

# billboard

DECEMBER 14, 2019 • BILLBOARD.COM

## WOMEN *In* MUSIC 2019

*Woman of the Year*

Billie Eilish

Brandi Carlile

Rosalía

Megan Thee Stallion

Alicia Keys

Alanis Morissette

Nicki Minaj

+

*Roc Nation's*

Desiree

Perez

*Woman of the Decade*

# TAYLOR SWIFT



ART DIR: PAUL MARCIANO PH: TATIANA GERUSOVA © GUESS?, INC. 2019





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UNIVERSAL MUSIC GROUP

# billboard Hot 100



The Weeknd

## The Weeknd's Big Week: 'Heartless' Hits No. 1

**T**HE WEEKND VAULTS FROM NO. 32 TO NO. 1 ON THE Billboard Hot 100 with the R&B-leaning "Heartless" and bounds in at No. 11 with the synth-infused "Blinding Lights." Both songs are expected to appear on his forthcoming LP.

Following its first full week of tracking, "Heartless" reigns with 30 million U.S. streams, 26.2 million in all-format airplay audience and 58,000 sold, according to Nielsen Music. The song is The Weeknd's fourth Hot 100 leader, after "Can't Feel My Face" and "The Hills" in 2015 and "Starboy" (featuring Daft Punk) in 2017.

"Blinding Lights" bows with 24.8 million streams, 885,000 airplay audience impressions and 24,000 sold.

Of the two new tracks, Republic Records is officially promoting only "Heartless" to radio, but both ranked among the top 20 most-played songs on Mainstream Top 40 chart reporters WPOI Tampa, Fla., and WPYO Orlando, Fla., in the week ending Dec. 8. "They're incredible in different ways," says Will Calder, director of branding and programming for both stations. "Heartless" takes us back to what made us fall in love with The Weeknd in the first place, and 'Blinding Lights' makes us want to go back to 1985. This man never disappoints."

—GARY TRUST

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	CERTIFICATION	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
-	32	1	<b>#1</b> <b>SAL STM</b> <b>HEARTLESS</b>	METROBOOMIN, THE WEEKND, JILL ANGELO (ATESFAYE, L. WAYNE, J. ANGELO, A. E. PROCTOR)	The Weeknd XO/REPUBLIC	1	2
1	1	2	<b>CIRCLES</b>	POST MALONE, FRANK DUKE, L. BELL (L. B. BELL, A. R. POST, A. FEENY, W. T. WALSH, K. GUNESBERK)	Post Malone REPUBLIC	1	14
31	18	3	<b>ALL I WANT FOR CHRISTMAS IS YOU</b> ▲	W. AFANASIEFF, M. CAREY (M. CAREY, W. AFANASIEFF)	Mariah Carey COLUMBIA/LEGACY	3	34
2	2	4	<b>SOMEONE YOU LOVED</b> ▲	TMS (L. CAPALDI, ROMANS, B. KOHN, P. KELLEHER, T. BARNES)	Lewis Capaldi VERTIGO/CAPITOL	1	30
4	4	5	<b>MEMORIES</b>	A. LEVINE, THE MONSTERS & STRANGERZ (A. N. LEVINE, M. R. POLLACK, J. D. BELLION, J. K. JOHNSON, S. JOHNSON, J. K. HINDLIN)	Maroon 5 222/ INTERSCOPE	4	11
3	3	6	<b>GOOD AS HELL</b> ●	RICKY REED (E. B. FREDERIC, M. JEFFERSON)	Lizzo NICE LIFE/ATLANTIC	3	15
12	5	7	<b>AIR ROXANNE</b>	BASKRT, JAC GREEN (A. ZERVAS, J. JENNINGS, J. GREENSPAN, L. LARUE)	Arizona Zervas ARIZONA ZERVAS/ COLUMBIA	5	5
-	29	8	<b>ROCKIN' AROUND THE CHRISTMAS TREE</b>	D. BRADLEY (J. MARKS)	Brenda Lee DECCA/MCA NASHVILLE/UME	8	29
5	6	9	<b>LOSE YOU TO LOVE ME</b>	MATTMAN & ROBIN (S. GOMEZ, JULIA MICHAELS, J. D. TRANTER, M. L. LARSSON, R. FREDRIKSSON)	Selena Gomez INTERSCOPE	1	7
9	8	10	<b>10,000 HOURS</b>	D. SMYERS (D. SMYERS, S. MOONEY, J. D. DILLON, J. REYNOLDS, J. D. BIEBER, J. BOYD)	Dan + Shay & Justin Bieber WARNER MUSIC NASHVILLE/WAR/WARNER	4	9

THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS. LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2016 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.





# 41

**TREVOR DANIEL**  
"Falling"

The 25-year-old Houston native's first Hot 100 entry also reaches a new No. 11 high on Hot Rap Songs.

You started making music at age 15 and signed to Alamo/Interscope in July 2018. How did "Falling" come together?

I was at one of my first real studio sessions in August 2018 with [hip-hop collective] Internet Money. We were all vibing off each other. I had started talking to this [new] girl after a rough relationship, and that's where the inspiration came from. It's raw, and I think people feel that.

The recent boost was fueled by TikTok. What do you think about the app's ability to launch songs on the charts?

TikTok made it easy for people to share songs and make your [own] interpretations of them. I've spent hours looking at TikToks with "Falling." There's one with a dog skateboarding in a pool. I try to stay engaged with my fan base. I haven't made a TikTok video yet, but I need to.

How will you keep up the momentum?

We're shooting a video and going to radio — everything we can. We want to take full advantage [of this hit] to propel my other songs. I'm innovating and working on a new album. I had a session the other day with [Blink-182 drummer] Travis Barker. Growing up, I had posters of him in my room.

—LILLY PACE



# 17

**LIL NAS X**  
"Panini"

The track is Lil Nas X's second top 10 on the Mainstream Top 40 airplay chart, rising 11-8, after "Old Town Road" (featuring Billy Ray Cyrus) hit No. 3. Both songs ruled Rhythmic.

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
		11	<b>BLINDING LIGHTS</b>		METRO BOOMIN, THE WEEKND, ILL ANGELO, DRE MOON (A. TESHFAYE, L. T. WAYNE, ILL ANGELO, A. E. PROCTOR)	The Weeknd	XO/REPUBLIC	11	1
18	12	12	<b>BOP</b>		JETSON MADE, STARBOY (J.L. KIRK, T. MORGAN, A.M. MENDO)	DaBaby	SOUTHCOST/INTERSCOPE	12	10
19	11	13	<b>DANCE MONKEY</b>		K. KERSTING (T. WATSON)	Tones And I	BAD BATCH/ELEKTRA/EMG	11	9
7	10	14	<b>NO GUIDANCE</b>		VINYLZ, J. LOUIS, 40, T. WALTON (C. M. BROWN, A. GRAHAM, A. HERNANDEZ, N. J. SHEBIB, J. HUIZAR, T. WALTON, N. A. CHARLES, T. J. BRYANT, M. PLEBRUN)	Chris Brown Feat. Drake	CBE/RCA	5	26
6	7	15	<b>SENORITA</b>		ANDREW WATT, BENNY BLANCO (S. MENDES, K. C. CABELLO, A. WOTMAN, B. J. LEVIN, A. TAMPOSIC, C. E. AITCHISON, J. PATTERSON, M. A. HOIBERG)	Shawn Mendes & Camila Cabello	SYCO/ISLAND/EPIC/REPUBLIC	1	24
20	16	16	<b>BALLIN'</b>		MUSTARD, GYLTRYPP (D. I. MCFARLANE, S. R. KHAN, ZAMANKHAN, R. W. MOORE, JR., D. JONES)	Mustard Feat. Roddy Ricch	10 SUMMERS/INTERSCOPE	16	20
11	13	17	<b>PANINI</b>		TAKE A DAY TRIP, DOT DA GENIUS (M. L. HILL, D. M. A. BAPTISTE, D. C. M. BIRAL, D. OMISHORE, K. COBAIN)	Lil Nas X	COLUMBIA	5	24
	44	18	<b>A HOLLY JOLLY CHRISTMAS</b>		M. GABLER (J. MARKS)	Burl Ives	DECCA/MCA SPECIAL PRODUCTS/GEFFEN/UME	10	12
13	17	19	<b>TRAMPOLINE</b>		SHAED, A. MENDOZA (C. LEE, S. ERNST, M. ERNST, A. MENDOZA)	SHAED	PHOTO FINISH/CAROLINE	13	27
14	15	20	<b>HIGHEST IN THE ROOM</b>		OZ, NIK D, M. G. DEAN (TRAVIS SCOTT, O. YILDIRIM, N. FRASCONA, M. G. DEAN)	Travis Scott	CACTUS JACK/GRANDHUSTLE/EPIC	1	9

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
17	14	21	<b>BAD GUY</b>		FINNEAS (B. E. O'CONNELL, F. B. O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	1	36
10	9	22	<b>TRUTH HURTS</b>		RICKY REED, TELE (E. B. FREDERIC, M. JEFFERSON, S. CHEUNG, JESSE SAINT JOHN)	Lizzo	NICE LIFE/ATLANTIC	1	31
	47	23	<b>JINGLE BELL ROCK</b>		D. BRADLEY (J. BEAL, J. BOOTH)	Bobby Helms	DECCA/MCA NASHVILLE/UME	8	27
	49	24	<b>IT'S THE MOST WONDERFUL TIME OF THE YEAR</b>		R. MERSEY (G. WYLE, E. POLA)	Andy Williams	COLUMBIA/LEGACY	10	12
8	26	25	<b>EVERYTHING I WANTED</b>		FINNEAS (F. B. O'CONNELL, B. E. O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	8	4
21	21	26	<b>HOT</b>		WHEEZY (J. L. WILLIAMS, W. T. GLASS, S. G. KITCHENS)	Young Thug Feat. Gunna	YOUNG STONER LIFE/ATLANTIC/300	11	16
	46	27	<b>LAST CHRISTMAS</b>		G. MICHAEL (G. MICHAEL)	Wham!	COLUMBIA/LEGACY	25	11
RE-ENTRY		28	<b>LET IT SNOW, LET IT SNOW, LET IT SNOW</b>		L. GILLETTE (J. STYNE, S. CAHN)	Dean Martin	CAPITOL/UME	20	5
16	23	29	<b>WOAH</b>		QUAY GLOBAL (D. JONES, C. ROSSER)	Lil Baby	QUALITY CONTROL/MOTOWN/CAPITOL	16	4
22	22	30	<b>ONE MAN BAND</b>		S. MCANALLY (M. RAMSEY, T. ROSEN, B. F. TURSJI, J. OSBORNE)	Old Dominion	RCA NASHVILLE	20	15
27	20	31	<b>OLD TOWN ROAD</b>		YOUNGKID, M. T. REZTOR, A. M. ROSS (M. L. HILL, K. ROUKEMA, M. T. REZTOR, A. M. ROSS, B. R. CYRUS, J. A. DONALD)	Lil Nas X Feat. Billy Ray Cyrus	COLUMBIA	1	40
15	19	32	<b>LOVER</b>		J. M. ANTONOFF, T. SWIFT (T. SWIFT)	Taylor Swift	REPUBLIC	10	16
RE-ENTRY		33	<b>THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU)</b>		L. GILLETTE (M. H. TORME, R. WELLS)	Nat King Cole	CAPITOL/UME	11	18
24	24	34	<b>ONLY HUMAN</b>		SHELLBACK (J. JONAS, P. K. JONAS II, N. J. JONAS, SHELLBACK)	Jonas Brothers	REPUBLIC	18	25
29	31	35	<b>ON CHILL</b>		T. MOORE, VA (D. AKINTIMEHIN, J. P. FELTON, E. BELLINGER)	Wale Feat. Jeremih	MAYBACK/WARNER	22	17
23	27	36	<b>BEAUTIFUL PEOPLE</b>		SHELLBACK, MAX MARTIN, FRED E. SHEERAN (E. C. SHEERAN, F. GIBSON, MAX MARTIN, SHELLBACK, K. D. ROBINSON)	Ed Sheeran Feat. Khalid	RIGHT HAND/ATLANTIC/RCA	13	23
26	25	37	<b>RANSOM</b>		N. MIRA, TAZ TAYLOR (T. J. A. SHARPE, N. MIRA, TAZ TAYLOR)	Lil Tecca	GALACTIC/REPUBLIC	4	27
25	28	38	<b>EVEN THOUGH I'M LEAVING</b>		S. MOFFATT (L. COMBS, W. B. DURRETTE, R. FULCHER)	Luke Combs	RIVER HOUSE/COLUMBIA NASHVILLE	11	14
RE-ENTRY		39	<b>FELIZ NAVIDAD</b>		R. JARRARD (J. FELICIANO)	Jose Feliciano	RCA/LEGACY	29	6
28	30	40	<b>BANDIT</b>		N. MIRA (N. MIRA, J. A. HIGGINS, K. GAULDEN)	Juice WRLD & YoungBoy Never Broke Again	GRADE A/INTERSCOPE	10	9
75	42	41	<b>FALLING</b>		K. C. SUPREME, CHARLIE HANDSOME, TAZ TAYLOR (T. NEILL, TAZ TAYLOR, CHARLIE HANDSOME, K. C. CANDILORA II)	Trevor Daniel	INTERNET MONEY/ALAMO/INTERSCOPE	41	3
42	37	42	<b>DON'T START NOW</b>		I. KIRKPATRICK (C. AILIN, I. KIRKPATRICK, E. W. SCHWARTZ, D. LIPA)	Dua Lipa	WARNER	30	5
RE-ENTRY		43	<b>SLEIGH RIDE</b>		P. SPECTOR (L. ANDERSON, M. PARISH)	The Ronettes	PHIL SPECTOR/EMI BLACKWOOD/LEGACY	26	4
RE-ENTRY		44	<b>RUDOLPH THE RED-NOSED REINDEER</b>		A. SATHERLEY (J. MARKS)	Gene Autry	COLUMBIA NASHVILLE/LEGACY	16	5
39	34	45	<b>GRAVEYARD</b>		J. BELLION, L. BELL, J. VOLTA, THE MONSTERS & STRANGERZ (A. R. ALLEN, J. BELLION, L. BELL, A. FRANGIPANE, J. K. JOHNSON, S. JOHNSON, M. WILLIAMS)	Halsey	CAPITOL	34	12
	55	46	<b>INTO THE UNKNOWN</b>		R. LOPEZ, K. ANDERSON-LOPEZ, D. METZGER (K. ANDERSON-LOPEZ, R. LOPEZ)	Idina Menzel & AURORA	WALT DISNEY	46	2
		47	<b>HAPPY HOLIDAY / THE HOLIDAY SEASON</b>		R. MERSEY (I. BERLIN, K. THOMPSON)	Andy Williams	COLUMBIA/LEGACY	47	1
RE-ENTRY		48	<b>HERE COMES SANTA CLAUS (RIGHT DOWN SANTA CLAUS LANE)</b>		M. HUNT, H. FLATT (G. ATRY, D. HALDEMAN, H. MELKA)	Gene Autry	COLUMBIA NASHVILLE/LEGACY	28	4
32	36	49	<b>TALK</b>		DISCLOSURE (K. D. ROBINSON, H. LAWRENCE, G. LAWRENCE)	Khalid	RIGHT HAND/RCA	3	43
30	35	50	<b>I DON'T CARE</b>		MAX MARTIN, SHELLBACK, FRED (E. C. SHEERAN, F. GIBSON, MAX MARTIN, SHELLBACK, J. D. BIBER, J. BOYD)	Ed Sheeran & Justin Bieber	SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	2	30

**Congratulations.  
You all reign  
supreme.**



**Brandi Carlile  
Lanre Gaba  
Julie Greenwald  
Dionnee Harper  
Cris Lacy  
Carianne Marshall  
Gabriela Martinez**

**Alanis Morissette  
Michele Nadelman  
Masha Osherova  
Elyse Rogers  
Oana Ruxandra  
Marsha St. Hubert  
Nina Webb**



**FROM YOUR FRIENDS AT  
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# WOMAN OF THE DECADE

TAYLOR,

CONGRATS ON EVERYTHING YOU DO! I AM SO PROUD OF YOU AND PROUD TO HAVE WORKED FOR YOU FOR NEARLY 13 YEARS. YOUR ACCOMPLISHMENTS NEVER CEASE TO AMAZE ME. YOUR MUSIC, YOUR SHOWS, YOUR WORLD, AND EVERYTHING YOU'VE CREATED ARE ONE-OF-A-KIND.

LOOKING FORWARD TO THE NEXT 13 YEARS.

ALWAYS WITH LOVE,

Louis Messina  
and the entire MTG Team

# Contents

DEC. 14, 2019 • VOLUME 131 / NO. 29

## FEATURES

### 60

#### **BILLBOARD'S WOMAN OF THE DECADE**

In the 2010s, **Taylor Swift** went from country superstar to pop titan and broke records with her chart-topping albums and blockbuster tours. Now she's using her industry clout to fight for artists' rights and foster the musical community she wished she had when she was coming up.

### 66

#### **WOMEN IN MUSIC 2019: THE ARTISTS**

Woman of the Year **Billie Eilish** leads *Billboard's* annual celebration of top female talent, which also includes an Icon (**Alanis Morissette**), a Game-Changer (**Nicki Minaj**), Impact Award honoree **Alicia Keys** and others.

Eilish photographed by Heather Hazzan on April 18 at SunLight Studios in Los Angeles.

WOMAN

OF THE

*Decade*

SONY/ATV SONGWRITER

TAYLOR SWIFT

CONGRATULATIONS FROM YOUR FAMILY AT SONY/ATV



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# Contents

DEC. 14, 2019 • VOLUME 131 / NO. 29

## ON THE COVER

Taylor Swift photographed  
by Sami Drasin on Oct. 20  
in Los Angeles.

