. SUSKI, M. G. DEAN</small>		Kanye West G.O.O.D./DEF JAM	10	7
13	12	JONAH <small>K.WEST, AUDI, DRTWRK (K. WEST, T. J. HOLLINS, JR., D. D. BANKS, T. BROWN, M. SUSKI, M. G. DEAN)</small>		Kanye West G.O.O.D./DEF JAM	9	7
14	13	REMOTE CONTROL <small>K.WEST, J. WICKHAM, J. SMITH, J. LAYTON, K. E. SMITH, J. SAPP, J. HOLLINS, JR., D. D. BANKS, T. BROWN, M. SUSKI, M. G. DEAN</small>		Kanye West G.O.O.D./DEF JAM	11	7
15	14	JESUS LORD <small>K.WEST, B.OOZDABEAST, J. WICKHAM, J. SMITH, J. LAYTON, K. E. SMITH, J. SAPP, J. HOLLINS, JR., D. D. BANKS, T. BROWN, M. SUSKI, M. G. DEAN</small>		Kanye West G.O.O.D./DEF JAM	8	7
16	15	HEAVEN AND HELL <small>K.WEST, B.OOZDABEAST, WALLIS LANE, OJIVOLTA (K. WEST, J. GWIN, C. M. NJAPA, R. CUBINA, M. WILLIAMS, N. JAHANBIN, P. JAHANBIN)</small>		Kanye West G.O.O.D./DEF JAM	13	7
17	16	24 <small>K.WEST, BRIAN ALLDAY, OJIVOLTA, W. CAMPBELL, C. HENRY (K. WEST, B. MILLER, R. CUBINA, M. WILLIAMS, M. MBODO, W. CAMPBELL, C. HENRY)</small>		Kanye West G.O.O.D./DEF JAM	12	7
18	17	NO CHILD LEFT BEHIND <small>K.WEST, B.OOZDABEAST, BESAFELSTEIN (K. WEST, J. GWIN, J. BROWN, T. J. HOLLINS, JR., M. LEVY)</small>		Kanye West G.O.O.D./DEF JAM	15	7
24	18	JOYFUL <small>B. SCHOFIELD (D. BOWE, B. SCHOFIELD)</small>		Dante Bowe BETHEL	3	26
21	19	JAIL PT 2 <small>K.WEST, B.OOZDABEAST, J. WICKHAM, J. SMITH, J. LAYTON, K. E. SMITH, J. SAPP, J. HOLLINS, JR., D. D. BANKS, T. BROWN, M. SUSKI, M. G. DEAN</small>		Kanye West G.O.O.D./DEF JAM	17	7
20	20	KEEP MY SPIRIT ALIVE <small>K.WEST, B.OOZDABEAST, OJIVOLTA, F.N.Z. (K. WEST, J. GWIN, M. J. MULE, I. DEBONI, R. CUBINA, M. WILLIAMS)</small>		Kanye West G.O.O.D./DEF JAM	18	7
19	21	NEW AGAIN <small>K.WEST, B.OOZDABEAST, J. WICKHAM, J. SMITH, J. LAYTON, K. E. SMITH, J. SAPP, J. HOLLINS, JR., D. D. BANKS, T. BROWN, M. SUSKI, M. G. DEAN</small>		Kanye West G.O.O.D./DEF JAM	19	7
25	22	WAIT ON YOU Elevation Worship & Maverick City Music Featuring Dante Bowe & Chandler Moore <small>C. BROWN, S. FURTIK, J. INGRAM, T. BROWN, J. JAY (S. FURTIK, C. BROWN, T. HUDSON, C. MOORE, D. BOWE, B. LAKE)</small>		Elevation Worship ELEVATION WORSHIP/PLG	1	20
23	23	COME TO LIFE <small>K.WEST, OJIVOLTA, J. BHASKER, W. CAMPBELL, M. G. DEAN (K. WEST, R. CUBINA, M. WILLIAMS, J. BHASKER, W. S. CAMPBELL II)</small>		Kanye West G.O.O.D./DEF JAM	19	7
22	24	LORD I NEED YOU <small>K.WEST, B.OOZDABEAST, WHEEZY, F.N.Z. (K. WEST, J. GWIN, W. T. GLASS, M. J. MULE, I. DEBONI, C. ST. JOHN PHILLIPS)</small>		Kanye West G.O.O.D./DEF JAM	19	7
RE	25	GOD BREATHED <small>K.WEST, AARON ARROW, SUNDAYE, VAX, OJIVOLTA, BRIAN ALLDAY (K. WEST, A. BUTTS, R. CUBINA, M. WILLIAMS, E. MAST, B. MILLER)</small>		Kanye West G.O.O.D./DEF JAM	11	6



George's Album Chart Debut

Maryanne J. George's *Not Just Stories* opens at No. 3 on Top Gospel Albums and No. 12 on Top Christian Albums with 3,000 equivalent album units, according to MRC Data, marking her first album chart visits. George previously notched a pair of hits on Hot Gospel Songs and Hot Christian Songs as a featured act for Maverick City Music and Upperroom: "Champion" (also featuring Brandon Lake) and "I Thank God" (also featuring Dante Bowe, Aaron Moses and Chuck Butler), both earlier in 2021.

Plus, Kierra's "Something Has To Break," featuring her mother, Karen Clark-Sheard, rises 2-1 on Gospel Airplay. Kierra claims her fourth leader after her featured turns on Mary Mary's "God in Me" in 2009 and on GEI's "Hang On" in 2017 and "It Keeps Happening" in 2020. Clark-Sheard scores her first No. 1 on the chart, among four top 10s dating to her first in 2009.

—XANDER ZELLNER

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	WKS. ON CHART	
1	1	#1 KANYE WEST ● G.O.O.D./DEF JAM	●	Donda	7	
3	2	LAUREN DAIGLE ● CENTRICITY/IZTONE	●	Look Up Child	162	
4	3	ELEVATION WORSHIP & MAVERICK CITY MUSIC ELEVATION WORSHIP/PLG		Old Church Basement	24	
5	4	ELEVATION WORSHIP ELEVATION WORSHIP/PLG		Graves Into Gardens	76	
10	5	GG FOR KING & COUNTRY ● CURB-WORD	●	Burn The Ships	158	
7	6	ZACH WILLIAMS ELEVATION/PLG		Rescue Story	106	
8	7	CEDARMONT KIDS 100 Sing-along-songs For Kids CEDARMONT KIDS/CEDARMONT/PLG			18	
2	8	ANDY MINEO REACH		Never Land II	2	
11	9	PHIL WICKHAM FAIR TRADE		Hymn Of Heaven	16	
9	10	CASTING CROWNS Voice Of Truth: Ultimate Hits Collection BEACH STREET/REUNION/PLG			102	
13	11	ALAN JACKSON Precious Memories Collection ARC/EMI NASHVILLE/CAPITOL CMG			226	
HOT SHOT DEBUT	12	MARYANNE J. GEORGE TRIBL		Not Just Stories	1	
14	13	MERCYME I Can Only Imagine: The Very Best Of MercyMe FAIR TRADE			190	
16	14	SKILLET ▲ ARNDT/LANTLANTIC/FAIR TRADE	▲	Awake	387	
18	15	NF CAPITOL CMG Therapy Session			286	
12	16	ANNE WILSON My Jesus: Live In Nashville (EP) SPARROW/CAPITOL CMG			10	
21	17	LAUREN DAIGLE ▲ CENTRICITY/CAPITOL CMG	▲	How Can It Be	341	
19	18	CARRIE UNDERWOOD CAPITOL NASHVILLE/UMGN My Savior			29	
15	19	MERCYME FAIR TRADE Inhale (Exhale)			24	
23	20	KANYE WEST ● JESUS IS KING (Soundtrack) G.O.O.D./DEF JAM	●		103	
27	21	BETHEL MUSIC Victory: Recorded Live BETHEL			130	
22	22	WE THE KINGDOM SPARROW/CAPITOL CMG Holy Water			62	
31	23	MAVERICK CITY MUSIC MAVERICK CITY MUSIC Maverick City, Vol. 3: Part 1			78	
RE	24	P.O.D. ▲ ATLANTIC/CURB-WORD	▲	Satellite	109	
29	25	NF ● CAPITOL CMG	●	Mansion	325	

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	WKS. ON CHART	
1	1	#1 KANYE WEST ● G.O.O.D./DEF JAM	●	Donda	7	
2	2	ELEVATION WORSHIP & MAVERICK CITY MUSIC ELEVATION WORSHIP/PLG		Old Church Basement	24	
NEW	3	MARYANNE J. GEORGE TRIBL		Not Just Stories	1	
3	4	KANYE WEST ● JESUS IS KING (Soundtrack) G.O.O.D./DEF JAM	●		103	
5	5	GG MAVERICK CITY MUSIC MAVERICK CITY MUSIC Maverick City, Vol. 3: Part 1			78	
4	6	CECE WINANS Believe For It: A Live Worship Experience PURESPRINGS GOSPEL/FAIR TRADE			31	
6	7	KIRK FRANKLIN The Essential Kirk Franklin FO YO SOUL/VERITY/LEGACY			248	
7	8	TASHA COBBS LEONARD Heart. Passion. Pursuit MOTOWN GOSPEL/CAPITOL CMG			216	
9	9	MAVERICK CITY MUSIC Jubilee: Juneteenth Edition TRIBL			17	
10	10	MAVERICK CITY MUSIC & UPPERROOM Move Your Heart. MAVERICK CITY MUSIC			37	
12	11	KORYN HAWTHORNE Unstoppable RCA INSPIRATION/PLG			170	
8	12	MARVIN SAPP Playlist: The Very Best Of Marvin Sapp VERITY/LEGACY			326	
11	13	KIRK FRANKLIN ● FO YO SOUL/VERITY/RCA INSPIRATION/PLG	●	Hello Fear	268	
13	14	MARY MARY Go Get It (Soundtrack) MY BLOCK/COLUMBIA/LEGACY			182	
15	15	TASHA COBBS Grace (EP) MOTOWN GOSPEL/CAPITOL CMG			395	
16	16	TASHA COBBS One Place: Live MOTOWN GOSPEL/CAPITOL CMG			320	
18	17	MAVERICK CITY MUSIC Maverick City, Vol. 3-Part 2 MAVERICK CITY MUSIC			51	
19	18	TRAVIS GREENE The Hill RCA INSPIRATION/PLG			309	
21	19	TAMELA MANN ● TILLYMANN	●	Best Days	396	
20	20	TAMELA MANN Overcomer TILLYMANN			10	
17	21	JONNY X MALI K APPROVED/LIFE ROOM/RCA INSPIRATION/PLG Live In LA (EP)			3	
25	22	KIRK FRANKLIN Long Live Love FO YO SOUL/RCA/RCA INSPIRATION/PLG			119	
RE	23	MARVIN SAPP ● VERITY/LEGACY	●	Here I Am	83	
RE	24	DANTE BOWE Bethel BETHEL		Circles	18	
24	25	TRIBL TRIBL Tribl 1			11	