## FEATURES

# 88

### WOMEN IN MUSIC 2019: THE EXECUTIVES

Over 150 of the industry's leading female executives, including Executive of the Year **Desiree Perez**, the Roc Nation COO who has quietly become one of the most formidable figures in the music business. Plus: How rising executives found their mentors, ways to make the recording studio safer for women and more.



PURRFECTION...

CONGRATULATIONS TAYLOR

WOMAN OF THE DECADE

(and top cat...)

LOVE FROM YOUR FRIENDS

ERIC, TIM, DEBRA AND EVERYONE AT WORKING TITLE FILMS

WORKING TITLE

# Contents

DEC. 14, 2019 • VOLUME 131 / NO. 29



## **BILLBOARD HOT 100**

**7**

**The Weeknd** scores his fourth No. 1 with “Heartless.”

## **THE MARKET**

**29**

SiriusXM’s acquisition of Pandora makes sense at the most basic level. But what value does Pandora bring to the combined company?

**34**

Remembering Juice WRLD, the boundary-pushing rapper who died Dec. 8 at age 21.

## **THE SCENE**

**44**

IHeartRadio Jingle Ball Los Angeles, Avicii Tribute Concert

## **THE SOUND**

**49**

With his second album, **Stormzy** is U.K. rap’s best bet for a global star — whom fellow Brits say is poised to take grime “where we couldn’t.”

**58**

U.K. electronic label Ninja Tune toasts four Grammy nods ahead of a series of global events planned for its 30th anniversary in 2020.

## **MY BILLBOARD MOMENT**

**176**

Island Records COO **Eric Wong** reflects on his career at and outside of the label, which began when he landed his first internship through an ad in *Billboard*.

Stormzy photographed by Austin Hargrave on Nov. 26 at Atlantic Records in London.

Thank  
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Ariana Grande  
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Clockwise from top left: Taylor Swift, Brandi Carlile, Billie Eilish, Megan Thee Stallion, Rosalía, Alanis Morissette, Nicki Minaj and Alicia Keys. Center: Roc Nation's Desiree Perez, *Billboard's* 2019 Executive of the Year.

## A Letter From The Editor

**HERE'S THE THING ABOUT THIS** issue: There are many more remarkable women working in music today than we could do justice to in the pages that follow. So how does *Billboard* choose which artists and executives to recognize for their impact each year?

It's a tough editorial decision that we don't take lightly: Our team of journalists spends months gathering data, feedback and insight from every part of the music industry, and we take it all into consideration as we strive to spotlight new faces and represent women with a wide range of backgrounds who are shaping this business — as well as the entire culture. We celebrate some women paving the way for others through active mentorship of their female colleagues. We spot-

light others who are leading by example. We also salute the women who decline to be honored in this issue because they believe having a special list for women is counterproductive, a concern our team wrestles with as well.

But as we head into the next decade, with women still significantly underrepresented in the music industry's top ranks, as well as on our own charts, we believe this undertaking still has value. So to that end, we are honoring Billie Eilish this year for changing the sound of pop music in 2019 and taking global youth culture by storm with her singular vision; Taylor Swift for dominating our charts throughout the 2010s; Rosalía for taking flamenco to unthinkable heights; Nicki Minaj for redefining success for

female rappers; and Megan Thee Stallion, whose breakthrough rang in the world's first official "Hot Girl Summer." We recognize Alanis Morissette for inspiring a new generation of songwriters with her groundbreaking album, *Jagged Little Pill*, now debuting as a Broadway show; Alicia Keys for starting a nonprofit to grow the careers of female songwriters and producers; Brandi Carlile for launching a female-fronted music festival and using her platform to affect political change; and Roc Nation COO Desiree Perez for her fierce support of artists, dedication to social justice and leadership in creating opportunities for people of all backgrounds at one of the most prominent companies in the business. Rock on, ladies.



*Hannah Karp*

Hannah Karp  
**EDITORIAL DIRECTOR**

**CONGRATULATIONS**

**KATHY  
WILLARD**

**KELLY  
STRICKLAND**

**ALI  
HARNELL**

**HEATHER  
LOWERY**

**PATTI-ANNE  
TARLTON**

**VIRGINIA  
BUNETTA**

**2019 WOMEN IN MUSIC**

**WOMEN NATION**

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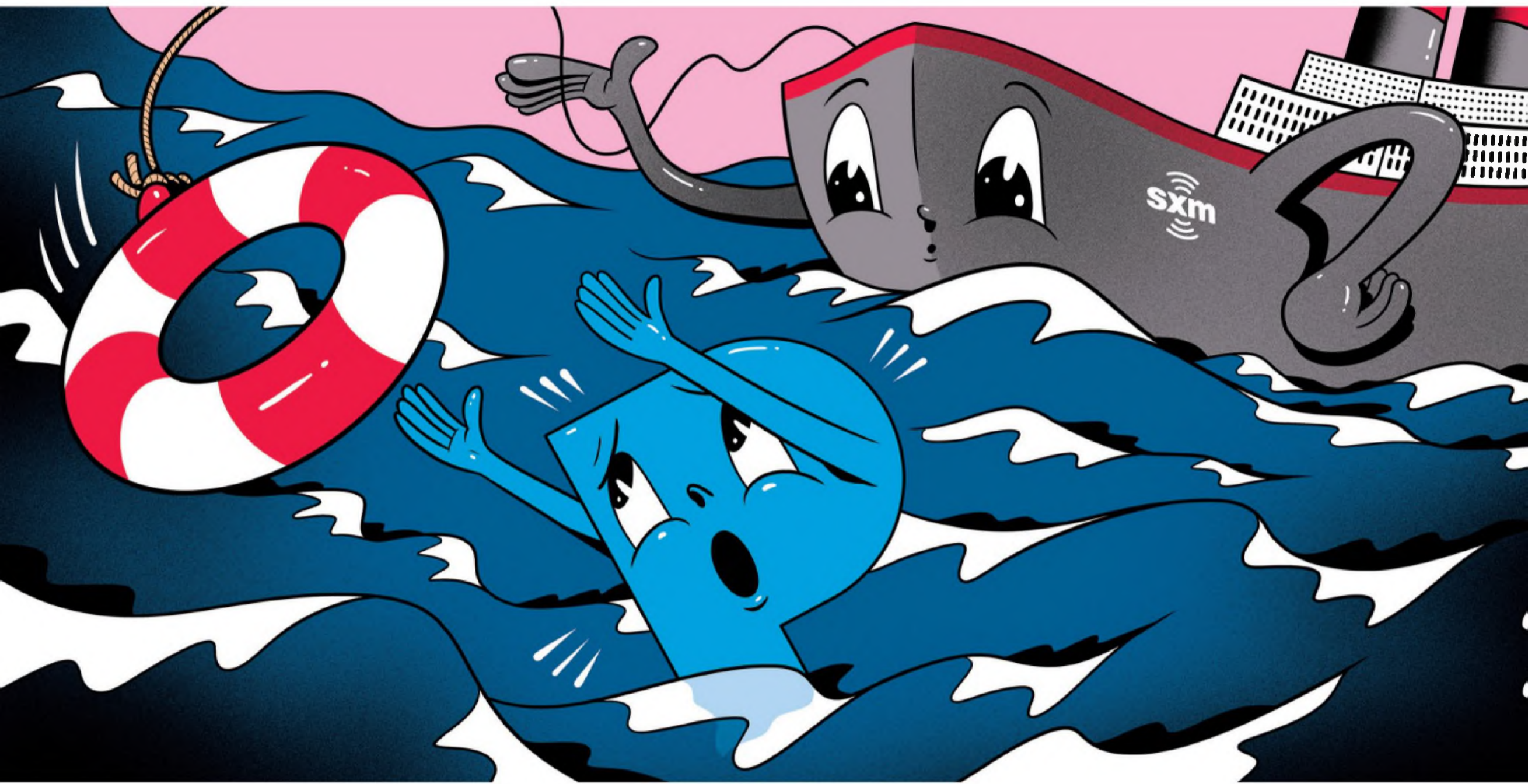


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# The Market

PG. 30 JAGGED LITTLE BUNDLE ✦ PG. 32 CALDAS EXITS MERLIN ✦ PG. 36 BRAZIL'S EDM SUPERSTAR



## Onboarding Pandora

Online-satellite merger offers larger audience, big-name content deals

BY GLENN PEOPLES

**OVER THE LAST DECADE,** SiriusXM has been home to a number of artist-specific channels, such as the Grateful Dead, Bob Dylan, Willie Nelson and Bruce Springsteen. But in November, SiriusXM CEO Jim Meyer revealed that details of the company's forthcoming partnership with Drake, by some measures the world's biggest streaming artist, would be announced in the first quarter.

The reason Drake signed on: SiriusXM's February acquisition of Pandora, which would let the company reach a combined 100 million listeners, for \$3.5 billion. During a July earnings call, Meyer said a deal with Drake was only possible for SiriusXM after the merger. President/chief content officer Scott Greenstein added that the partnership will have more content and

marketing components than others: "It is unequivocally the deepest we've ever gone on any artist deal."

The Drake partnership is just one of the ways the SiriusXM-Pandora merger could pay off — in addition to a Pandora-branded channel on SiriusXM and news and non-music content from the satellite radio giant now available to Pandora users. The combined company's new reach makes it an ideal partner, too: In December it announced a deal with U2 for U2X RADIO on SiriusXM; an agreement with basketball star LeBron James' media company to create exclusive content; and a multiyear venture with Marvel Comics to create original series. Programming from all three will be available on both platforms.

Pandora also poses a challenge for its new parent: It lost 5.1 million free

listeners over the last four quarters, and as Spotify, YouTube and Amazon pour resources into new products and features, its funnel of free users that can be converted into paid subscribers is shrinking. There's no guarantee that Drake and U2 can stop the listener exodus.

Given what's known about streaming economics, satellite radio is probably more profitable than the entire music streaming business. SiriusXM has told investors it expects 2019 earnings before interest, taxes, depreciation and amortization (EBITDA) of around \$2.4 billion, and free cash flow of approximately \$1.625 billion. Even with the cost of maintaining four satellites in geo-synchronous orbit, SiriusXM comes out

ahead. Pandora caught a financial lifeline and now its competitive advantage is its owner.

There are stark differences between SiriusXM and Spotify, a streaming-only company that has far surpassed Pandora's listenership. The two companies had about the same third-quarter revenue (\$2 billion for SiriusXM, \$1.9 billion for Spotify), but SiriusXM has enviable margins: Spotify keeps about 30% of its revenue and pays the rest to rights holders; after paying royalties and

programming costs, SiriusXM keeps 70%. Even with the addition of Pandora's weaker financial standing, the satellite radio-based model has better margins and turns a net profit.

**86%**  
OF 13- TO 17-YEAR-  
OLDS IN THE U.S.  
STREAMED MUSIC  
IN THE PAST WEEK

● TONY HARLOW WAS NAMED CHAIRMAN/CEO OF WARNER MUSIC U.K., SUCCEEDING MAX LOUSADA. ● DAMON WHITESIDE SUCCEEDED PETE FISHER AS ACADEMY OF COUNTRY MUSIC CEO.



The two platforms don't overlap, but SiriusXM has said cost synergies will reach \$75 million annually by the end of 2019, 50% more than the \$50 million estimated when the merger was announced. But the tantalizing benefit is the addition of a free service to a paid one and vice versa.

Meyer described the hybrid company as a "funnel" in which Pandora's free listeners at SiriusXM are drawn to become satellite radio subscribers — i.e., the freemium model. "As we get people into that free funnel, you can expect we will promote the value of our subscription," he said during the earnings call. The funnel is a financially attractive tool. Marketing to existing listeners is practically free for a company that spent \$118.4 million to acquire satellite radio customers in 2018.

One of SiriusXM's challenges will be that its funnel is getting narrower. Since the acquisition was announced in September 2018, Pandora's free listeners decreased 8.3% to 56.8 million. Upon the acquisition's close in February, SiriusXM's monthly footprint jumped from about 30 million to nearly 100 million, including Pandora's free/subscriber listeners. But with free users fleeing, SiriusXM has fewer opportunities to upsell satellite radio.

The SiriusXM-Pandora deal makes sense if its low-margin streaming business isn't a drag on the income statement. "Pandora will be EBITDA-positive in the second half of the year," said Meyer on the call. SiriusXM's financial statements don't break out components of Pandora's contributions to EBITDA. But the pro forma statements — calculated as if the acquisition took place Jan. 1, 2018, to allow for year-to-year comparisons — show improvements in the first nine months of 2019. The combined company's

revenue was up 11.2% to \$1.25 billion, while gross margin, the percent of revenue kept after paying revenue-related expenses such as royalties, grew 38.1% to \$435 million.

Aside from the financial benefits, there are the optics: Size definitely matters in the music business. "Music superstars continue to acknowledge the power of our platform, and in a competitive audio world that matters," said Meyer on the call, adding that he spent 10 years telling the equipment manufacturers "how crappy the Pandora algorithm is." But what impressed him was the technology. With Pandora, SiriusXM has a safety net for catching lapsed satellite subscribers. "Our goal should be to never lose a listener," said Meyer. So, rather than lose a satellite subscriber or free trial user, SiriusXM can guide

**"OUR GOAL SHOULD BE TO NEVER LOSE A LISTENER."**

—JIM MEYER, SIRIUSXM CEO

people to ad-supported Pandora. Research by MusicWatch found 58% of Americans listened to music on broadcast radio in the previous week. But just 44% of 18- to 24-year-olds and 49% of 13- to 17-year-olds did so. And 86% of 13- to 17-year-olds streamed music the previous week.

With the acquisition behind him, Meyer said, perhaps for effect, that he "spent 12 years lying awake at night worrying about Pandora's place in new vehicle production." But SiriusXM executives and investors can sleep well... for a quarter or two. Market changes will soon require their alertness. **B**



From left: Morisette, director Diane Paulus and the cast on opening night.

**You Oughta Bundle**

A NEW MUSICAL INSPIRED BY ALANIS MORISSETTE'S *JAGGED LITTLE PILL* BECAME THE FIRST TO PACKAGE ITS CAST ALBUM WITH A TICKET TO THE SHOW

BY TAYLOR MIMS

**J**AGGED LITTLE PILL, THE musical inspired by the 1995 Alanis Morisette album of the same name, opened on Broadway on Dec. 5. The album has sold 15.2 million copies in the United States, according to Nielsen Music. And now, the Broadway show is the first to bundle its cast recording album with tickets to its performances. Fans eager to see the classic LP come to life can pay an additional \$2 per ticket for a digital copy of the cast album, released the same day as the show's Broadway premiere.

With just over 425 seats at the Broadhurst Theatre eligible for the offer per show, the album bundles could bring in over \$10,000 in sales through the end of the year and serve as a promotional tool for *Pill*'s Broadway debut. (Albums sold through ticket bundles on Broadway do not qualify for *Billboard*'s charts.) The promotion, available for select tickets to *Pill*'s weekday performances in December, was the result of a partnership between the show's producers and the cast recording's label, Atlantic Records.

"Instead of us just selling an album and them just selling a show, us selling an album should help them sell the show and [vice versa]," says Atlantic Records A&R manager Michael Parker, who spearheaded the bundling idea and calls it a pipe dream come true.

"There are people who might not have bought the album right away who will, and people who wanted the record will have the added incentive to buy a ticket to the show," says Vivek Tiwary, one of the show's producers. "We'll see increased revenue on both sides."

Despite the fact that touring artists have been bundling albums

with tickets for years, Tiwary says it took months to get the system implemented for Broadway. Unlike with Ticketmaster, which created functionality for concert ticket and album bundles over a decade ago, the technology had to be built and tested within one of Broadway's main ticketers, Telecharge.

"We didn't simply snap our fingers and it happened," says Tiwary, adding that attorneys also had to negotiate terms between the ticketer, the label and producers to make the bundling a reality. "I suspect other producers would have given up, would have said, 'This is taking a lot of time and effort and it's just not worth it.' But we put the time and effort into doing it."

As the label for *Hamilton*, which has sold over 6 million copies, Atlantic saw firsthand how a cast album can create worldwide demand for a show that has expanded internationally to England, Australia and Germany. According to Alecia Parker, executive producer of National Artists Management Company (*Chicago*, *Waitress*), labels are no longer waiting months after the show hits the stage to release cast albums and are instead leveraging them for marketing purposes.

"A cast album is such an important component of a show's brand these days, really as a promotional tool," says Parker. "It builds awareness for audiences for when you start touring."

Tiwary believes album bundles will become standard for Broadway shows going forward. "I would like to see a day where this is not a promotion, where this is just clockwork," he says. "Much like a *Playbill*, everyone who leaves the theater walks out with a cast album." **B**

MARKET WATCH

23.06B

↓ 5.7%

**TOTAL ON-DEMAND STREAMS WEEK OVER WEEK**

Number of audio and video on-demand streams for the week ending Dec. 5.

14.08M

↑ 1.7%

**ALBUM CONSUMPTION UNITS WEEK OVER WEEK**

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending Dec. 5.

1.05T

↑ 30.9%

**TOTAL ON-DEMAND STREAMS YEAR OVER YEAR TO DATE**

Number of audio and video streams for 2019 so far over the same period in 2018.

● JEFF VAUGHN WAS NAMED PRESIDENT OF CAPITOL RECORDS. ● FORMER WARNER MUSIC GROUP DIGITAL CHIEF OLE OBERMANN JOINED TIKTOK AS VP/GLOBAL HEAD OF MUSIC.