NOT RATED: NEW RELEASES. THE WEEKS SINCE DEBUT. ARTIST: MARYANNE J. GEORGE. ALBUM: NOT JUST STORIES. TRACK: "NOT JUST STORIES". CERTIFICATION: GOLD. LABEL: TRIBL. SOURCE: MRC DATA. TOP GOSPEL ALBUMS: THE WEEKS MOST POPULAR GOSPEL ALBUMS, AS COMPARED BY MRC DATA, BASED ON MULTI-METRIC CONSUMPTION, INCLUDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUMS, AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SERVICES. THE WEEKS MOST POPULAR GOSPEL SONGS: RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY MRC DATA. SALES DATA AS COMPILED BY MRC DATA. *TOP GOSPEL ALBUMS: THE WEEKS MOST POPULAR GOSPEL ALBUMS, AS COMPARED BY MRC DATA, BASED ON MULTI-METRIC CONSUMPTION, INCLUDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUMS, AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SERVICES. SEE CHARTS. BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2021, BILLBOARD MEDIA, LLC AND MRC DATA, INC. ALL RIGHTS RESERVED.

THE KINGDOM & RIP RECORDS PRESENT
SONS OF THE MOST HIGH BRINGING GLORY TO JESUS CHRIST OF NAZARETH

FOR YOUR GRAMMY® CONSIDERATION

BEST MUSIC VIDEO:
Rip - "DELIVERED" (8k)



FOR GOD
SO LOVED THE WORLD
THAT HE

BEST CONTEMPORARY CHRISTIAN
MUSIC PERFORMANCE/SONG
Nicky Gracious
"STAND UP" & "THIS I PRAY"

GAVE HIS ONLY BEGOTTEN SON,
THAT WHOEVER BELIEVES

IN HIM
SHALL NOT
PERISH
BUT
HAVE
ETERNAL
LIFE

"Jesus come and save me I feel like I want to die."
- Nicky Gracious ("Stand Up")

"First off, Lord thank You for my Life,
I thank You for my sin that You put out of Your sight"
- Nicky Gracious ("This I Pray")

Nicky Gracious

RIP

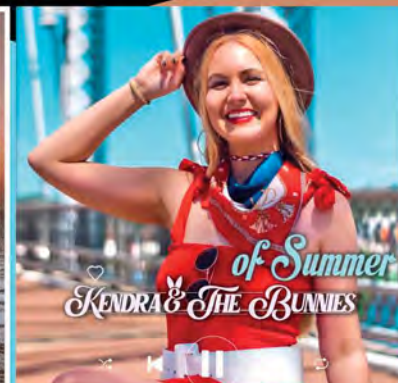
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~ American Record Guide

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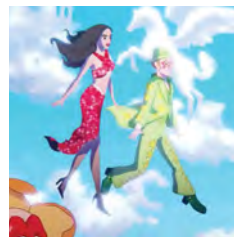


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ALAN YOSHIDA

<http://www.theredquartet.com>
Talia Records

HOT DANCE/ELECTRONIC SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
	1	#1 AIR STM COLD HEART (PNAU REMIX)		Elton John & Dua Lipa	1	9
2	1	PEPAS		Farruko	1	15
3	3	IN DA GETTO		J Balvin & Skrillex	2	16
5	4	DON'T BE SHY		Tiesto & Karol G	4	9
6	5	GOOSEBUMPS		Travis Scott & HVME	1	48
7	6	YOU		Regard x Troye Sivan x Tate McRae	1	26
4	7	EL INCOMPREDIDO		Farruko, Victor Cardenas & DJ Adoni	4	2
9	8	LOVE TONIGHT		Shouse	8	17
8	9	YOU ARE MY HIGH		DJ Snake	6	11
10	10	CHASING STARS		Alesso, Marshmello & James Bay	10	8
11	11	OUT OUT		Joel Corry, Jax Jones, Charli XCX & Saweetie	9	9
13	12	HEARTBREAK ANTHEM		Galantis, David Guetta & Little Mix	6	22
12	13	WHERE ARE YOU NOW		Lost Frequencies & Calum Scott	11	11
15	14	SAL I FEEL GOOD		Pitbull Featuring Anthony Watts & DJWS	14	8
19	15	DO IT TO IT		Acraze Featuring Cherish	15	8
16	16	LOVE ME NOW		Kygo Featuring Zoe Wees	9	9
18	17	BELIEVE ME		Navos	15	8
HOT SHOT DEBUT	18	BORN YESTERDAY		Arca & Sia	18	1
24	19	ON MY KNEES		RUFUS DU SOL	14	3
22	20	REMEMBER		Becky Hill & David Guetta	14	17
21	21	EN MI CUARTO		Jhay Cortez & Skrillex	8	11
17	22	SAD BOY		R3HAB & Jonas Blue Featuring Ava Max & Kylie Cantrall	17	5
23	23	BY YOUR SIDE		Calvin Harris Featuring Tom Grennan	6	19
NEW	24	REAL LOVE		Dillon Francis Featuring Aleya Tilki	24	1
14	25	PROMISES		Diplo With Paul Woolford & Karen Lomax	14	2
NEW	26	A SECOND TO MIDNIGHT		Kylie Minogue With Years & Years	26	1
20	27	HOLE IN MY HEART		Louis The Child & Livingston	20	2
28	28	MY HEART GOES (LA DI DA)		Becky Hill Featuring Topic	27	7
27	29	LIFETIME		Swedish House Mafia Featuring Ty Dolla Sign & 070 Shake	9	13
25	30	RUN IT		DJ Snake, Rick Ross & Rich Brian	13	9
30	31	RASPUTIN		Majestic X Boney M.	11	20
29	32	YOU FOR ME		Sigala x Rita Ora	17	15
26	33	HELLO		Martin Solveig & Dragonette	11	4
NEW	34	DIAMONDS		Martin Garrix, Julian Jordan & Tinie Tempah	34	1
31	35	RUNNING OUT OF ROSES		Alan Walker & Jamie Miller	31	5
34	36	SWEET DREAMS		Alan Walker & Imanbek	18	18
33	37	RUNAWAY		R3HAB x Sigala x JP Cooper	28	8
37	38	BLAME MYSELF		ILLENIUUM & Tori Kelly	9	13
35	39	STUPID FEELINGS		220 KID & LANY	14	10
36	40	IF YOU REALLY LOVE ME (HOW WILL I KNOW)		David Guetta x MistaJam x John Newman	19	14
NEW	41	CALIFORNIA DREAMIN'		Chris Lorenzo Featuring High Jinx	41	1
NEW	42	FANCY (DAVE AUDE REMIX)		Nasha	42	1
NEW	43	ROSEWOOD		Bonobo	43	1
46	44	DRIVE		Clean Bandit x Wes Nelson x Topic	25	11
NEW	45	THE BEST		Hook N Sling & Galantis With Karen Harding	45	1
38	46	NEXT TO ME		RUFUS DU SOL	19	8
39	47	HOW WILL I KNOW		Whitney Houston X Clean Bandit	23	3
41	48	SUN CAME UP		Sofi Tukker & John Summit	34	6
44	49	HEAR ME SAY		Jonas Blue & LEON	19	19
49	50	IN HEAT.		Hentai Xander	30	17



'Heart' Rockets To No. 1

Elton John and Dua Lipa's "Cold Heart (PNAU Remix)" hits No. 1 on the Hot Dance/Electronic Songs chart. In the week ending Oct. 14, the duet jumped by 31% to 2.1 million in all-format airplay audience, 18% to 8 million U.S. streams and 10% to 10,200 sold, according to MRC Data.

The track is from John's collaborative collection, *The Lock-down Sessions* (released Oct. 22), which mashes up four of his classics from the 1970s and '80s, including "Rocket Man" and "Sacrifice." The song also ascends 32-25 on the Billboard Hot 100, his highest placement since March 1998.

"A lot of it is, of course, due to Dua Lipa's popularity and the brilliant PNAU remix," John recently told *Billboard* of the song's success. "But I feel very, very content and happy that I'm relevant." —GORDON MURRAY

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TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	#1 LADY GAGA		The Fame	396	
	2	THE CHAINSMOKERS		Collage (EP)	258	
	3	LADY GAGA		Chromatica	72	
	4	GORILLAZ		Demon Days	349	
	5	DAFT PUNK		Random Access Memories	310	
	6	CALVIN HARRIS		18 Months	201	
	7	THE CHAINSMOKERS		Memories...Do Not Open	236	
	8	MARSHMELLO		Marshmello: Fortnite Extended Set	141	
	9	DAVID GUETTA		Nothing But The Beat	352	
	10	ILLENIUUM		Fallen Embers	13	
	11	ALAN WALKER		Different World	148	
	12	DISCLOSURE		Energy	59	
	13	AVICII		True	261	
	14	FLO RIDA		Wild Ones	123	
	15	LADY GAGA		Born This Way	261	
	16	CALVIN HARRIS		Motion	214	
	17	M83		Hurry Up, We're Dreaming.	170	
	18	CALVIN HARRIS		Funk Wav Bounces Vol. 1	224	
	19	ODESZA		A Moment Apart	214	
	20	MARINA AND THE DIAMONDS		Electra Heart	115	
RE	21	DEPECHE MODE		The Best Of Depeche Mode: Volume 1	93	
	22	DAFT PUNK		Discovery	208	
	23	DAVID GUETTA		One Love	113	
	24	ILLENIUUM		Ascend	90	
RE	25	THE CHAINSMOKERS		World War Joy	86	