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**2019 EXECUTIVE OF THE YEAR  
WOMEN IN MUSIC**



# Exit Interview: Charles Caldas

OVER 12 YEARS, THE FIRST LEADER OF THE RIGHTS ORGANIZATION MERLIN BROUGHT INDIES INTO THE STREAMING ERA

BY RICHARD SMIRKE



Caldas

**A**FTER MORE THAN 12 YEARS AS the first CEO of indie rights nonprofit Merlin, Charles Caldas will step down on Dec. 31. During his tenure, Merlin distributed over \$2 billion to its 900-plus members, including more than 20,000 labels and distributors in 66 countries that make up 12% of the global digital recorded-music market. Caldas made early licensing deals with Spotify, YouTube, Deezer, SoundCloud, Pandora, Facebook and Tencent. He also pursued copyright infringement actions against a number of digital services and played an important role in the Warner Music/Parlophone divestment. The 2018 sale of its equity shares in Spotify netted Merlin's members a further \$130 million. "When you are running this hard for so long, you don't tend to pause and look back at what you achieved," says the executive. "You're always looking ahead at what's around the corner."

**One of the first deals you made as CEO was a licensing agreement with Spotify that gave Merlin an equity stake in what was then a startup. Was that a difficult decision at the time?**

Doing an early deal with Spotify wasn't necessarily the most popular move in some parts of the independent sector. There were a number of independents around the world that felt that the emergence of streaming services was going to take more value out of the market rather than add [it]. Some of my toughest discussions in the early days were justifying why we felt these platforms were worth licensing and why we weren't trying to shut them down. But the value proved tangible, and the

huge amount of money we injected into our community via the successful sale of our Spotify shares makes me proud that we built this engine.

**Merlin is one of a number of major rights holder organizations that are negotiating new licensing deals with TikTok. Do you think you will reach an agreement?**

I'm confident that we'll get there. We are trying to harness what has been built there into a licensing model. It's a good sign that there are people who are thinking of compelling ways to get people in the wider market engaged with music again. Five years ago, no one would have predicted kids doing 15-second bedroom videos of their favorite songs would become this global phenomenon.

**Under your leadership, Merlin successfully fought copyright infringement actions against LimeWire and Grooveshark, and battled YouTube over the value of independent music. What has been the most trying battle during the past 12 years?**

All fights are unpleasant, and they are all — from our perspective — avoidable. From a consumer's perspective, they don't care if an artist is signed to [Universal-owned] Republic or Ninja Tune. If it's a great song, it's a great song, and [independent music] shouldn't be worth any less to the end user than something funded and recorded by a multinational corporation. We always knew that ultimately the story we were telling would prevail.

**Merlin's members represent around 12% of the global digital music market. Can you envisage indepen-**

**dents' market share continuing to grow?**

I'm certainly confident that we're not going to lose a lot of value. The main risk for losing value in the independent sector is through acquisitions and consolidation. And in a market this valuable, I have no doubt that we'll see some of that. The thing that gives me confidence is that as streaming spreads across Latin America, Southeast Asia, Eastern Europe, Africa — all of these markets that are still nascent in the streaming revolution — there are a lot of rights sitting within major labels. Those companies will start to take more control of their own digital business and take a much more independent path to market. So while there will be consolidation on one hand, there will be expansion on the other.

**What's the main challenge for indies in 2020?**

The ongoing challenge is establishing parity in emerging markets. The value conversation in China, for example, is a difficult conversation to have. As we get into other markets like India that aren't quite as evolved down the digital chain, we're having to fight some of those battles again. So I would be very wary of saying the battle is won. The fact that the music industry's biggest clients now are also massive technology companies with their own view of [the value of music] rights means there is always going to be that tension. **E**



## Women To The Front

HEATHER LOWERY LEADS  
LIVE NATION'S NEW  
JOINT VENTURE WITH  
FEMME IT FORWARD

**S**INCE APRIL, THE FEMALE-led music and entertainment platform Femme It Forward has produced 20 all-female concerts and panel sessions. Launched under the Live Nation Urban banner, it is now entering a joint venture with parent Live Nation Entertainment to take its mission global. Femme It Forward founder and LNU vp talent and touring Heather Lowery will run the new division with a five-member female team.

"At Live Nation, we empower entrepreneurs and their creative visions," says Live Nation CEO Michael Rapino. "Heather launched Femme It Forward with the

purpose of creating a new platform for female artists and events. We're thrilled to be investors in that mission."

Starting with its "Black Women in the C-Suite" panel at Broccoli Con in Washington, D.C. (featuring Endeavor's Bozoma Saint John), Femme has presented shows starring Cardi B, Jill Scott, Jorja Smith, City Girls and Brandy, along with such newcomers as Kiana Ledé and Nicole Bus. A portion of ticket sales for Femme events goes to charities that support women's music education and career development, as well as organizations that assist people dealing with domestic abuse and homelessness.

In addition to broadening its concert series with cross-genre lineups, the platform's 2020 programming slate includes three new initiatives: "Serenade," a series of live pop-up shows with male artists celebrating women; "Testimony," an intimate gathering during which women in entertainment will share adversities and triumphs that changed their lives; and "Gema," a live series and documentary showcasing groundbreaking female artists in Latin music.

"I'm calling on every female creative in the entertainment industry," says Lowery. "I want to put talk into action. It's our time to shine." —GAIL MITCHELL

PHILYMACK  
J O N A S   B R O T H E R S

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Desiree,

Congratulations on being named

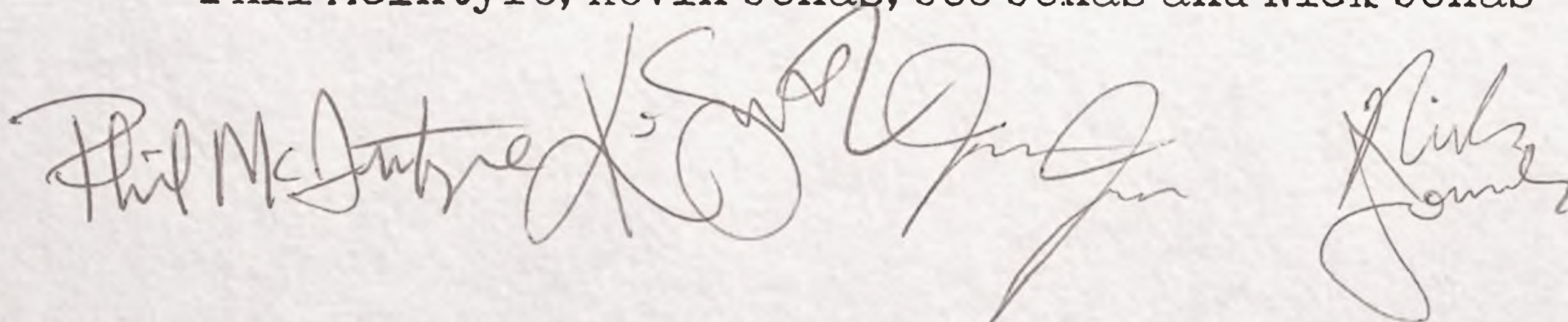
Billboard's 2019 Executive of the Year!

This recognition is beyond deserved.

We are very grateful to have you on our team!

Congrats!

Phil McIntyre, Kevin Jonas, Joe Jonas and Nick Jonas

The image shows four handwritten signatures in cursive script. From left to right, they are: Phil McIntyre, Kevin Jonas, Joe Jonas, and Nick Jonas. The signatures are written in dark ink and are positioned below the typed names.



## JUICE WRLD

1998–2019

BY JOHN NORRIS

### THIS WEEK, GEN Z MOURNS ONE

of its most promising new voices of the streaming era. Jarad Higgins, the rapper known as Juice WRLD, died shortly after having a seizure at Chicago's Midway Airport. He died Dec. 8, just a week after his 21st birthday.

Raised in the suburbs of Chicago, Juice started his career by uploading tracks to streaming platform SoundCloud. In a few short years, his diaristic earworms helped usher in a burgeoning wing of hip-hop that combined dark lyrics, catchy hooks and emo-rock influences, and he broke into the mainstream with his hit "Lucid Dreams."

In spring 2018 came a headline-making \$3 million deal with Interscope Records. He quickly became not only the latest and most prominent face of "SoundCloud rap," but with the 2017 death of Lil Peep, the leading progenitor of so-called "emo rap," a term that Juice told *Billboard* in his 2019 cover story he wasn't particularly fond of: "Any rap that's talking about what you're going through is 'emo rap,'" he said.

Juice's lyrics often dealt with depression ("Empty," "Flaws and Sins"), drugs ("Lean Wit Me," "Wasted" with Lil Uzi Vert), enemies ("Armed and Dangerous") and the oppressiveness of the male gaze ("Hemotions").

Bleak as his songs could be on their face, hope was always the lesson Juice aimed to impart. Onstage, he often shouted words like, "Follow your dreams, and you will end up where you want to be in this life!" Being misunderstood is the currency of many a young male artist, but in Juice's case, you do sense that there was more to him than the glum public image that was presented. Surely we had only just begun to know him. **B**



From left: Browne, Smith, Raitt and Irving Azoff at Smith's Walk of Fame induction ceremony in 2015.

## JOE SMITH

JAN. 26, 1928 – DEC. 2, 2019

BY BONNIE RAITT

**I** WENT OUT TO CALIFORNIA in 1970 because Capitol Records was showcasing me at the Troubadour. While I was out there, I called Joe Smith, who was at Warner Bros. Records at the time, and asked if he could take a meeting.

I felt a bit sheepish going over to Warner Bros. after Capitol flew me out, but Warner was really where I wanted to be. It was the label that was hip enough to give James Taylor, Ry Cooder and Randy Newman enough rope to do whatever they wanted. They were at the top of my list.

At the time, Joe assured me he was not interested in changing the way I looked or controlling how I sounded. He really nurtured me as an artist.

"We make our money from Deep Purple and Black Sabbath and Frank Sinatra," I remember he said to me then. "We do that so that we can develop artists like yourself."

In a business that became more preoccupied with short-term profits, Joe believed in supporting artists for the long haul, allowing us to stretch and grow. Joe was such a warm and engaging guy. And he was the same Joe Smith the whole time. That's why he was so beloved by artists especially. He would have been completely supportive if I had gone and made an album on the back of a flatbed truck with Mississippi Fred McDowell. He would have thought it was great.

In the mid- to late '80s, [my former managers] Danny Goldberg and Ron Stone were shopping for a new label deal after I left Warner Bros. They were telling labels: "She doesn't want money to sign, but she wants artistic control." I said, "I'll do the work. I sell around 150,000 records. I tour all the time. I do lots of

press — but I'm not looking for somebody to reinvent the wheel. I'm not going to redesign my look and my sound to be commercial."

By that time, Joe had moved over to Capitol-EMI [from Elektra/Asylum]. He was a natural fit there. Fifteen years after he first signed me to Warner Bros., he gave me a second shot. He said to [my managers]: "Listen, we're not going to spend a lot of money. She can do what she wants. We expect modest sales, but I would be happy to have Bonnie." I signed the deal with Capitol for one album, and Joe knew that I wanted to do a stripped-down-sounding record with Don [Was] producing. Giving me that second chance for [1989's] *Nick of Time* has made all the difference in my life and career.

Joe loved *Nick of Time*. We had tremendous personal affection for each other. He was so happy that I got my life together and that he was the person who was able to give me that second shot. I feel like he was in my family. The Grammys for that album [including album of the year] were an astonishing victory for both of us that no one expected. Joe was so proud and grateful, as I was. We were really glad that we had taken a chance on each other.

The last time I saw him was in 2015, when he got his star on the Hollywood Walk of Fame. Jackson Browne and I gave impassioned talks about him and then there was a wonderful lunch at the Wilshire Country Club with his family and decades' worth of people who knew him in the record business. People paid tribute to him for hours.

He was a dear friend as well as one of the most sincere, warmhearted and loyal people any of us in the business will be blessed to know.

—AS TOLD TO MELINDA NEWMAN

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**ROC**NATION



Alok at Brazilian Day in New York on Sept. 1. Right: with fans after his set.



# How Alok Became South America's Biggest EDM Pop Star

Brazilian DJs have had a tough time breaking into the top tier of the music business. One artist broke the mold — and others are following

BY ALEXEI BARRIONUEVO

 **NEW YORK** — Brazilian Day, an annual Labor Day weekend smorgasbord of barbecue smoke, local beer and hundreds of thousands of people jamming a dozen streets in midtown Manhattan, also features a star-studded musical lineup. This year, some of the biggest acts in *sertanejo* — Brazil's version of pop-country music — hit the stage. But it was Alok Petrillo, the DJ known as Alok — Brazil's biggest-ever electronic music act, who, with a performance peppered with confetti cannons and lots of hands in the air — closed out the festival.

After the global success of “Hear Me Now,” his 2016 song with Bruno Martini and Zeeba — the first track from Brazil to break 100 million streams on Spotify — Alok hit international pay dirt. Tiësto called wanting to collaborate in a subgenre Alok smartly named Brazilian Bass. Offers rolled in to play Ibiza, China and the World Stage at Rock in Rio, previously reserved for global stars. Even Mick Jagger tapped him — at a party where a monkey pulled a llama by a leash — to remix one of his tracks.

But it was an unlikely partnership with Marcos Araújo — the owner of

Villa Mix, the promoter that organized Brazilian Day's lineup — that catapulted Alok to a \$100,000-per-show level rivaled among his countrymen only by Latin sensation Anitta and sertanejo duo Jorge & Mateus. On a continent where local DJs have mostly remained in the underground, Alok, 28, became the first EDM artist from South America to break into the global pop mainstream, proving to skeptical Brazilian promoters that an EDM pop star could be as big as any act in any other genre.

“You really have to be an electronic artist breaking through to pop to make it in Brazil,” says Alok. “What Calvin Harris and David Guetta did, that's what I am trying to do.”

Born in Goiânia, in Brazil's agricultural heartland, Alok is the son of psytrance DJs who co-founded the country's weeklong rave Universo Paralelo (which runs this year from Dec. 27 to Jan. 3 on a remote beach in Bahia). Alok dropped out of college in 2012, when the global EDM craze was in full swing, to focus on DJ'ing; and aided by his parents' contacts in the industry, by 2015 he was debuting at Rock in Rio and EDC Brasil.

Since crossing over three years ago, Alok has released a slew of pop songs with co-producers, though he has yet to issue a studio album. His most recent track, “On & On,” with Lithuanian producer Dynoro, hit 1 million streams on Spotify in its first weekend in November, and he has a project in the works with singer Luis Fonsi (“Despacito”), his team tells *Billboard*.

A strong social media push also helped. With 14.9 million Instagram followers, Alok trails only Marshmello (28.3 million) and Martin Garrix (17.2 million) in the dance-music realm, and he is gaining over 500,000 a month, says his marketing director, Wilame Morais.

Araújo began to take note of Alok around 2015, when he was hunting for a DJ to diversify the lineup of Villa Mix's country music-facing festivals. Before he became the king of sertanejo, launching the career of Jorge & Mateus and pushing his festivals into 27 Brazilian cities, Araújo, 45, was a DJ and dance promoter.

When he realized that

Alok's parents had once spun at one of his parties, he approached the young DJ, who, says Araújo, was then charging only about 3,000 Brazilian reais (less than \$1,000) per gig.

At first Alok thought the idea was ludicrous: a DJ at a country music show? And their initial collaboration (in Goiânia in 2016), didn't go well. “It was horrible,” says Alok.

“He was trembling, scared to death to be facing 50,000 fans that were there just for sertanejo,” says Araújo. But Alok gutted it out, did another show the next month, and soon became a regular on the Villa Mix lineup. Within a year, he became a headliner.

“He was the first DJ [from Brazil] to spin for 50,000-60,000 people almost every month,” says Araújo, “and that started to draw attention from abroad.” As the two became closer, Araújo's role expanded. Today Araújo acts as Alok's GM, and is responsible for his bookings in Brazil and Asia. WME — which, Araújo says, once expressed interest in buying Villa Mix — handles bookings stateside and the rest of the world.

The Villa Mix exposure helped push Alok's asking fee per gig in Brazil to between \$100,000 and \$150,000, says Araújo. Only Jorge & Mateus make more (\$150,000-\$200,000).

But to drive those fees, Alok needed hits. In 2016 he found one with “Hear Me Now,” which went viral overseas, becoming the first Brazilian track to land on Spotify's global charts. It's the third-most-streamed track in Brazil on Spotify, after Ed Sheeran's “Shape

of You” and Jorge & Mateus' “Propaganda (Ao Vivo).”

Roberta Pate, Spotify's head of artist and label marketing for Latin America, attributes Alok's success to timing. She says he made the crossover to pop “exactly

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when Spotify and the streaming services were growing in the world.”

Suddenly, a number of big artists, including Tiësto and Steve Aoki, wanted to work with Alok due to the size of Brazil's record-music market: According to IFPI, in 2018 it was the largest in Latin America and the 10th largest in the world, at \$298.8 million. In 2016 at Tomorrowland Brasil, Alok dubbed his stage “Brazilian Bass,” defining a new, super-heavy bass sound that had been bubbling up in Brazil for more than a year.

“At the time, there was not really a clear trend in dance music,” says Jorn Heringa, head of A&R for Spinnin' Records, which released “Hear Me Now” and then signed two more Brazilian artists. “This was new and fresh.”

Heading into 2020, Araújo is encouraging

**“YOU REALLY HAVE TO BE AN ELECTRONIC ARTIST BREAKING THROUGH TO POP TO MAKE IT IN BRAZIL. WHAT CALVIN HARRIS AND DAVID GUETTA DID, THAT'S WHAT I AM TRYING TO DO.”**

—ALOK

Alok to play more shows abroad, especially in Asia and Las Vegas. Brazil's touring map is so large — and Alok so popular there now — that he could easily play 200-250 shows a year in the country. In 2018 he did just that: 244 of his 263 concerts were in Brazil.

Alok's biggest paydays outside the country have been in China, where he has pushed his asking price for festivals up to \$150,000. In 2017 the DJ toured China for 45 days.

It was the Chinese market that became a topic of discussion between Alok and Mick Jagger at a house party in São Paulo in late 2017. When Alok arrived, he saw a monkey leading a llama by a leash, with an exotic bird walking beside them. Soon Alok was showing Jagger videos on his phone from his tour in China. Jagger suggested they work on a track together, which led to a remix of Jagger's “Gotta Get a Grip.”

For Alok, who doesn't do drugs, it still felt like a trip. “I thought I had just taken acid,” he says. “I came here and saw a goat, a llama and a monkey, and now Mick Jagger is asking to do a song. What is going on?”



Roots Academy middle-schoolers in Women's Audio Mission's Girls on the Mic program in Oakland, Calif., in 2018.

## GOOD WORKS

# Tech Support

Women's Audio Mission has helped over 16,000 people pursue careers in creative technology by approaching activism as common sense

BY TATIANA CIRISANO

**A**S A RECORDING ARTIST, AUDIO engineer, producer and multi-instrumentalist, Terri Winston was signed as a performer by BMG and PolyGram, and toured with acts like the Pixies and The Flaming Lips. But the farther Winston's career took her, the more obvious it became that her field had a major gender problem. “I could count on one hand the women engineers that I knew,” she says.

While growing up in Milwaukee, Winston says she had the “luxury” of entering engineering because her father, a mechanical engineer, exposed her to the line of work at an early age. As an adult, she wanted to give women the same chance, and in 2003, founded Women's Audio Mission, a nonprofit based in San Francisco that provides music education and creative technology classes taught by women in those fields, to women of all ages, at little to no cost.

In the 16 years since WAM launched, more than 16,000 women and nonbinary individuals have taken its classes. Of that group, 800 students were placed at such companies as Sony and Dolby Laboratories.

“It has changed things so much that male artists in San Francisco sometimes ask us, ‘Is there really a [gender diversity] problem?’” says Winston, who now serves full time as WAM's executive director. Due in a large part to WAM, the majority of Bay Area music venues and recording studios have at least one female engineer. That is a huge accomplishment, given that a February study from the University of Southern California's Annenberg Inclusion Initiative estimated that just 2% of

producers and 3% of mixing and mastering engineers in the United States are women.

At a workshop in September, members of Beyoncé's original all-female touring band taught students about sound recording in one of WAM's two entirely female-run recording studios. (In addition to the classes, WAM's studios have produced more than 400 projects by artists including Neko Case, Angélique Kidjo, Tune-Yards and Toro y Moi.)

“When it comes to gear and equipment, it's a really male-dominated space, and it can be difficult to have access and be comfortable,” says Divinity Roxx, the bassist from Beyoncé's original band. “To be in a space with all women, using gear to record, would have been invaluable to me.”

Just before the Annenberg study brought mainstream attention to gender disparity in the music business, Winston decided it was time to expand WAM. In

2017, she launched a conference series to bring hands-on workshops to cities including Boston, Nashville and New York. Last month, she started an online fundraiser (a “WAMpaign”) to raise \$25,000 by the end of the year that would allow the organization to accommodate an additional 1,000 students in 2020 (from 2,000 to 3,000 per year). Due to high demand, she has expanded WAM's programming to Oakland and San Jose, Calif., and plans to launch in Los Angeles in the next five years.

“There are really no women driving the media, music and messages that you hear every day,” says Winston. “We're not geniuses — we're just taking the time and effort to actually do it.”



Winston

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Harnell photographed Nov. 21 at Live Nation in Nashville.

FROM THE DESK OF

**ALI HARNELL**

President/Chief Strategy Officer, Women Nation/Live Nation

BY DAVE BROOKS • PHOTOGRAPHED BY DIANA KING

**E**VERY DAY I WAKE UP AND FEEL like I am climbing Mount Everest on roller blades,” says Ali Harnell, Live Nation’s first president and chief strategy officer of Women Nation. The newly formed division, which Harnell took over in March, has a mandate to tackle issues of gender inequality and sexism in the live-music business even beyond the walls of Live Nation, allowing the longtime AEG veteran to shift her focus from developing female artists as headliners to identifying and recruiting the next generation of female leaders.

Last year, two major chapters in Harnell’s life were coming to an end: Her third five-year contract

at AEG was expiring, and her son was preparing to leave for college. “It was an emotional time for me,” says Harnell. “I got some advice from people I trust, who said, ‘Just get really quiet and figure out what you really want to do.’”

After some reflection, Harnell wrote out a mission statement for a project to help women advance in the music industry — and potentially beyond. The proposal made its way to Live Nation CEO Michael Rapino, who had greenlit the Women Nation Fund, an early-stage vehicle launched in May 2018 to focus on female-led live-music businesses. In March, Harnell was hired to manage the fund’s initial investments and expand the company’s effort to cultivate and

support female artists and entrepreneurs.

Unlike other business units at the concert giant, Women Nation operates fluidly. Commuting between Nashville and Los Angeles, Harnell focuses on female-centric commercial endeavors, as well as initiatives to raise awareness about misogyny in the music industry and improve gender parity on the stage and in the boardroom.

Harnell’s latest project is promoting Oprah Winfrey’s 2020 Vision, a nine-city arena tour in partnership with WW (formerly known as Weight Watchers). “I literally have spent the last six months working on this project in a constant state of bliss,” says Harnell. “Can somebody pinch me? Is this my life now?”



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Women in Music



**What are Women Nation's main goals?**

I'm working with a flywheel model with Women Nation at the center. One quadrant is the female-led and female-driven projects, which include Oprah Winfrey, a 100-year celebration of women's right to vote and tours with women like Maren Morris and Jennifer Nettles of Sugarland. It's also supporting and developing female-led festivals. There's external-facing stuff like Spotify's efforts to introduce gender parity in their playlists, as well as our work as delegates to Anita Hill's Hollywood Commission, which is fighting sexual harassment and discrimination in entertainment. There are initiatives like She Is the Music with Stacy Smith at [the University of Southern California's] Annenberg [School], as well as Voices of Change leaders and Safe Tours. And there's working with Live Nation's human resources department and the Women Nation fund that was created before I got to Live Nation to figure out how we move the needle on all of those things.

**How did you develop the concept of the Vision 2020 tour with Winfrey and her team?**

The idea originated with WW, which wanted to put a wellness tour together, and because Oprah is involved in WW, it was a natural fit. It's the power of Oprah and her guests that make this format work — a different guest in each city for these one-on-one, kind of Super Soul conversations. We need it — the world sucks right now.

**“I BELIEVE THAT MAREN MORRIS CAN BE A STADIUM ACT ... THE SAME WITH BRANDI CARLILE ... AND JENNIFER NETTLES.”**

**Did that feeling — about the state of the world — compel you to work on this project?**

[After] 2016, it felt really palpable and clear that misogyny exists. We're living in an age, post-Harvey Weinstein, where men are like, “Oh, wait. I can't do that anymore. I'm on better behavior now.” And that's starting to help shift things that are hard for women. But watching what happened with Dr. Christine Blasey-Ford, and knowing for myself and my sisters in the world that things are still so unbalanced, I asked myself, “What do we have to do to get heard and to have equity to advance?”

**The WW tour made advancing gender equity full time for you.**

Yes, and I eventually wrote this statement about how I envision a new breed of entertainment division that focuses on advancing women. [Live Nation CEO] Michael Rapino got his hands on it and within five seconds he said, “I love this. Let's do it.” I'll never forget what he told me next: “Until we're focused



1

on this 24/7, we're never going to change it. So come help me and let's focus on it together.”

**How will your mandate reach beyond Live Nation?**

[Gender] inequality exists, and solving the problem means more women in leadership positions. I work for Live Nation, so my mandate is to our employees, consumers and shareholders. I'm helping to create opportunity and access for women in our microcosm.

**As someone who spent a lot of time in country music, what do you think of the gender inequality debate about country radio?**

The success of the bro country sound created this other narrative for the radio stations that led to them just playing one sound that they're now afraid to move away from. And the listener's ear moves slowly. Radio will tell you women-led country acts “don't sell advertising.” Instead of trying to dig in and figure out how to get women's voices back on the radio, they just go to their corner and keep doing what they think is working.

**You shaped artists like Little Big Town, Hunter Hayes. Would you ever do artist development full time?**

Yes, if it is in the service of supporting and advancing women. I believe that Maren Morris can be a stadium act, and I believe in her manager Janet Weir, and I want to do everything I can to help them get there. The same with Brandi Carlile. Anything I can do to support the message that Brandi sends to young women is the kind of message I want to be behind. Jennifer Nettles — same thing. She came out at the Country Music Association Awards wearing a skirt that said “equal play.” I have learned so much from these women.

**What will you be most focused on in 2020?**

Building awareness of these incredible female artists. If you help them get played on radio and play-listed on the digital streaming platforms, that helps strengthen their touring business and land festival spots. It's all part of the machine. Once you understand how the machine works, you can start to make real change. ▣

2



In Charge Of These Fucks



3



4

1. Selfie cutout from Loretta Lynn's 87th All-Star Birthday Celebration in April at Bridgestone Arena in Nashville. 2. Patron saint candles for country singers Ryan Hurd and Maren Morris, and one of her dog, June. 3. Harnell's 2018 talent buyer/promoter of the year award from the Country Music Association. 4. An autographed show poster signed by The Shadowboxers, whom Harnell managed until 2019. The poster is from the band's opening set for Indigo Girls at the Ryman Auditorium in 2013.

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# The Scene



## IHEARTRADIO JINGLE BALL

LOS ANGELES, DEC. 6

At the Los Angeles stop of iHeartRadio's traveling Jingle Ball tour, superstar performers brought festive flair to The Forum: Lizzo donned a Mrs. Claus get-up, including a red, floor-length robe; Katy Perry (above) opened her set by performing her 2018 single "Cozy Little Christmas," flanked by backup singers dressed as gifts; and Billie Eilish declared to the crowd, "Christmas is coming, let's be happy." Camila Cabello celebrated her new album, *Romance*,

released that day, with a solo acoustic rendition of its smash single "Señorita" sans collaborator Shawn Mendes — but elsewhere, there were plenty of onstage guests. BTS brought out Halsey to perform their team-up "Boy With Luv," and Sam Smith invited Normani onstage to perform their hit "Dancing With a Stranger" together for the second time ever — the first was at Jingle Ball's Tampa, Fla., installment five days earlier.

—TATIANA CIRISANO



Normani (right) and Smith.



▲ Lizzo performed “Good As Hell,” “Truth Hurts” and more, asking the audience to scream like “I’m Jimin from BTS.”



Halsey (left) backstage with iHeartRadio host Ryan Seacrest.



▲ Cabello performed singles from *Romance*, including “Liar” and “Shameless.” “I left stage tonight being **INSANELY EXCITED FOR THE ROMANCE TOUR**,” she later wrote on Instagram.

▼ From left: Brady Tutton, Drew Ramos, Chance Perez, Conor Michael Smith and Sergio Calderon of boy band In Real Life, which performed its new holiday single, “California Christmas.”



▲ After first performing at the preshow, Louis Tomlinson filled in for French Montana, who was recently hospitalized.



BTS kicked off the evening with a high-energy set.





▲ Urban One founder/chairwoman Cathy Hughes introduced honoree and legendary music executive Clarence Avant at the Urban One Honors in Oxon Hill, Md., on Dec. 5.



Sony/ATV's Jon Platt (right) with Motown Records' Berry Gordy at the publisher's holiday party in Los Angeles on Dec. 4.



▲ Tyler, the Creator presented Rihanna with the Urban Luxe prize for her Fenty company at the London Fashion Awards on Dec. 2.



**ONE BILLION PLAYS** Farruko (center) celebrated topping 1 billion Pandora streams and performed at the Pandora Live: El Pulso event in Hollywood, Calif., on Dec. 4. It "was a hit thanks to the fans," he said in a clip on Instagram. From left: Pandora's Jeff Zuchowski and Azu Olvera, Farruko and Pandora's Leticia Ramirez, Marcos Juárez and Jonathan Cabrera.



Anderson .Paak performed at Amazon's Intersect Fest in Las Vegas on Dec. 7. The festival faced protests from some artists and fans over Amazon's contracts with U.S. Immigration and Customs Enforcement.



▲ Timbaland (left) and Tainy on Dec. 4 at "The Kids That Grew Up on Reggaeton," an Art Basel Miami exhibit presented in part by Tainy's NEON16 music company.

## AVICII TRIBUTE CONCERT

STOCKHOLM, DEC. 5



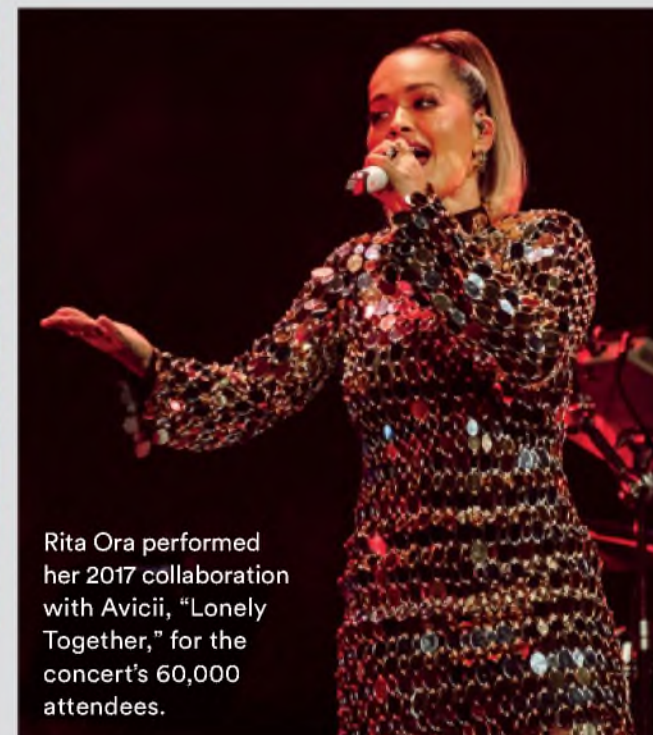
At a concert honoring the late DJ, who died by suicide in April 2018, his father, Klas Bergling, spoke about mental health awareness.



▲ David Guetta told *Billboard* before the concert that Avicii's death served as a wake-up call: "It made everyone stop and think."



▲ Adam Lambert performed "Lay Me Down," which he co-wrote and sang on Avicii's 2013 album *True*.



Rita Ora performed her 2017 collaboration with Avicii, "Lonely Together," for the concert's 60,000 attendees.

FARRUKO: RACHEL MURRAY/GETTY IMAGES; TIMBALAND: ALEXANDER TAMBOCO/GETTY IMAGES; PAAK: GIBBY GLADSTEIN; RHIANNA: JEFF SPICER/REX/GETTY IMAGES; PLATT: HUGHES EARL GIBSON // SHUTTERSTOCK; AVICII: BERGLING; ORA: LENA LARSSON; GUETTA: LAMBERT; OSKAR: BREWITZ



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Haley Fairman  
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Gabi Fernandez  
Emily Fernandez  
Allison Ferreira  
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Katharine Gardias  
Karina Gonzalez  
Chelsea Gosnell  
Lauren Hamrick  
Ivy He  
Samantha Henfrey  
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Sasha Hunte

Jessy Hunter  
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Taren Jackson  
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Heulwen Keyte  
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Cheryl Paglierani  
Sarah Parnagian  
Chloe Peachey  
Mary Petro  
Julia Pettis  
Vanja Primorac  
Harriet Quare  
Ashley Ramos  
Angie Rance  
Margot Revet  
Diana Richardson  
Emily Robbins  
Danielle Rosh  
Sara Schoch  
Nicole Schoen  
Kim Selby  
Dani Simmonett

Lisa Stein  
Olivia Strang  
Zoe Swindells  
Juliet Temko  
Megan Thompson  
Cleo Thompson  
Maura Tompkins  
Cassie Trimble  
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# The Sound

PG. 52 THE GO-TO CHOREOGRAPHER ✕ PG. 57 INGRID ANDRESS ✕ PG. 58 NINJA TUNE TURNS 30



## CALM BEFORE THE STORM

With his second album, Stormzy is U.K. rap's best bet for a global star — that fellow Brits say is poised to take grime “where we couldn’t”

BY DORIAN LYNKEY

PHOTOGRAPHED BY AUSTIN HARGRAVE

**WHEN BRITISH** artist Stormzy met JAY-Z earlier in 2019 during a recording session for Ed Sheeran's *No.6 Collaborations Project*, the veteran rapper advised him to create a culture, not just a career: "Because culture moves the whole world," Stormzy recalls him saying. The encounter was so inspiring that the 26-year-old Londoner used a videoclip recorded when they had met to introduce his headlining performance at the Glastonbury Festival in June — the first ever by a black British solo artist.

Though Stormzy has been featured on only one minor U.S. hit so far (Linkin Park's "Good Goodbye" in 2017), he is hailed at home as royalty, winning over two dozen awards, including British male solo artist at the BRIT Awards and best worldwide act at the MTV Europe Music Awards (both in 2017). This year, he guested on Sheeran's "Take Me Back to London" — his second U.K. No. 1, following his own "Vossi Bop." And now, with his second album, *Heavy Is the Head*, released on Atlantic, Stormzy is hoping to finally become a global star himself. "It sounds a bit funny coming from a rapper, but I've never been afraid of" pulling from all genres, he says. "I can be inspired by the magnitude of Ed Sheeran and Adele."

Born Michael Omari Jr. in Croydon, South London, in 1993, Stormzy emerged as an artist just as grime



Stormzy photographed Nov. 26 at Atlantic Records in London.

was coming out of a commercial and creative slump. During the 2000s, pioneers such as Dizzee Rascal and Wiley only crossed over by trading grime's abrasive intensity for friendly dance-pop, as a moral panic about gang-related violence hampered the live scene. In 2014, however, veteran rapper Skepta relit the sound's fire with his hit "Shutdown." When Stormzy arrived, he was embraced as the full package of talent and charisma that British rap had been waiting for — it didn't hurt that he was 10 years younger than Skepta. Wiley tweeted his blessing that October: "Please take it where we couldn't, my brother."