DANCE/ELECTRONIC DIGITAL SONG SALES™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
	1	#1 COLD HEART (PNAU REMIX)	Elton John & Dua Lipa	9		
	2	PEPAS	Farruko	14		
	3	I FEEL GOOD	Pitbull Feat. Anthony Watts & DJWS	7		
	4	LOVE TONIGHT	Shouse	17		
	5	THE NIGHTS	Avicii	109		
	6	IN DA GETTO	J Balvin & Skrillex	15		
RE	7	PROMISES	Calvin Harris & Sam Smith	27		
	8	STAYIN' ALIVE	Bee Gees	44		
	9	FRIENDSHIPS	Pascal Letoublon	33		
NEW	10	FANCY (DAVE AUDE REMIX)	Reba McEntire	1		
NEW	11	PARTY TILL WE DIE	MAKJ & Timmy Trumpet Feat. Andrew W.K.	1		
	12	THE BUSINESS	Tiesto	55		
	13	DON'T BE SHY	Tiesto & Karol G	9		
NEW	14	CALIFORNIA DREAMIN'	Chris Lorenzo Feat. High Jinx	1		
RE	15	MATRIX	Nitti Gritti Feat. Jimmy Levy	2		
	16	HELLO	Martin Solveig & Dragonette	86		
	17	EL INCOMPREDIDO	Farruko, Victor Cardenas & DJ Adoni	2		
	18	JERUSALEMA	Master KG Feat. Burna Boy & Nomcebo Zikode	62		
	19	DO IT TO IT	Acraze Feat. Cherish	8		
	20	ROSES (IMANBEK REMIX)	SAINT JHN	82		
RE	21	I WILL SURVIVE	Gloria Gaynor	82		
	22	SOMETHING JUST LIKE THIS	The Chainsmokers & Coldplay	235		
	23	RAIN ON ME	Lady Gaga & Ariana Grande	71		
	24	A SECOND TO MIDNIGHT	Kylie Minogue With Years & Years	2		
RE	25	OUT OUT	Joel Corry, Jax Jones, Charli XCX & Saweetie	3		

For Your GRAMMY® Consideration



Ventresca

Best Pop Solo Performance
"Imperfect Like U"
"Gingerbread Boy"
Best Music Video
"Gingerbread Boy"



For Your GRAMMY® Consideration

WES MASON



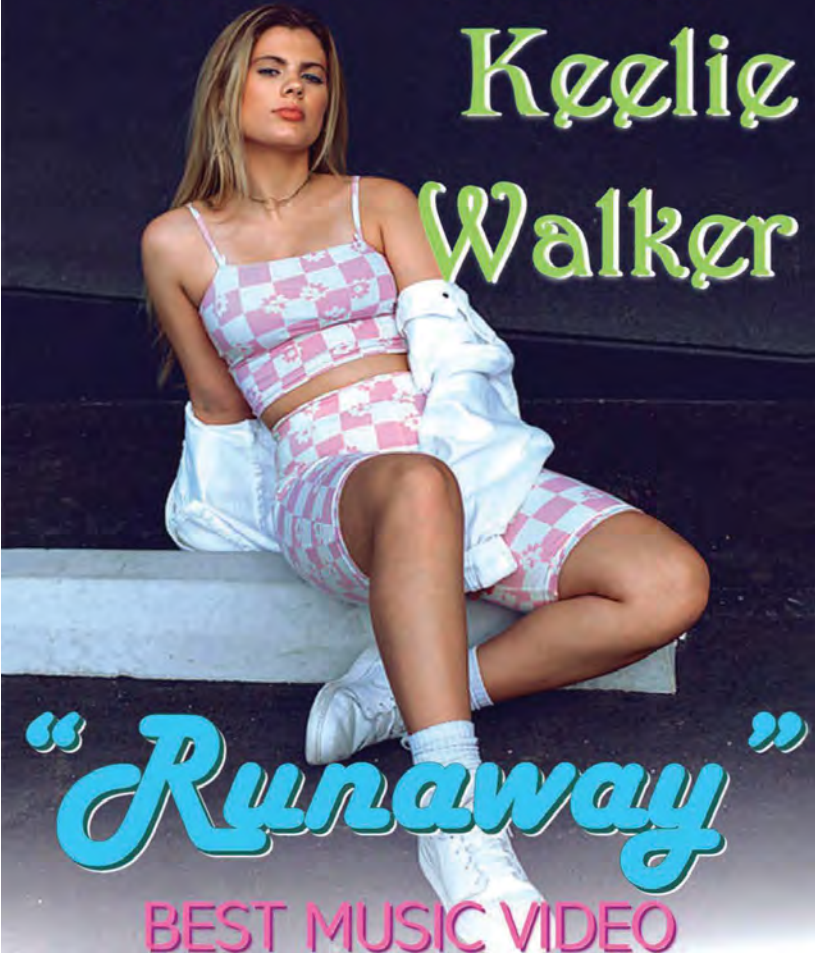
Best Pop Solo Performance
Best Music Video
"Never Know"

Best Pop Solo Performance
"Christmas I Really Miss Us"



F. Y. C.
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Keelie Walker



"Runaway"
BEST MUSIC VIDEO

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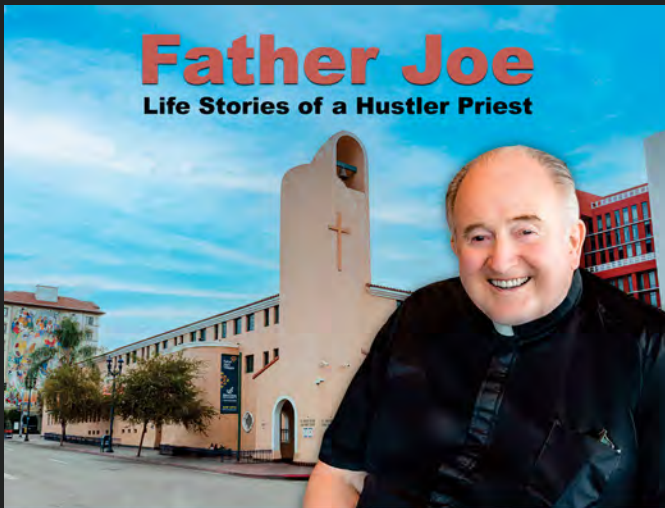


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Gina Williams
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- Best Contemporary Christian Music Album
- Best Classical Instrumental Solo
- Featuring "In My Life" Best Pop Solo Performance
- Best Dance/Electronic Album
- Best Music Video

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JPOLND THE END

RECORD OF THE YEAR

"THE END" BY JPOLND

SONG OF THE YEAR

"THE END" BY JPOLND

BEST NEW ARTIST

JPOLND

BEST POP SOLO PERFORMANCE

JESSICA VAUGHN
 (PKA JPOLND)



"Perhaps to signify that there's something different in this particular ... encounter between the duke and duchess, this particular scene is the only part of *Bridgerton's* soundtrack that features a song with lyrics: "The End" by JPOLND."

BuzzFeed

"Netflix's *Bridgerton* ... charts four songs after the show premiered its first season Dec. 25, 2020, and continued to gain steam into January. JPOLND's "The End" leads (them all) ..."

billboard

"(The End), which has a swiny melody but intense lyrics plays during one of the series' most controversial moments which has sparked an important discussion about consent..."

marie claire

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Tanya Nolan



Smile On My Face

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Queen Esther
GILD THE BLACK LILY
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“ELECTRIFYING”
The Atlanta Journal-Constitution
★★★★★

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17. I certify that all information furnished on this form is true and complete.

Mike Petre, 10/1/21

For The Record



EVER-GREEN SEASON

BILLBOARD ISN'T QUITE OLD ENOUGH to have reviewed the angels heard on high or the mountains in reply, but it had a front-of-the-fireplace seat for the birth of Christmas music as we know it. Like the holiday itself, seasonal songs gradually grew into commercial silver and gold, as well as sentimental favorites, and by 2018, streaming had made the business worth a *Billboard*-estimated \$177 million in the United States alone. The most popular holiday recordings are hits every year — gifts that keep on giving.

MAKE THAT A GREEN CHRISTMAS

Irving Berlin, a Jewish-Russian immigrant who became a beloved American songwriter, did Bing Crosby a *mitzvah* when he wrote "White Christmas" for the 1942 movie musical *Holiday Inn*. *Billboard* was quick to notice the song's "peaceful, gracious" charm, and the Aug. 8, 1942, issue predicted that "this tune will become more and more important." That was an understatement: Crosby's 1942 recording, released on Decca, is said to have sold 50 million copies worldwide, making it the biggest physical single ever.

BERRY CHRISTMAS

As rock'n'roll took over radio, Crosby faced competition. A column in the Dec. 8, 1958, issue mused that "Christmas disks are stemming from more and more outré types of sources and places, such as, for example, Chuck Berry." Other staffers were more enthusiastic: Berry's "Run Rudolph Run" got the *Billboard* review panel "jumping and shouting and stomping around in their record room like few recent records have done."

ROCK'N'ROLL ANIMALS

The following week, *Billboard* declared "Yuletide Keys Happy Boom For Pop Singles Market" as songwriter-producer Ross Bagdasarian's Christmas-themed "The Chipmunk Song" became "the fastest moving disk of the year, and possibly, in the history of the record business." Amid their fur-flying faceoff against Rudolph, chipmunks Alvin, Simon and Theodore became so popular that when a New York DJ joked on-air that Alvin was thinking about going solo, *Billboard* reported that "he received calls from credulous listeners asking him to tell Alvin not to do it."

THAT'S A RAP

"Catalog Sales Dominate Christmas Action" declared a Dec. 22, 1979, headline, but the season delivered a seminal first in the form of Kurtis Blow's hip-hop holiday hit, "Christmas Rappin,'" co-written by former *Billboard* staffer Robert Ford Jr. According to the same issue, "This novelty rapping record has found immediate acceptance on New York radio, something that has eluded the majority of rapping dee-jay records."