Stormzy spent the next three years building a tight creative team, many of whom also have Ghanaian roots like he does. By 2017, he had released his debut, *Gang Signs & Prayer*, through his own #Merky Records (distributed by Warner Music Group's Alternative Distribution Alliance). It was the first independent grime album to reach No. 1 in the United Kingdom.

In January, #Merky signed a joint-venture deal with Atlantic Records U.K.; *Heavy Is the Head* will be Stormzy's major-label debut.

From the start, Stormzy's strategy has been shaped by observing the "weird stigma" that usually comes with success in U.K. rap culture. "Artists get championed through the underground, and as soon as they get to the mainstream, that community spirit is lost," he says. "I said, 'When I finally get my chance, it's important that I stay grounded.'" He has done so by paying tribute to dozens of such rappers during his set at Glastonbury and by launching a publishing imprint for black British writers and a Cambridge University scholarship for black British students in 2018.

Stormzy is politically outspoken, too, often turning high-profile appearances like Glastonbury and the 2018 BRIT Awards into opportunities to condemn Prime Minister Boris Johnson and his predecessor, Theresa May. Recently, on Instagram, he endorsed the opposi-

tion Labour Party; the day after his post, 366,000 people registered to vote, according to GOV.UK, compared with 109,000 the day before. "It just goes to show that we're entering a time when black voices are way more prominent and influential," says Stormzy. "I feel like everyone's got braver. We're being loud about our culture."

Right now, Stormzy is among the loudest — and plans to keep it that way. The album title refers to his status as one of the most celebrated and most scrutinized artists in Britain (At Glastonbury, he led a "Fuck the government" chant) and how that weighs on him. "It's very overwhelming and quite scary in terms of meaning this and that to different people," he says. "But recently, making this album and telling my truths, I came to a slow realization: You can be superman a lot of the days, but you're human. And sometimes, it's going to be too much. You're going to trip and stumble. It's just coming to terms with the fact that I can still be flawed in my brilliance."

He chronicles all of this on *Heavy Is the Head*, the product of two years' work. The album has minimal guest spots (unlike his debut), though the dancehall-flavored "Own It" features Nigeria's Burna Boy and Sheeran, a close friend since he first reached out to Stormzy in 2016. "He's always been an open fan of black culture," says Stormzy. "From as soon as he came in the game, he has worked with rappers."

Stormzy has similar global ambitions, but unlike grime artists before him, may actually break through. His 55-date 2020 world tour schedule includes a dozen U.S. shows as well as first-time stops in Africa and headlining gigs in Dubai and China.

"I'm mad blessed," says Stormzy, who is already thinking ahead to a third album. "The third one's your homecoming. As an artist, albums are my everything. When I'm not here, that's what lives on. You know when you see Kanye [West] and look back at his discography and you have all these brilliant pieces of art? That's exactly how I want it." **E**

## STORMZY'S STRATEGIZERS



**Tobe Onwuka**  
MANAGER

Onwuka, 29, quit his job at a car dealership in 2014 to manage his longtime friend, using his savings as seed money. When Onwuka and Stormzy decided that major labels weren't offering anything that they couldn't do themselves, they established #Merky Records and signed a distribution deal with Warner Music Group's Alternative Distribution Alliance.



**Akua Agyemfra**  
BRAND MANAGER

Agyemfra, 36, met Stormzy in 2014 through her job in the entertainment department at adidas before founding her own brand consultancy, *bea.london*, whose clients include Spotify and rapper Wretch 32. Tasked with realizing Stormzy's audacious ideas, she turned a book offer from Penguin Random House into a long-term partnership, #Merky Books, and established his Cambridge University scholarship.



**Alec Boateng**  
CO-HEAD OF A&R, ATLANTIC RECORDS U.K.

"In my short four years in this music industry, I can honestly say I'm yet to pick a mind as brilliant as Twin's," Stormzy has said of Boateng, aka Twin B. The respect is mutual: "Stormzy is one of the most special talents of his generation," says Boateng, who brokered Atlantic Records U.K.'s deal with Stormzy and #Merky Records before being appointed co-head of A&R. (He's also a DJ for BBC Radio 1Xtra.)



**David Saslow**  
EXECUTIVE VP INTERNATIONAL ARTIST RELATIONS/A&R, ATLANTIC RECORDS

In June, Atlantic Records appointed Saslow to his current role, overseeing a roster that includes Ed Sheeran and Coldplay as well as Stormzy. "Not only is *Heavy Is the Head* an incredible album," says Saslow, "but Stormzy is motivating the youth of London to take action politically, encouraging hundreds of thousands to register to vote."

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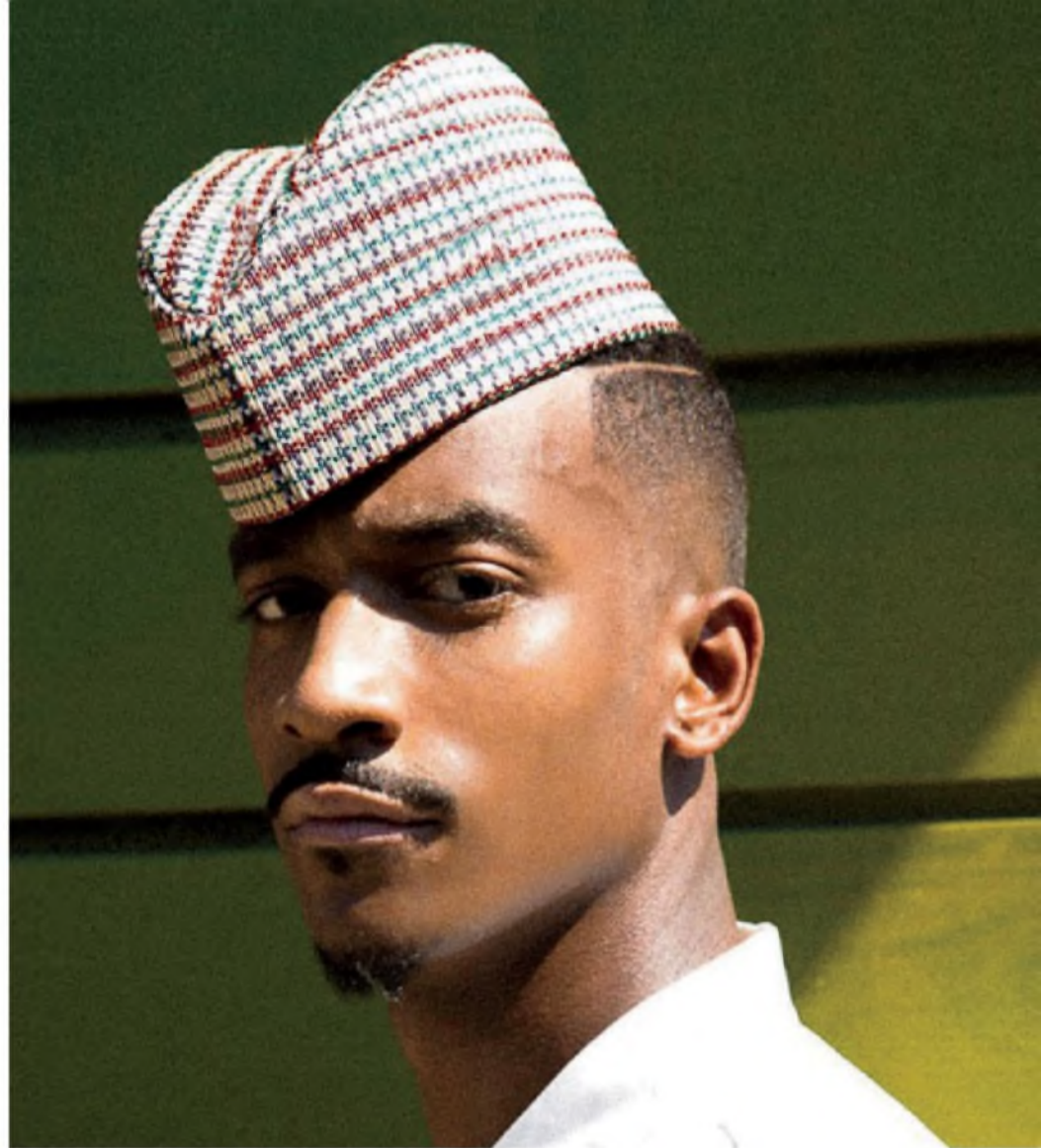
IN DEMAND

# SEAN BANKHEAD

CHOREOGRAPHER/CREATIVE DESIGNER

Sean Bankhead's dancing career started in the back seat of his mother's car when he was 2 years old. "I was bopping on beat, and she's like, 'Where did this boy get this rhythm from?'" recalls the Philadelphia-born Bankhead, now 30. When he turned 17, his family moved to Atlanta in hopes of fast-tracking his dance career; his first week there, he auditioned for Ciara's "Goodies" video. Though he didn't get the part, his best friend, choreographer JaQuel Knight, led him to an even bigger opportunity: dancing with Beyoncé to "Single Ladies (Put a Ring on It)" on *The Tyra Banks Show*. Since, Bankhead has danced with Miley Cyrus and choreographed for Britney Spears and Drake. This year alone, he has landed gigs with Normani, Missy Elliott (for her MTV Video Vanguard performance) and Summer Walker, and by the end of 2020, plans to open his own rehearsal facility in Atlanta. No matter how many gigs he's juggling at once, though, it has never feels like work to him. "I've never had a job," he says. "I've only danced."

—TAYLOR WEATHERBY



NORMANI



MISSY ELLIOTT



SUMMER WALKER

In 2014, Bankhead choreographed Fifth Harmony's "BO\$\$" video. Following the act's hiatus in 2018, he stuck with member Normani, choreographing her clips for "Waves," "Dancing With a Stranger" (her Sam Smith duet) and most recently, her top 40 hit "Motivation." He says of the choreo-heavy throwback: "We wanted her to look strong, but still give her room to grow as an artist so that we don't give all of our tricks out of the bag so soon." Bankhead believes Normani's MTV Video Music Awards performance of the track was her standout moment this year, despite a wardrobe malfunction. "When that skirt didn't come off, I was shitting bricks with her. But she always surprises me."

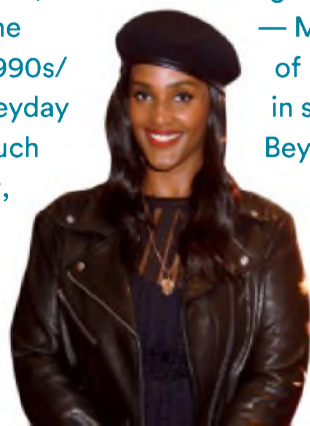
A year after working with Fifth Harmony for the first time, Bankhead submitted choreography intended for Rihanna to HiHat Productions, a consultancy service for creative direction, artist development and, of course, choreography. Elliott ended up recruiting him instead for her "WTF" video. "I was so shook," says Bankhead. "She was my Michael Jackson [growing up]." He has worked with Elliott since and commends her out-of-the-box approach to visuals, specifically on "I'm Better," which features a move inspired by Bankhead bouncing on a medicine ball during rehearsals — which, to prevent music leaks — typically take place between 10 p.m. and 5 a.m.

Last fall, Bankhead approached Walker's manager at one of her shows; a year later, he became creative director for the R&B singer's current First and Last Tour. Walker openly battles stage and social anxiety (she recently trimmed her tour schedule), so he opted for more "moments" rather than intense choreography, like using a wine glass as a stage prop for her song "Wasted." Before her tour began in October, Walker wrote the entire production on her arms with a Sharpie. "She gets to the bottom of her wrist," recalls Bankhead with a laugh, "and I'm like, 'Summer, there's eight more songs' — so she rolls her sleeves up and starts writing down her [other] arm."

INSIDE LOOK

## MOTOWN'S MOVIE BET

When Motown president Ethiopia Habtemariam first heard about *Queen & Slim*, she envisioned a soundtrack that would match the movie's social and political messaging — and engage fans, thanks to her experience at Motown and Universal Music Publishing Group. So she met with film director Melina Matsoukas (Beyoncé's "Formation" video) and discovered they wanted the same thing: to recall the 1990s/early-2000s soundtrack heyday propelled by black films such as *Love Jones*, *Boomerang*,



Habtemariam

*The Nutty Professor*, *Love & Basketball* and *Above the Rim*.

"Those were tight, seamless albums with tracks that really resonated, and still resonate, with people," says Habtemariam. "There was a bigger goal involved here than having one big single. It was about serving the art." In May, Motown secured the deal.

With *Queen & Slim* — in which Academy Award nominee Daniel Kaluuya and newcomer Jodie Turner-Smith play a couple on the run after killing a police officer in self-defense — Motown joins the growing list of labels taking a creative stake in soundtracks, like this year's Beyoncé-curated *The Lion King: The Gift* (Parkwood Enter-

tainment/Columbia) and *Teen Spirit* (Interscope) in 2018. It is not Motown's first soundtrack — the label's history dates back to the '80s with *The Woman in Red* and *The Big Chill* — but it is the first led by an all-female team, including label vp A&R Lindsey Lanier, vp artist relations/marketing Britney Davis and Capitol senior vp global creative Amber Grimes. "It's another door opening," says Habtemariam, "especially for black women."

Featuring new songs by Megan Thee Stallion, Lauryn Hill and Burna Boy, and including four Motown acts, the soundtrack punctuates *Queen and Slim*'s emotional road trip with a mix of blues, soul, bounce, hip-hop and contemporary R&B.



Kaluuya (left) and Turner-Smith in *Queen & Slim*.

Now, Habtemariam — who executive-produced the soundtrack with Matsoukas and screenwriter Lena Waithe — is exploring future film and TV projects. "Motown wants to bring people back to the importance of a full soundtrack experience," she says, "telling stories through music that speaks for and to our black culture."

—GAIL MITCHELL

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Q&A

## GROWING PAYNE

Former One Direction member Liam Payne scored a solo top 10 hit in 2017 — so why did he wait 2½ years to release his debut album?

BY TAYLOR WEATHERBY

**I**N 2016, LIAM PAYNE MET WITH Capitol U.K. to play his first solo songs. The track everyone most gravitated toward was “Both Ways,” a midtempo song about a threesome. “It was testing the waters of what we could write about and could say,” says Payne — and it informed how he approached his debut album, *LP1*. The 17-track project, which includes all six of the singles Payne has released since 2017’s “Strip That Down,” establishes his sound as a modern update to the rhythmic pop of Usher and Justin Timberlake. “This album has grown with me over the last two years — honestly, some of the hardest I’ve spent on this planet,” says Payne, 26, who endured a breakup, welcomed his first child and fell in love again in recent years. “[*LP1*] is about my audience getting to know me.”

### What contributed to the delay in releasing your debut full-length?

It was about finding the right records; I’m a bit of a perfectionist, so that caused a lot of delays. Also, there was one day where I wasn’t very famous, and then there was a day where I suddenly became ultra-famous — and the transition of that is a bit of a headfuck, really. There’s always that internal fear that you don’t really know what you’re getting yourself into.

### Why did you feel the need to put out an album at all, after having success with your singles?

Obviously it’s a different game these days with streaming, but the problem is, [in order] to tour, you

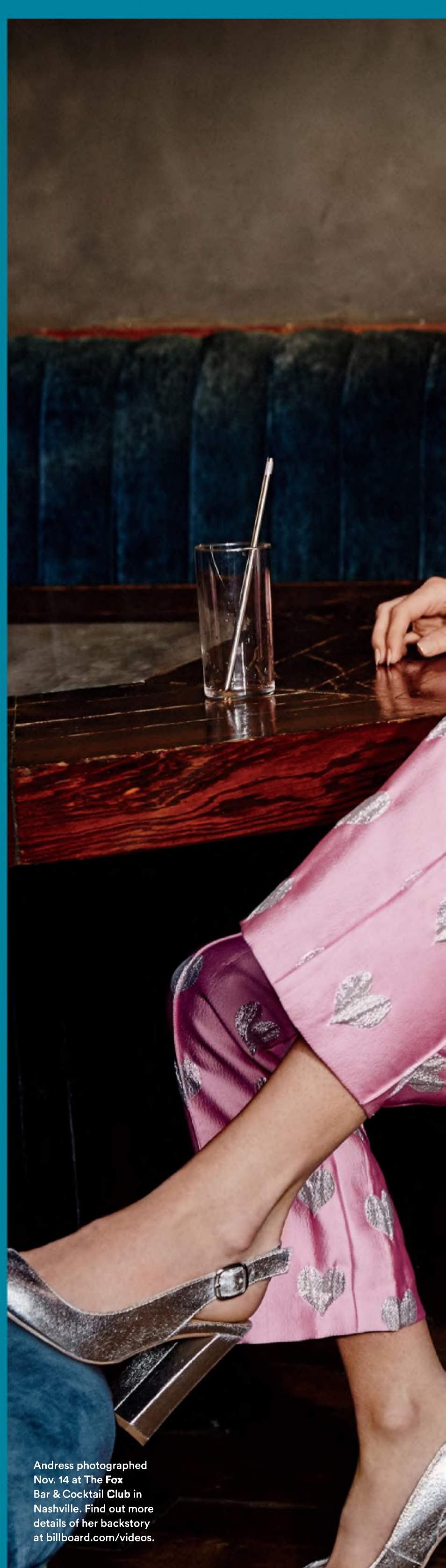
need a songbook, and the quickest way to get that songbook out there is an album. The singles I put out so far are very happy-go-lucky, but didn’t really give you an in-depth look at what I’m about. It was a chance for me to get a few things out that I’ve not really said before.

### Are there any artists that have inspired you as you developed your own artistry?

I love Billie Eilish’s attitude around the whole idea of what her brand is. Post Malone does a similar thing — he is who he is and that’s what you get. He seems like he’s having fun doing what he’s doing, but there’s also a real dark side to his music. I used to speak to him before he was super massive, and obviously we’ve changed our phone numbers, like, 50 million times, but he randomly Instagram DM’d me at 3 in the morning saying, “Love you, Busta.”

### With *LP1* done, how does it compare to what you thought you’d be releasing as a solo artist?

It’s exactly what I wanted to release. There was a time in [One Direction] when I was labeled “Mr. Boring,” and now I find myself naked on the side of a bus in London [for a Hugo Boss ad campaign]. In a band, you become one of something and it’s very easy to lose yourself within that, and I think we all had to get that back once we left. You can see that now — look at the way Harry [Styles] dresses, the music he puts out and the message that he sends. It’s a completely different thing. Same for all of us; everybody branched out and went “I want to be me!” straight away. **B**



Andress photographed Nov. 14 at The Fox Bar & Cocktail Club in Nashville. Find out more details of her backstory at [billboard.com/videos](http://billboard.com/videos).

PAINE: JAMES MCCAULEY/SHUTTERSTOCK; ANDRESS: HAIR AND MAKEUP BY LYNSAY DOYLE

CHARTBREAKER

# INGRID ADDRESS

How the singer-songwriter's  
"More Hearts Than Mine" became  
an unexpected country radio hit

BY ANNIE REUTER  
PHOTOGRAPHED BY DIANA KING

## ● HOME RUN

In 2007, Address and her family briefly relocated to Boston — her father, a Major League Baseball trainer, was working for the Colorado Rockies, who were playing the Boston Red Sox in the World Series. While on her way to Fenway Park one day, Address passed the Berklee College of Music and upon realizing music could be a career, knew that's where she wanted to study. After graduating in 2013, her songwriting professor, Kara DioGuardi (Kelly Clarkson's "Walk Away," Carrie Underwood's "Undo It"), urged her to move to Nashville. "At the time, I wasn't ready to be an artist," says Address, 28. "When you're in your early 20s, you're still figuring things out."

## ● LEVEL-HEADED

A year after the move, Address signed her first publishing deal, with DioGuardi's Arthouse Entertainment/Sea Gayle Music/Universal Music Publishing Group, through which she formed her circle of songwriting friends, including Michael Pollack (Maroon 5's "Memories"). "I was sticking with people [on my level] instead of feeling like I had to write with Max Martin to get a hit," says Address. In 2016 Arthouse/UMPG became her sole publisher, and by 2017 she had co-written songs later recorded by Charli XCX ("Boys") and Fletcher ("About You") — both of which put her on Warner Music Nashville's radar, which signed her to a recording contract in 2018.

## ● THE HEART WANTS WHAT IT WANTS

Address' debut single, "More Hearts Than Mine" — a cautionary tale about bringing a boyfriend home for the first time — arrived less than a year after signing with Warner. "It was around this time last year that I wrote it," she recalls. "The holidays have a tendency of making you question your relationship with your significant other because you're like, 'OK, is this at a place where I'd want to introduce them to my family?'" Turns out: "No, I didn't," she says with a laugh.

## ● IT'S THE CLIMB

"More Hearts Than Mine" becoming a radio hit was never a goal for Address — "clearly," she says, "because it's not uptempo and doesn't have any beer or trucks in [the lyrics]." At a time when women continually struggle to get airplay on country radio — something that Miranda Lambert and The Highwomen have been outspoken about — Address is an anomaly. The track has been on *Billboard's* Country Airplay chart for 24 weeks, and is the only debut song by a solo female artist to crack the chart's top 20. Now she's looking ahead to her upcoming debut, due in March. "Country music is the only thing that really fulfills me," she says, "because I can tell a story — that's what I love." □

# No. 18

ON *BILLBOARD'S* HOT COUNTRY SONGS CHART



Clausen

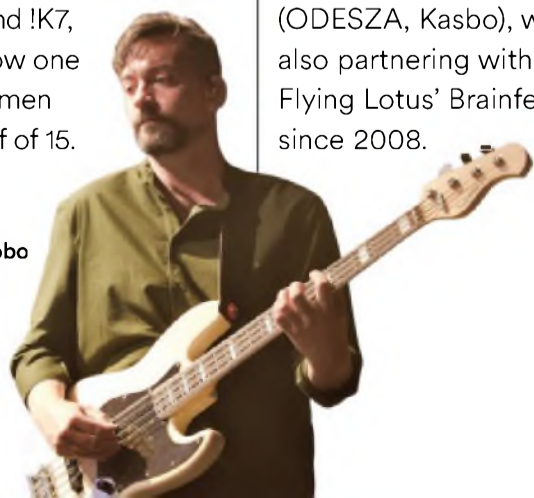
**LABEL  
LOOK**  
NINJA TUNE

In 1990, electronic musicians Matt Black and Jonathan More, who performed as the duo Coldcut, were nearly five years into their career and already felt confined by the major-label system. So, they founded their own U.K. imprint, Ninja Tune, and its publishing company, Just Isn't Music. Come 2020 — and with offices in London, Berlin, Paris and Los Angeles — the label will celebrate its 30th anniversary in a digital age where indie acts have more options than ever. “There’s much more

awareness for the independents in the market,” says Marie Clausen, who was promoted to head of North America and global streaming for the label group this May. “That awareness is very important so that we can actually compete, to some extent, in the major market.” —NICK WILLIAMS

**BACKGROUND**

As pioneers in the electronic genre, Black and More’s side project DJ Food — characterized by the use of break beats, samples and synthesizers — first landed Ninja Tune on the map with its now classic five-part series, *Jazz Brakes* (released between 1990 and 1994), which features loops and samples that can be used for mixing, remixing and producing. Clausen, 38, joined the label in 2016 following stints at Universal Music and !K7, and is now one of 10 women on a staff of 15.



Bonobo

**THE ARTISTS**

Initially known as a tastemaker for jazz and hip-hop heads, Ninja Tune’s early releases include acclaimed albums from Amon Tobin, Kid Koala and The Herbaliser; the label’s first compilation album, *Funkjazztical Tricknology*, arrived in 1995. Following its early wins, the label continued to succeed by forming imprints like Big Dada (Wiley, Roots Manuva) and Counter Records (ODESZA, Kasbo), while also partnering with Flying Lotus’ Brainfeeder since 2008.

**THE STATS**

This year, the label is celebrating four Grammy nods: Bonobo’s “Linked” (best dance recording); Soulwax’s remix of Marie Davidson’s “Work It” (best remixed recording); Georgia Anne Muldrow’s *Overload* (best urban contemporary album), which was released on Brainfeeder; and Tycho’s *Weather* (best dance/electronic album), co-released with Mom + Pop Records. The label also earned a No. 1 on *Billboard*’s Dance/Electronic Album Sales chart with electronic musician-neuroscientist Floating Points’ *Crush*. “We have the muscle to power big campaigns,” says Clausen.

**WHAT’S NEXT**

In 2020, the label will toast its anniversary with a series of to-be-announced global events and tours from Little Dragon, Sampa the Great and Floating Points. The latter will return to the United States in April and has already sold out three shows at the 350-capacity National Sawdust in Brooklyn. Outside of overseeing the label, Clausen also ran to become the U.S. director of global digital rights agency Merlin Network, a position never before held by a woman. “I work on the bleeding edge of music and technology every day — and that’s where the future lies.”

**SIGNED**

**Kole**

**PUBLISHER** KOBALT

**WHEN SINGER-SONGWRITER KOLE** (born Nicole Cohen) was 17 years old, she took a class called Songwriters on Songwriting at the University of California, Los Angeles. One week, songwriter-producer Rick Nowels (Sia, Madonna) visited as a guest speaker and Kole, then a second-year ethnomusicology student, volunteered to sing Lana Del Rey’s “Young and Beautiful” for him. After class, her professor offered to connect her with an industry veteran who later became Kole’s first manager.

In 2014 that manager introduced her to Sue Drew, GM of creative and acquisitions at Kobalt Music Publishing, who immediately offered to mentor her. “It was obvious that she had a natural talent,” recalls Drew. “It was just a matter of encouraging her and offering up select co-writes when I thought they were appropriate for her. We like to pride ourselves on discovering talent early and then helping get it to a point where they’re ready to join the roster.”

With Drew’s guidance, Kole ended up competing on an episode of NBC’s *Songland* this year — and won. Although she grew up singing in choirs and playing guitar and piano, she had never played her original music for anyone. Her prize? Meghan Trainor recorded “Hurt Me,” Kole’s original song about moving on after a breakup. Following *Songland*, Kole attended an SM Entertainment writing camp in Korea where she wrote for K-pop group Red Velvet. Later, Big Hit Entertainment reached out over email requesting she write with BTS.

After that, Drew knew she was ready for a deal, and on Dec. 2, Kole signed an administration agreement with Kobalt. The 22-year-old is now planning to release her debut EP in 2020.

“When I was in [Kobalt’s] office for the first time, I knew that was where I wanted to sign,” says Kole. “I’ve done a ton of work on my own — and I’m excited to continue growing on my own. This will be a partnership more than anything.” —LILLY PACE



Kole on *Songland*.

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WOMEN IN MUSIC  
HONOREES



Swift photographed  
Oct. 20 in Los Angeles.

Styling by Joseph Cassell  
Carolina Herrera dress, Alexander  
McQueen belt, Gucci blazer, Chloe  
Gosselin shoes, Sutra Jewels and  
Stefere jewelry.

WOMAN OF THE DECADE

# Taylor Swift

In the 2010s, she went from country superstar to pop titan and broke records with her chart-topping albums and blockbuster tours. Now Swift is using her industry clout to fight for artists' rights and foster the musical community she wished she had coming up: "Even the really tough things I've gone through taught me things that I never would have learned any other way"

BY JASON LIPSHUTZ

PHOTOGRAPHED BY SAMI DRASIN





Maison Margiela shirt, Prada boots, Kat Kim and Nancy Newberg rings.



**O**NE EVENING in late October, before she performed at a benefit concert at the Hollywood Bowl in Los Angeles, Taylor Swift's dressing room became — as it often does — an impromptu summit of music's biggest names. Swift was there to take part in the American Cancer Society's annual We Can Survive concert alongside Billie Eilish, Lizzo, Camila Cabello and others, and a few of the artists on the lineup came by to visit.

Eilish, along with her mother and her brother/collaborator, Finneas O'Connell, popped in to say hello — the first time she and Swift had met. Later, Swift joined the exclusive club of people who have seen Marshmello without his signature helmet when the EDM star and his manager stopped by.

"Two dudes walked in — I didn't know which one was him," recalls Swift a few weeks later, sitting on a lounge chair in the backyard of a private Beverly Hills residence following a photo shoot. Her momentary confusion turned into a pang of envy. "It's really smart! Because he's got a life, and he can get a house that doesn't have to have a paparazzi-proof entrance." She stops to adjust her gray sweatshirt dress and lets out a clipped laugh.

Swift, who will celebrate her 30th birthday on Dec. 13, has been impossibly famous for nearly half of her lifetime. She was 16 when she released her self-titled debut album in 2006, and 20 when her second album, *Fearless*, won the Grammy Award for album of the year in 2010, making her the youngest artist to ever receive the honor. As the decade comes to a close, Swift is one of the most accomplished musical acts of all time: 37.3 million albums sold, according to Nielsen Music; 95 entries on the Billboard Hot 100 (including five No. 1s); 23 Billboard Music Awards; 12 Country Music Association Awards; 10 Grammys; and five world tours.

She also finishes the decade in a totally different realm of the music world from where she started. Swift's crossover from country to pop — hinted at on 2012's *Red* and fully embraced on 2014's *1989* — reflected a mainstream era in which genres were blended with little abandon, where artists with roots in country, folk and trap music could join forces without anyone raising eyebrows. (See: Swift's top 20 hit "End Game," from

2017's *reputation*, which featured Ed Sheeran and Future.)

Swift's new album, *Lover*, released in August, is both a warm break from the darkness of *reputation* — which was created during a wave of negative press generated by Swift's public clash with Kanye West and Kim Kardashian-West — as well as an amalgam of all her stylistic explorations through the years, from dreamy synth-pop to hushed country. "The skies were opening up in my life," says Swift of the album, which garnered three Grammy nominations, including song of the year for the title track.

She recorded *Lover* after the Reputation Stadium Tour broke the record for the highest-grossing U.S. tour late last year. In 2020, Swift will embark on Lover Fest (see story, page 65), a run of stadium dates that will feature

albums for each new album she turned in if she re-signed with Big Machine; Borchetta disputed this characterization, saying she had the opportunity to acquire her masters in exchange for re-signing with the label for a "length of time" — 10 more years, according to screenshots of legal documents posted on the Big Machine website.)

Swift has said that she intends to rerecord her first six albums next year — starting next November, when she says she's contractually able to — in order to regain control of her recordings. But the back-and-forth appears to be nowhere near over: Last month, Swift alleged that Borchetta and Braun were blocking her from performing her past hits at the American Music Awards or using them in an upcoming Netflix documentary — claims Big Machine characterized as "false information"

**"I've had several upheavals of somehow not being what I should be. And this happens to women in music way more than men."**

a hand-picked lineup of artists (as yet unannounced) and allow Swift more time off from the road. "This is a year where I have to be there for my family — there's a lot of question marks throughout the next year, so I wanted to make sure that I could go home," says Swift, likely referencing her mother's cancer diagnosis, which inspired the *Lover* heart-wrencher "Soon You'll Get Better."

Now, however, Swift finds herself in a different highly publicized dispute. This time it's with Scott Borchetta, the head of her former label, Big Machine Records, and Scooter Braun, the manager-mogul whose Ithaca Holdings acquired Big Machine Label Group and its master recordings, which include Swift's six pre-*Lover* albums, in June. Upon news of the sale, Swift wrote in a Tumblr post that it was her "worst case scenario," accusing Braun of "bullying" her throughout her career due to his connections with West. She maintains today that she was never given the opportunity to buy her masters outright. (On Tumblr, she wrote that she was offered the chance to "earn" back the masters to one of her

in a response that did not get into specifics. (Swift ultimately performed the medley she had planned.) In the weeks following this interview, Braun said he was open to "all possibilities" in finding a "resolution," and *Billboard* sources say that includes negotiating a sale. Swift remains interested in buying her masters, though the price could be a sticking point, given her rerecording plans, the control she has over the licensing of her music for film and TV, and the market growth since Braun's acquisition.

However it plays out, the battle over her masters is the latest in a series of moves that has turned Swift into something of an advocate for artists' rights — and made her a cause that everyone from Halsey to Elizabeth Warren has rallied behind. From 2014 to 2017, Swift withheld her catalog from Spotify to protest the streaming company's compensation rates, saying in a 2014 interview, "There should be an inherent value placed on art. I didn't see that happening, perception-wise, when I put my music on Spotify." In 2015, ahead of the launch of Apple Music, Swift

wrote an open letter criticizing Apple for its plan to not pay royalties during the three-month free trial it was set to offer listeners; the company announced a new policy within 24 hours. Most recently, when she signed a new global deal with Universal Music Group in 2018, Swift (who is now on Republic Records) said one of the conditions of her contract was that UMG share proceeds from any sale of its Spotify equity with its roster of artists — and make them nonrecoupable against those artists' earnings.

During a wide-ranging conversation, *Billboard's* Woman of the Decade expresses hope that she can help make the lives of creators a little easier in the years to come — and a belief that her behind-the-scenes strides will be as integral to her legacy as her biggest singles. "New artists and producers and writers need work, and they need to be likable and get booked in sessions, and they can't make noise — but if I can, then I'm going to," promises Swift. This is where being impossibly famous can be a very good thing. "I know that it seems like I'm very loud about this," she says, "but it's because someone has to be."

**While watching some of your performances this year — like *Saturday Night Live* and NPR's *Tiny Desk Concert* — I was struck by how focused you seemed, like there were no distractions getting in the way of what you were trying to say.**

That's a really wonderful way of looking at this phase of my life and my music. I've spent a lot of time recalibrating my life to make it feel manageable. Because there were some years there where I felt like I didn't quite know what exactly to give people and what to hold back, what to share and what to protect. I think a lot of people go through that, especially in the last decade. I broke through pre-social media, and then there was this phase where social media felt fun and casual and quirky and safe. And then it got to the point where everyone has to evaluate their relationship with social media. So I decided that the best thing I have to offer people is my music. I'm not really here to influence their fashion or their social lives. That has bled through into the live part of what I do.

**Meanwhile, you've found a way to interact with your fans in this very pure way — on your Tumblr page.** Tumblr is the last place on the internet where I feel like I can still make a joke because it feels small, like a



neighborhood rather than an entire continent. We can kid around — they literally drag me. It's fun. That's a real comfort zone for me. And just like anything else, I need breaks from it sometimes. But when I do participate in that space, it's always in a very inside-joke, friend vibe. Sometimes, when I open Twitter, I get so overwhelmed that I just immediately close it. I haven't had Twitter on my phone in a while because I don't like to have too much news. Like, I follow politics, and that's it. But I don't like to follow who has broken up with who, or who wore an interesting pair of shoes. There's only so much bandwidth my brain can really have.

**You've spoken in recent interviews about the general expectations you've faced, using phrases like "They've wanted to see this" and "They hated me for this." Who is "they"? Is it social media or disparaging think pieces or —**

It's sort of an amalgamation of all of it. People who aren't active fans of your music, who like one song but love to hear who has been canceled on Twitter. I've had several upheavals of somehow not being what I should be. And this happens to women in music way more than men. That's why I get so many phone calls from new artists out of the blue — like, "Hey, I'm getting my first wave of bad press, I'm freaking out, can I talk to you?" And the answer is always yes! I'm talking about more than 20 people who have randomly reached out to me. I take it as a compliment because it means that they see what has happened over the course of my career, over and over again.