CAREY-ED AWAY WITH THE SEASON

Mariah Carey's 1994 album, led by "All I Want for Christmas Is You," came with all the sleigh bells and whistles. "Columbia Records isn't treating *Merry Christmas* as just another holiday album," reported the Oct. 8, 1994, *Billboard*. Even Carey didn't realize the gift she had. "It was a priority for me to write at least a few new songs," the singer said, but "people really want to hear the standards at Christmas, no matter how good a new song is." In this case, being wrong was a positive: The new standard topped the *Billboard* Hot 100 in 2019, then again in 2020 and early 2021. —JOE LYNCH

A NOTE OF THANKS

Every year, one of my favorite aspects of the GRAMMY Awards® is listening to the winners express their thanks to the people who helped them on their journey. With the spotlight shining on them and the world watching, they use their platform to thank others.

Today, I humbly thank the 350 artists, songwriters, producers, engineers, and music experts who recently gave of themselves and took the time to carefully and meticulously sort more than 22,000 GRAMMY® submissions. These volunteers represent the very best of the music community, and they deserve our recognition.

Before any song or album can be nominated for a GRAMMY, the crucial work of ensuring that it is placed in the most appropriate Field and Category must happen. Some entries are even evaluated by multiple screening committees to ensure they are assigned to the right Category. This evaluation is never based on the reputation of the artist or their previous releases and guarantees that, during voting, the music is evaluated solely on its merits – and by the most relevant voters. That's why the GRAMMY remains music's most coveted award. It is the highest honor music people can receive, and it comes from their peers. It's not a popularity contest. The trophies don't automatically go to the songs and records with the most streams, or to the artists with the most social media followers. There's no undue influence from record labels or other powerful entities within the business. It's music people recognizing music people.

Music is subjective and always transforming. Now more than ever, genres are bending and lines are blurred, resulting in longer discussions and harder decisions. That is why we continue to evaluate our process, to ensure that it reflects how music is being made. But it is also why we are so grateful for the genre-specific experts and peers who roll up their sleeves and make the effort to ensure that this process works.

We are deeply grateful for everyone who chose to submit their work, their creations and their art this year, and we thank all the experts who screened and thoughtfully placed these entries so they could be considered by our voters.

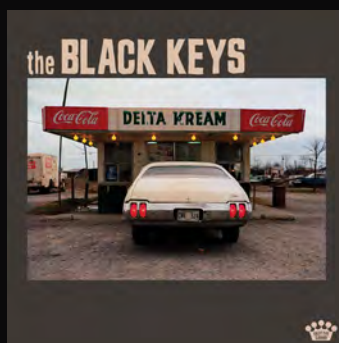
With gratitude,

Harvey Mason jr.
CEO



**RECORDING
ACADEMY®**

For Your Consideration



The Black Keys
Delta Kream



Lake Street Dive
Obviously



Rhiannon Giddens
with Francesco Turrisi
They're Calling Me Home



Caroline Shaw and
Sō Percussion
Let the Soil Play Its Simple Part



Caroline Shaw
Narrow Sea



Chris Thile
Laysongs



Joachim Cooder
Over That Road I'm Bound



Mariza
Sings Amália



The Staves
Good Woman



Sam Amidon
Sam Amidon



Jeremy Denk
with the Saint Paul
Chamber Orchestra
Mozart Piano Concertos



Emmylou Harris
and the Nash Ramblers
Ramble in Music City



Louis Andriessen
with the Los Angeles
Philharmonic
The only one



k.d. lang
makeover



Abraham Marder &
Nicolas Becker
*Sound of Metal (Original
Motion Picture Soundtrack)*



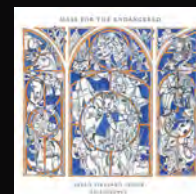
Tristan Perich
Drift Multiply
(New Amsterdam Records)



Rob Mazurek
Dimensional Stardust
(International Anthem)



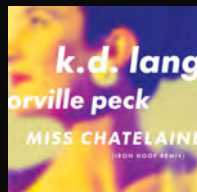
Sam Gendel
DRM



Sarah Kirkland Snider
Mass for the Endangered
(New Amsterdam Records)



Vagabon ft.
Courtney Barnett
Reason to Believe



k.d. lang &
Orville Peck
*Miss Chatelaine
(Iron Hoof Remix)*



k.d. lang &
Tracy Young
*Constant Craving
(Fashionably Late Remix)*

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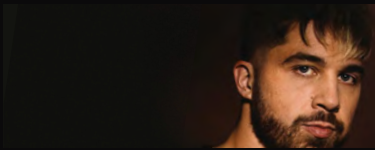
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ISAIAH RASHAD



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MAJID JORDAN

BEST POP DUO/GROUP PERFORMANCE

NLE CHOPPA



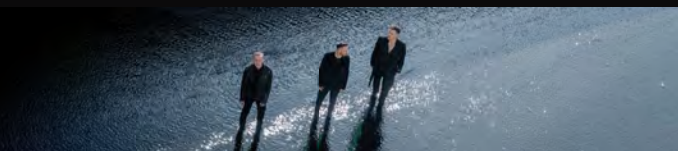
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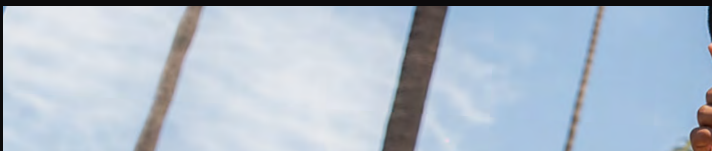
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RÜFÜS DU SOL