**Did you have someone like that to reach out to?**

Not really, because my career has existed in lots of different neighborhoods of music. I had so many mentors in country music. Faith Hill was wonderful. She would reach out to me and invite me over and take me on tour, and I knew that I could talk to her. Crossing over to pop is a completely different world. Country music is a real community, and in pop I didn't see that community as much. Now there is a bit of one between the girls in pop — we all have each other's numbers and text each other — but when I first started out in pop it was very much you versus you versus you. We didn't have a network, which is weird because we can help each other through these moments when you just feel completely isolated.

**Do you feel like those barriers are actively being broken down now?**

God, I hope so. I also hope people can call it out, [like] if you see a Grammy prediction article, and it's just two women's faces next to each other and feels a bit gratuitous. No one's going to start out being perfectly educated on the intricacies of gender politics. The key is that people are trying to learn, and that's great. No one's going to get it perfect, but, God, please try.

**At this point, who is your sounding board, creatively and professionally?**

From a creative standpoint, I've been writing alone a lot more. I'm good with being alone, with thinking alone. When I come up with a marketing idea for the *Lover* tour, the album launch, the merch, I'll go right to my management company that I've put together. I think a team is the best way to be managed. Just from my experience, I don't think that this overarching, one-person-handles-my-career thing was ever going to work for me. Because that person ends up kind of being me who comes up with most of the ideas, and then I have an amazing team that facilitates those ideas.

The behind-the-scenes work is different for every phase of my career that I'm in. Putting together the festival shows that we're doing for *Lover* is completely different than putting together the Reputation Stadium Tour. Putting together the *reputation* launch was so different than putting together the 1989 launch. So we really do attack things case by case, where the creative first informs everything else.

**You've spoken before about how meaningful the *reputation* tour's success was. What did it represent?**

That tour was something that I wanted to immortalize in the Netflix special that we did because the album was a story, but it almost was like a story that wasn't fully realized until you saw it live. It was so cool to hear people leaving the show being like, "I understand it now. I fully get it now." There are a lot of red herrings and bait-and-switches in the choices that I'll make with albums, because I want people to go and explore the body of work. You can never express how you feel over the course of an album in a single, so why try?

**That seems especially true of your last three albums or so.**

"Shake It Off" is nothing like the rest of 1989. It's almost like I feel so much pressure with a first single that I don't



want the first single to be something that makes you feel like you've figured out what I've made on the rest of the project. I still truly believe in albums, whatever form you consume them in — if you want to stream them or buy them or listen to them on vinyl. And I don't think that makes me a staunch purist. I think that that is a strong feeling throughout the music industry. We're running really fast toward a singles industry, but you got to believe in something. I still believe that albums are important.

**The music industry has become increasingly global during the past decade. Is reaching new markets something you think about?**

Yeah, and I'm always trying to learn. I'm learning from everyone. I'm learning when I go see Bruce Springsteen or Madonna do a theater show. And I'm learning from new artists who are coming out right now, just seeing what they're doing and thinking, "That's really cool." You need to keep your influences broad and wide-ranging, and my favorite people who make music have always done that. I got to work with Andrew Lloyd Webber on the *Cats* movie, and Andrew will walk through the door and be like, "I've just seen this amazing thing on TikTok!" And I'm like, "You are it! You are it!" Because you

cannot look at what quote-unquote "the kids are doing" and roll your eyes. You have to learn.

**Have you explored TikTok at all?**

I only see them when they're posted to Tumblr, but I love them! I think that they're hilarious and amazing. Andrew says that they've made musicals cool again, because there's a huge musical facet to TikTok. [He's] like, "Any way we can do that is good."

**How do you see your involvement in the business side of your career progressing in the next decade? You seem like someone who could eventually start a label or be more hands-on with signing artists.**

I do think about it every once in a while, but if I was going to do it, I would need to do it with all of my energy. I know how important that is, when you've got someone else's career in your hands, and I know how it feels when someone isn't generous.

**You've served as an ambassador of sorts for artists, especially recently — staring down streaming services over payouts, increasing public awareness about the terms of record deals.**

We have a long way to go. I think that we're working off of an antiquated contractual system. We're galloping toward a new industry but not



thinking about recalibrating financial structures and compensation rates, taking care of producers and writers.

We need to think about how we handle master recordings, because this isn't it. When I stood up and talked about this, I saw a lot of fans saying, "Wait, the creators of this work do not own their work, ever?" I spent 10 years of my life trying rigorously to purchase my masters outright and was then denied that opportunity, and I just don't want that to happen to another artist if I can help it. I want to at least raise my hand and say, "This is something that an artist

should be able to earn back over the course of their deal — not as a renegotiation ploy — and something that artists should maybe have the first right of refusal to buy." God, I would have paid so much for them! Anything to own my work that was an actual sale option, but it wasn't given to me.

Thankfully, there's power in writing your music. Every week, we get a dozen synch requests to use "Shake It Off" in some advertisement or "Blank Space" in some movie trailer, and we say no to every single one of them. And the reason I'm rerecording my music next year is because I do want my

music to live on. I do want it to be in movies, I do want it to be in commercials. But I only want that if I own it.

#### **Do you know how long that rerecording process will take?**

I don't know! But it's going to be fun, because it'll feel like regaining a freedom and taking back what's mine. When I created [these songs], I didn't know what they would grow up to be. Going back in and knowing that it meant something to people is actually a really beautiful way to celebrate what the fans have done for my music.

#### **Ten years ago, on the brink of the 2010s, you were about to turn 20. What advice would you give yourself if you could go back in time?**

Oh, God — I wouldn't give myself any advice. I would have done everything exactly the same way. Because even the really tough things I've gone through taught me things that I never would have learned any other way. I really appreciate my experience, the ups and downs. And maybe that seems ridiculously Zen, but ... I've got my friends, who like me for the right reasons. I've got my family. I've got my boyfriend. I've got my fans. I've got my cats. **B**

## **LOVER, LIVE**

Taylor Swift's first big project of 2020? Lover Fest, her self-produced, festival-style tour slated to kick off in June (Messina Touring Group will promote). Fourteen dates have been announced, and the artist lineup is still in the works. "I haven't really done festivals in years — not since I was a teenager," says Swift. "That's something that [the fans] don't expect from me, so that's why I wanted to do it."

Lover Fest is a new twist in Swift's touring strategy. While the 2018 *reputation* stadium outing was the highest-

grossing U.S. tour of all time — \$266 million in revenue across 38 stateside shows, according to Billboard Boxscore — Swift has announced only four Lover Fest dates in the United States. But if she's leaving potential millions on the table, she's also keeping fan interest high by deviating from a formula.

"People want new experiences — to connect to their favorite artists in new ways," says CID Entertainment founder/CEO Dan Berkowitz, whose company will co-produce Luke Bryan's Crash My Playa destination event in Mexico in January. "Any artist playing the same

40 venues every single tour is just going to get boring to their fans, even if their show is changing."

Lover Fest is the latest in a growing number of artist-curated festivals, ranging from Post Malone's Posty Fest to Travis Scott's Astroworld to Tyler, the Creator's Camp Flog Gnaw. "Fans are willing to travel to attend events that are an extension of an artist's personality and music," says Berkowitz. Lover Fest will build on that model, playing larger venues (like the 70,000-capacity SoFi Stadium in Los Angeles and the 65,000-capacity Gillette Stadium out-

side Boston) in multiple locations, rather than existing as a one-time event.

But Swift has always prioritized personal touches, no matter the size of her show, from nightly surprise guests to one-time-only performances of early tracks. The on-brand opening acts, Instagram-ready visuals and overall attention to detail common to other artist-curated festivals should be present at Lover Fest, too. "[I want to] challenge myself with new things and at the same time keep giving my fans something to connect to," says Swift. With Lover Fest, it seems she'll be able to do both. —J.L.



WOMEN IN MUSIC  
HONOREES



WOMAN OF THE YEAR

# Billie *Eilish*

Eilish photographed by  
Heather Hazzan on April 18 at  
SunLight Studios in Los Angeles.

Styling by Samantha Burkhart  
Off-White jacket, Heart of Bone  
and Dalmata necklaces.



**I WISH THERE WAS AN OFF SWITCH,” MUSES BILLIE EILISH.** “There’s really no way to prepare for this kind of thing. I want to just go to Trader Joe’s for once!” The 17-year-old is quick to clarify that she’s not complaining: Still a newly minted megastar, she’s hyper-aware that her milestone-a-minute past year has been extraordinary by any standard. Her debut album, March’s *When We All Fall Asleep, Where Do We Go?*, established Eilish as one of the most distinctive new voices in pop and topped the Billboard 200. Since then, all of its tracks (except the prelude) have made it onto the Billboard Hot 100, with “Bad Guy” becoming Eilish’s first No. 1 on the chart. She has performed at Coachella; appeared on *Saturday Night Live*; scored a Justin Bieber appearance on the “Bad Guy” remix; and most recently received six Grammy nominations, setting a record as the youngest artist to get nods in all of the Big Four categories at once.

Come March, Eilish will kick off an arena world tour, which will include sold-out stops at Madison Square Garden in New York and London’s O2 Arena. But for now, she’s planning to stay in Los Angeles through the end of the year — “the longest I’ve been home in a minute.” She’s not quite chilling yet: Earlier in the day of this interview, she marched in the Youth Climate Strike. She’s looking forward to her 18th birthday and the perks that come with it (voting, driving after 11 p.m.), and still adjusting to the accolades she’s receiving, like *Billboard’s* Woman of the Year honor. “I’ve never been called a woman before,” she says with a laugh. “You feel like you’ve been doing it forever. And then I remember — it’s literally just the beginning.”

**You and your brother and collaborator, Finneas O’Connell, have been on the road pretty much nonstop this year. How has that informed your creative process?**

Last year and the year before, we almost had to make music in our house. I don’t want to speak for Finneas, but for me, I didn’t really know how to make music anywhere else. We would try and work in studios, and it would never work out the way I wanted it to. It would be exhausting and not very fun. We’re at a point now, from touring and working so much, that I’m pretty sure the next album will be made on tour — around the world.

**What are the biggest challenges you’ve faced this past year?**

I can’t complain about my career. The only thing is — and I know men are going to disagree, because they literally just can’t know — as a young female artist, you are looked at differently. I remember the first time I had a conversation with Clairo; it was about how we were both hated because we were girls, and we weren’t looked at the same [as young male artists]. We just talked about how hard it is to be a young female and be taken seriously.

Right now, there are so many young females who are actually looked at as *cool*. I remember a year when I was so anxious about my future. I was worried that because I was a girl, people wouldn’t think I was cool or interesting — they would think I was just super basic and lame. And a lot of people do think that, which is whatever. But the majority are giving me a really good reaction and validation for what I do.

**Speaking of differing expectations for young women: Recently you said you wear baggy clothes so that people won’t talk about your body. That totally blew up online.**

I think my message — and I don’t really know if I have one — is miscommunicated sometimes. Sometimes I get this response from parents like, “Thank you for dressing the way you do so my daughter doesn’t dress like a slut,” and I’m like, “Whoa! That is the opposite of what I’m trying to do.” If anything, I’m trying to make it easier for your daughter to wear what she wants.

**You’ve met so many artists, but I know you still want to meet Rihanna. What is it you admire most about her?**

People [who are] like her and like Childish Gambino, Tyler [the Creator] and Kanye — [there’s] not just one thing that they’re known for. They take what they have and actually turn it into more. That’s what I’ve always wanted to do. I really want to design shoes, and I really want to fucking design a car. I direct my own videos and edit them myself most of the time, so hopefully more of that. I think Rihanna is fucking murdering it. Everyone who is like, “Stop with the [Fenty] brand and put out more music,” I think, “Shut the fuck up.” She is doing exactly what she needs to do, and that’s fire. Yeah, we want new Rihanna music, but we also want Rihanna. Only props to her.

**“I’m lucky enough to be in a generation that’s able to break every rule — and that’s crazy.”**

**Do you feel like there’s anything you can’t do at this point?**

I’m lucky enough to be in a generation that’s able to break every rule — and that’s crazy. When I think about artists who grew up in a time where you could only have one genre and one look, and couldn’t change that ever ... that must have been torturous. Especially to people who wanted to change. It’s really cool that I get to do this in a time when it’s more freeing. To be honest, there isn’t really anything that’s off-limits.

—LYNDSEY HAVENS



Gucci shirt,  
Heart of Bone and  
Dalmata rings.





TRAILBLAZER

# Brandi Carlile

**B**RANDI CARLILE CALLS 2019 “THE GREATEST year of my entire life,” and it’s easy to see why: This year’s Trailblazer sold out Madison Square Garden in New York, won three Grammys and launched her Girls Just Wanna Weekend music festival in Mexico. And she did it all while lifting up other women along the way — co-producing Tanya Tucker’s Grammy-nominated *While I’m Livin’* and hitting No. 1 on *Billboard’s* Top Country Albums chart with The Highwomen, her supergroup with Amanda Shires, Maren Morris and Natalie Hemby. “We are four women that have chosen to work together instead of competing with each other, even knowing that there are less than half a dozen spots in country music for us to be heard or seen,” says Carlile, 38. “We decided to try to occupy one of those spots as a group — [and] leave the door open for many other women to come into The Highwomen as a movement.”

**You use your platform to talk about everything from gender inequality in the music industry to parent-child separation at the U.S.-Mexico border. Does that come naturally to you?**

As I get older, I wake up more naturally political every day, just by the fact that I’m married to a woman and raising two daughters. I was married before it was legal; I was denied a basic civil right in my own country for most of my adult life. There’s really no way for me to get onstage and *not* be political. It goes against the grain in a lot of ways for me to not use my voice to illuminate suffering and injustice.

**2019 was a busy year for you, from launching Girls Just Wanna Weekend to headlining Madison Square Garden.**

That’s interesting that you mention Madison Square Garden

and Girls Just Wanna Weekend in the same breath. I once was invited on tour with a band I worship. One of the dates was to open for them at the Garden. There was a promoter that wanted to take me off the tour, saying they wanted a male, guitar-fronted band to open. I lost the tour. I was so appalled, and of course, not until it hit my battleship did I realize what a problem it was — that women weren’t given a voice, particularly where this promoter thought men were more important, would buy more beer, would spend more money. That’s when I started Girls Just Wanna Weekend. I thought, if I can cause thousands of women to spend thousands of dollars to leave the country and see women headline a festival, it’s going to send a message to bookers at home.

**What was the first year like?**

It sold out — but I will tell you there was a struggle in booking the festival that gave me a new empathy for promoters. Getting to go to Madison Square Garden after this emotional journey was a fucking cosmic lightning bolt to me. I just couldn’t believe where I’d come from, which was crying in my bedroom for being kicked off a tour to headlining that show and having it sell out.

**Your Grammy-winning song “The Joke” has become an anthem for marginalized people in today’s political climate. What does it mean to you in 2019?**

It heals me every single night. I wrote it as a salve for myself from a place of despair. [When I look into the audience] I see like-minded thinking. And if it’s not like-minded thinking, I see consideration, which is the most beautiful thing about music — it sounds cliché, but [music] really is the universal language.

—HILARY HUGHES



Brandi Carlile photographed by  
Austin Hargrave on Jan. 9 at  
Smashbox Studios in Los Angeles.

Styling by Maryam Malakpour  
Atelier Michalsky suit,  
By Far boots, Armature ring.



WOMEN IN MUSIC  
HONOREES

RISING STAR

# Rosalía



Rosalía photographed by  
Ruven Afanador on Sept. 3  
at The 1896 in Brooklyn.

Styling by Samantha Burkhart  
Michael Kors Collection dress,  
Pleaser boots with Amy Shehab  
jewelry, Bvlgari jewelry.



**WHEN SHE RELEASED HER BREAKOUT SINGLE,** “Malamente,” in spring 2018, Rosalía didn’t have a record label. Today, her unique fusion of flamenco and urban music has led to deals with Columbia Records and Sony Music Latin, five Latin Grammy Awards, sets at Coachella and Lollapalooza, and hit collaborations with J Balvin and Ozuna — plus, now a best new artist Grammy nomination. It’s the kind of trajectory that makes her this year’s Rising Star, but it’s also the culmination of years of work: The 27-year-old studied flamenco for a decade in her native Spain, and she remains hands-on with every aspect of her art, from the ornate production of her songs to the fierce looks and choreography of her videos. “After all the effort and sacrifice I have put into my performances and albums,” she says, “having people recognize and value my project is very, very meaningful.”

**You have had such an explosive year. Do you still feel like a developing artist?**

Even though the public may perceive me differently, I always feel like I’m learning something new, and I like seeing myself this way. It keeps me focused on doing things with the love and care that comes from knowing you can always improve. I always have that in my head. Even though you have to feel big when you’re onstage so the message reaches everyone out there and gets them excited, you also have to feel the humility that comes from being a student who never stops learning.

**What’s the most important lesson you learned in 2019?**

People who are perfectionists always want to control everything, but when you sing, you have to let go. And that’s hard. I’m increasingly conscious of the fact that, even when we know a lot,

there’s an element of blind faith. For things to work well, you have to surrender to the moment. This is especially true of writing, producing and truly giving it all in a performance.

**Your visuals often feature elaborate nail art. What draws you to that?**

I grew up surrounded by women with long nails. I can’t imagine it any other way. Hands have a major presence in flamenco, and when your hands are decorated, it adds power. It’s not so much about aesthetics — it’s about how I react when my nails are longer and full of colors and texture. It takes me to an expressive place.

**Who are your heroines in flamenco?**

La Niña de los Peines was a singer who created *cantes* [flamenco songs] in a very masculine field. And Carmen Amaya was a breath of fresh air: a woman

who took many risks, who sometimes dressed like a man. Her style of dance has influenced all *bailadoras*. I owe how I make music to them.