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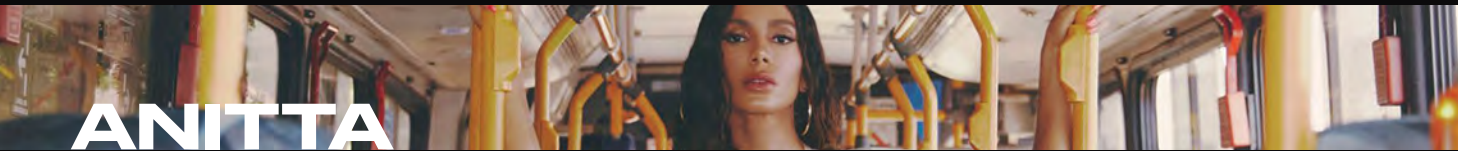
SONG OF THE YEAR • BEST MELODIC RAP PERFORMANCE
BEST RAP PERFORMANCE • BEST RAP SONG • BEST MUSIC VIDEO

FOR YOUR CONSIDERATION WARNER RECORDS



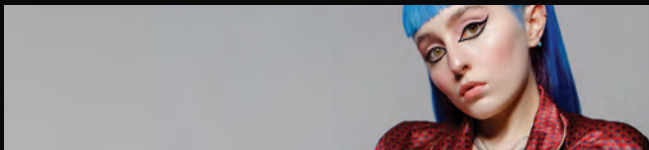
ANDRA DAY

SONG OF THE YEAR • BEST SONG WRITTEN FOR VISUAL MEDIA • BEST R&B SONG
BEST TRADITIONAL R&B PERFORMANCE • BEST R&B PERFORMANCE
BEST MUSIC VIDEO • BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA



ANITTA

BEST NEW ARTIST



ASHNIKKO

BEST POP VOCAL ALBUM • BEST POP DUO/GROUP PERFORMANCE • BEST MUSIC VIDEO



BEBE REXHA

ALBUM OF THE YEAR • BEST POP VOCAL ALBUM • RECORD OF THE YEAR • SONG OF THE YEAR
BEST POP DUO/GROUP PERFORMANCE • BEST MUSIC VIDEO



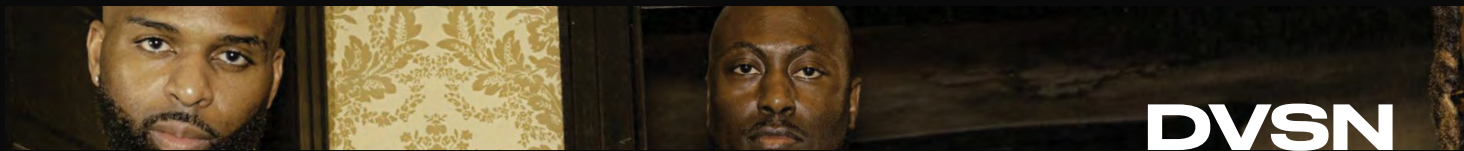
CJ

BEST NEW ARTIST • BEST RAP PERFORMANCE • BEST RAP SONG
BEST MUSIC VIDEO • BEST RAP ALBUM



DEFTONES

ALBUM OF THE YEAR • BEST ROCK ALBUM • BEST ROCK PERFORMANCE
BEST ROCK SONG • BEST MUSIC VIDEO



DVSN

ALBUM OF THE YEAR • BEST PROGRESSIVE R&B ALBUM • BEST R&B SONG
BEST R&B PERFORMANCE • BEST MELODIC RAP PERFORMANCE



ERICA BANKS

BEST NEW ARTIST • BEST RAP PERFORMANCE • BEST RAP SONG
BEST MELODIC RAP PERFORMANCE • BEST MUSIC VIDEO



clue



FOR YOUR CONSIDERATION

DUVA LIPA

“LIKE A NEON
FLARE SHOT
HIGH INTO THE
NIGHT SKY”

NPR

3-TIME GRAMMY®
AWARD WINNER

BEST MUSIC FILM

STUDIO 2054

BEST MUSIC VIDEO

“LOVE AGAIN”

WARNER RECORDS tap

billboard

FOR YOUR CONSIDERATION

SAWEETIE

BEST NEW ARTIST

**WARNER
RECORDS**

icy

**HUSTLER OF
THE YEAR**
BET HIP HOP AWARDS

2021 VMA WINNER
BEST ART DIRECTION
“BEST FRIEND”
FEAT. DOJA CAT

“ON THE RISE.”
THE NEW YORK TIMES

“Saweeie has
not only
SHATTERED
GLASS CEILINGS,
but also shattered
Billboard chart
records.”
BILLBOARD

“‘BEST FRIEND’ has
shown impressive
staying power—
and I only see it growing
in the zeitgeist.”
PITCHFORK

“Saweeie is equal parts
STRENGTH AND BEAUTY...
SHE’S MULTI-FACETED.”
ROLLING STONE