**Before you had a manager and a label, you worked closely with your mother and sister. How did they influence you?**

My mother is a very strong, independent leader. My sister is also very inspiring, so my natural surroundings have been very feminine. That has extended to other women who inspire me, like [manager] Rebeca [León]: a determined woman who defends her point of view. I make music with many men, but my team is mostly women. It’s a little bit about vindication for women, too. As we see more women in positions of power in the industry, it will have an influence. Having more women in power means we’re all rowing in the same direction.

—LEILA COBO

**“People who are perfectionists always want to control everything, but when you sing, you have to let go.”**

Palomo Spain shirt, Area earrings and necklace.





WOMEN IN MUSIC  
HONOREES

POWERHOUSE

# Megan Thee *Stallion*





**T**HEY PUT THAT CHECK IN my hand, now I'm killin' 'em," raps Megan Thee Stallion on "Realer," the opening track on May's *Fever* mixtape. Those words became

somewhat prophetic: This year she toured with Meek Mill and Future; collaborated with Gucci Mane, Chance the Rapper, Quavo and City Girls; and made fans of Solange and Lizzo thanks to her blunt-force rhymes and savvy branding. The Houston native, 24, declared 2019 the year of the "Hot Girl Summer" — a nod to her devoted followers, whom she calls "hotties" — and turned the catchphrase into a top 20 hit of the same name that featured Nicki Minaj and Ty Dolla \$ign. In a banner year for women in hip-hop, *Billboard's* 2019 Powerhouse preaches sisterhood above all else: "There's just so many rules that people try to place on women rappers, so we just have to keep breaking these barriers down."

**Your trademark for "Hot Girl Summer" was approved a few months back. What did that teach you about becoming a businesswoman?**

I have so many different ideas, and I'm kind of an off-the-wall, spontaneous person, so I didn't realize that if you have an original idea, you can actually own it. When I saw all these people using "Hot Girl Summer" as a part of their marketing plan, I was like, "Damn, let me do that!" I didn't even think [the phrase] would be that big of a deal — it was crazy. So it definitely taught me to protect myself and my ideas ahead of time.

**When do you feel the most powerful?**

Definitely when I'm in the booth. When I hear a song come together and get chills, I know it must be going hard. So I feel really

powerful when I'm rapping. It makes me feel good, and I'll continue to work hard and stay humble. I just want to keep getting better and giving my hotties what they want.

**You also signed a management deal with Roc Nation this year.**

Before [the deal], they came in and tried to help me get my business together. When I was getting enrolled in school [at Texas Southern University], they made sure things went smoothly. They were supportive before I even got signed, so it feels like a family. I could really see myself being part of the team.

**Now that we're getting into Hot Girl Winter, what are the essentials for this season?**

You definitely need ChapStick. You don't want to be out here kissing all dry. You need that DayQuil on deck so you don't get sick. Not booty shorts, unfortunately. You need your tights on and a little jacket. And you still have to drive the boat [take shots] because even though it's cold outside, you can be a hot girl in the house.

**You're finishing up your health administration degree. You have talked about opening an assisted-living home in Houston after you graduate. Is that still the plan?**

I have seven more classes left — and the way this career is going, I can't fit a lot on my plate. So we're going to finish when we finish. But I grew up watching my grandmother take care of my great-grandmother, and I know there's other families going through that same thing, where you got two elderly people taking care of each other. I know it's hard, so I still want to make that easier for people in my community. —BIANCA GRACIE

Megan Thee Stallion photographed by Cecilia Alejandra on April 9 at BH Ranch in Houston.





WOMEN IN MUSIC  
HONOREES

IMPACT

# Alicia Keys

**A** S A TEENAGER GROWING UP IN THE NEW YORK CITY neighborhood of Hell's Kitchen, Alicia Keys saw a L'Oréal TV commercial with the tagline "Because I'm worth it" and had an epiphany. "I thought, 'What a killer line,'" says Keys of the slogan, which inspired her soulful 2001 single "A Woman's Worth." It was the first of many anthems celebrating female strength that Keys has written through the years — from 2007's "Superwoman" to 2012's "Girl on Fire," which she performed at the 2016 Democratic National Convention to introduce Hillary Clinton.

Keys photographed by  
Miller Mobley on Nov. 6  
at Moonfire Ranch in  
Topanga, Calif.

**Styling by Jason Bolden**  
Stella McCartney coat,  
K Kane earrings.





WOMEN IN MUSIC  
HONOREES



Looking back on her career so far, however, Keys says she created “A Woman’s Worth” because she didn’t feel empowered at all. “I needed to write the song so that I could feel better,” she says. Almost two decades later, the 2019 Impact honoree is focused on helping others find that same confidence — in both big and small ways. In 2016, she embraced a minimal-makeup look to challenge conventional beauty standards. At *Billboard*’s 2018 Women in Music event, Keys detailed *She Is the Music*, a nonprofit she co-founded to increase opportunities for women in the music industry through writing camps, a database of female creators and other initiatives. Lately, Keys — who will return as host of the Grammy Awards in January — has also started using Instagram TV to lead deep discussions with her fans, like a recent broadcast in which she talked about her 4-year-old son’s fears about getting bullied over his painted nails. She’ll keep the conversations going on her seventh studio album, *A.L.I.C.I.A.*, due next year. “I’m realizing how much I’ve diminished my own power,” says Keys, 38. “I’m not doing that no more.”

**You’ve said that a 2018 study from the University of Southern California’s Annenberg Inclusion Initiative — which found that women account for only 22% of performers of popular songs — inspired you to co-found *She Is the Music*. What did that illuminate for you?**

I was shocked. I didn’t think there would be such a huge discrepancy. I grew up in New York City, I’ve always seen a really diverse mix of people, and I was raised by a woman. So from my experience, it’s always been pretty women-centric. But it’s not. Sometimes I’m like, “What year is this?”

## **“We’re in that time when we are powerfully, clearly in our feminine, divine dope shit. Let’s just keep going with it.”**

**How would *She Is the Music* have helped you as a young artist?**

I love the community aspect. That would’ve been a big help for me because I was usually the only one — the girl with all the guys. With the global database, you can actually find, “Who are the best female lighting designers?” We’re allowing you to create your tribe.

**Do you have any favorite memories from the writing camps?**

One of the recent songwriting camps I did was hosted in my studio. There were a bunch of women that came up from the [Washington] D.C.-Baltimore area. I sat with them for a while, just chatting and chilling. One woman had come from the Middle East, and she had such a powerful story. Just getting to know different people’s experiences, even though it was a super-casual moment, was so beautiful.

**In 2004, you teamed up with Missy Elliott and Beyoncé for the Verizon Ladies First Tour. What do you remember about it?**

It was one of the first of its kind, especially three black women together like that. All three of us were so different from each other. It was so dope. There

has always been the Lilith Fair and different festivals focused on women, and I’m glad there’s more things like that coming. We’re in that time when we are powerfully, clearly in our feminine, divine dope shit. Let’s just keep going with it.

**What inspired you to title your next album *A.L.I.C.I.A.*?**

I’m working on continuing to get to know the whole Alicia. The music really reflects all of those sides. I’m so excited about it being more *me* — more free, more comfortable with all the uncomfortable parts. People haven’t experienced that unfiltered side of me. They’re the best songs I’ve ever written, period, end of story.

**How did you reach that level of self-acceptance?**

Most of the time, we’re pretending, and we don’t even know it. We think, “People expect me to be like *this*.” I’m over all those things. Sometimes it feels so good, sometimes it don’t feel good, and I’m cool with that, too. Sometimes I don’t have an answer. Sometimes I’m really down and I’ve got to give myself a break. But I feel like I’m finally myself.

—TATIANA CIRISANO

## **STANDING TOGETHER**

**AT THE 2018 BILLBOARD**

Women in Music event, Alicia Keys presented *She Is the Music*, the organization she co-founded with her longtime sound engineer, Jungle City Studios’ Ann Mincieli; WME partner and head of East Coast music Samantha Kirby Yoh; and Universal Music Publishing Group (UMPG) chairman/CEO Jody Gerson. Its goal is to increase

the number of women in the music industry. “It was never just a media push,” says Mincieli. “This is something that all of us really wanted to stand behind.”

*She Is the Music*’s work focuses on three key initiatives: expanding an online database (powered by *Billboard*) that now includes over 700 female creators, establishing a mentorship program for women in the industry of all ages and hosting all-women songwriting camps around the world with artists like Mary J. Blige and Natti Natasha. In June, electro-pop artist Rozes

released “Call Me,” the first song to come out of one of the camps. *She Is the Music* is also growing its various committees, which advise the organization on behalf of particular interest groups. In April it unveiled its first Latin Committee, with members like Anitta and UMPG’s Alexandra Lioutikoff.

*She Is the Music* is already hearing success stories. “We’re getting phone calls,” says Mincieli. Cyndi Lauper’s manager, Lisa Barbaris, used the database to hire female stagehands for Lauper’s upcoming Home for

the Holidays benefit concert. The organization has also found like-minded partners in the All Things Go Fall Classic festival in Washington, D.C., which this year had a women-focused lineup, and the nonprofit Step Up, which helps introduce high school girls to careers in music. “We’re out there going, ‘Tell us what you’ve been working on and however we can help, we’ll get behind it,’” says Kirby Yoh. Adds Mincieli: “It’s about creating that opportunity and helping the next generation step into the future.”

—T.C.



WOMEN IN MUSIC  
HONOREES

ICON

# Alanis Morissette

**I**N THE SUMMER OF 1995, A STARTLING VOICE JOLTED THROUGH THE haze of R&B jams dominating the airwaves. Part power belt, part witchy yelp, it sang of jealousy, perversion, of the messes men leave in the wake of broken relationships. It belonged to Alanis Morissette, then 21, whose song “You Oughta Know” hit No. 1 on *Billboard*’s Alternative Songs chart — the only one by a woman (other than her own “Hand in My Pocket” a few months later) to do so that year. That was just the beginning: Morissette’s U.S. debut, *Jagged Little Pill*, topped the Billboard 200 for 12 weeks and became the chart’s top-performing album of the 1990s, along the way inspiring a generation of singer-songwriters to share their rawest truths. Since then, Morissette has released another seven albums, and at 45, *Billboard*’s 2019 Icon is as busy ever: She’s putting the final touches on the *Jagged Little Pill* Broadway musical; readying her forthcoming LP, *Such Pretty Forks in the Road*, due May 1; and prepping for the *Jagged Little Pill* 25th-anniversary tour with Liz Phair and Garbage (starting in June). “I’ll be writing songs until I’m dead and probably after,” says Morissette with a laugh. “Channeling through some poor 17-year-old!”

Morissette photographed  
by Tawni Bannister on  
Nov. 18 in San Francisco.

Styling by Sara Paulsen  
Eileen Fisher top, RtA jacket  
from Elyse Walker.





WOMEN IN MUSIC  
HONOREES



## **“There’s this kind of violent tendency to one-dimensionalize artists, maybe so we can wrap our heads around them and move on.”**

### **When you were starting out, who were the icons you looked up to?**

Whitney Houston, Carole King, Aretha Franklin. Women who could belt it out with a huge amount of soul. Whitney — I [loved] her vulnerability, her humanity, just her sweetness. A lot of her lyrics were so kind and adorable. I always felt if I could sing along with women whose voices I bowed down to, that would legitimize me as a vocalist.

### **Your career has had a somewhat unusual trajectory — you started out as a teen dance-pop singer in Canada, then seemingly got the support to write what you really wanted.**

Some artists are writers, and some are pure performers. I feel like I’m a combination of both. When I was a teenager, I wasn’t necessarily in an environment with people who were supportive of my songwriting. I was actually dropped from my record company right before I wrote *Jagged Little Pill*. So I had this clean slate in front of me when I was 19. I just wanted to write a record I loved.

### **Before you came to the United States to make *Jagged Little Pill*, did you already have the courage of your convictions?**

I had conviction on a certain level, and then working with Glen [Ballard, who produced *Jagged Little Pill*], it was solidified. If I wrote something, he would just say, “Is this a true story?” And it became a no-brainer: “Of course.” From 19 onward, I only know autobiographical [stories]. Even if I’m writing for a character — whether it’s for the *Jagged Little Pill* musical or a movie like *City of Angels*, I’m thinking of how I relate personally.

### **At that time, did you feel like you had a support system among other artists?**

I had a bit of Canadian naivete, [thinking] that as soon as I was in the public eye, I would be embraced by other artists and we would all be sitting around the fire singing “Kumbaya.” That wound up not being the case. There was a lot more isolation and misperception and competition and jealousy. I was still the woman doing the show at festivals around the planet with 16 male artists. It was awkward to figure out how I fit in the middle

of that. My bandmates were lifesavers, especially in the 2000s. They really got behind me, and it wasn’t about anyone wanting the seat I was in, it was just, “Wow, we love this woman, and we honor what her mission is.” And I had a team of amazing therapists. (Laughs.)

### **When *Jagged Little Pill* came out, you were portrayed as this queen of angsty female rage — but you didn’t necessarily seem like an angry person. So many of the songs on the album are actually quite empathetic.**

Thank you for saying that. I feel like I’m everything — sometimes I’m ashamed, sometimes I’m jubilant, sometimes I’m ragey and irritable, sometimes I’m devastated. Hello, I’m a human being! There’s this kind of violent tendency to one-dimensionalize artists, maybe so we can wrap our heads around them and move on. That’s why I’m so enjoying this musical — it allows these people in this story to be complex.

### **Speaking of the musical — what convinced you it was a good idea?**

I definitely didn’t want a jukebox musical — I knew it would have to be something born from the stories in the songs. It wasn’t until [book writer] Diablo Cody signed on and went, “Alanis, all the characters are in your lyrics,” that it hit me: “Oh yeah, there are a lot of characters in these songs,” enough for her to expand them and create a whole narrative. It just feels so integrated.

### **In the past, you have spoken out about everything from the environment to postpartum depression to promoting healthy relationships. Do you think social activism is an obligation for all artists right now?**

People can feel responsible for what they choose. For me, if I’m going to experience this thing called fame, it has to be coupled with some form of service or else it feels hollow to me. As a kid, my mom took me to food banks, we did charity work almost every Sunday — it was just part of our upbringing. Don’t get me wrong, I’m a huge fan of self-expression and even self-indulgence. It’s mandatory as an artist. But it feels incomplete if I’m just doing it for myself.

—REBECCA MILZOFF





WOMEN IN MUSIC  
HONOREES

## GAME-CHANGER

# Nicki Minaj

**NICKI MINAJ DEBUTED IN 2007 WITH A** mixtape called *Playtime Is Over*. She wasn't kidding: From her kooky alter-egos to her wildly outspoken *Queen Radio* show on Apple Music, Minaj — the first and only woman to score 100 appearances on the Billboard Hot 100 — has redefined success for women in hip-hop this decade. Yet *Billboard's* inaugural Game-Changer isn't done yet. "I'm a perfectionist and love topping myself," says Minaj, 37, "so as long as I love music, I'll always be doing that."

**How do you think you have changed the game?**

I had an approach that had a lot of different layers. I first got the underground market and my hometown [on lock]. Then I gradually worked my way up. And even before I was doing music, I loved looking at magazines to see who was setting trends.

**You tweeted this fall that you were going to retire and start a family.**

I love music and interacting with fans, so I can't really see taking myself completely away. But I want to be open to other possibilities in my life. I do believe it is important to become a woman outside of the magnifying glass. I have to make sure that I'm well-rounded as a human being.

**Will you keep expanding your business empire — which also includes your MYX Fusions liquor company and a Fendi partnership?**

Oh my goodness, yes. I plan on venturing out a million times more than I am now. That was always my goal: to become a big businesswoman. I don't want to be in such a lucrative industry and not capitalize on it — everyone else does it.

**In the past year, *Queen Radio* has become a can't-miss event.**

It's another thing I didn't expect to be so big. I went in blindly: "I'm just going to get on the mic and talk to my fans. It can't be that hard." But it takes a lot of energy. You have to be willing to be very honest and have a backbone. If I can get it to a place where everyone looks forward to it every time, then I feel like I'm doing the right thing. —B.G.



## HER NUMBERS GAME

**106**

Total Hot 100 entries, more than any other woman

**46**

Number of charts where she has scored No. 1s, ranging from Hot Gospel Songs to Hot Latin Songs

**32**

Top 10 hits on R&B/Hip-Hop Airplay, the most among women

**CONGRATULATIONS**

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**LAURIE JACOBY**

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**2019 BILLBOARD  
WOMEN IN MUSIC  
HONOREE**

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**FROM YOUR MSG FAMILY**



**THE  
MADISON SQUARE GARDEN  
COMPANY**



## EXECUTIVE OF THE YEAR

# RUNNING THE NATION

The COO of Roc Nation, **DESIREE PEREZ**, has quietly become one of the most formidable figures in the music business. Now she's talking about her career — for the first time

BY DAN RYS

**O** N A TYPICAL DAY, Desiree Perez would prefer not to be here. Well, not *here*, exactly — in a conference room on the top floor of Roc Nation's sleek new offices on Manhattan's West Side — but “here” as in doing her first interview about her career in the music business. Her path has taken her from part-time hip-hop club promoter to the C-suite of one of the most prominent, artist-friendly independent companies in the world.

As COO of JAY-Z's multihyphenate, one-stop music shop, Roc Nation, she's certainly got plenty of other things to do. The Roc, which initially formed in 2008 as a \$150 million joint entertainment venture between Jay and Live Nation (and included a 360 deal for Jay's recordings, publishing and tours for 10 years), has during the past 11 years expanded into almost every facet of entertainment and grown from five employees to 450 — of which 52% are minorities, according to the company. (A new \$200 million touring-only deal between Jay and Live Nation was signed in 2017.)

There's Roc Nation Records, which counts Rihanna, J. Cole, and Jaden and Willow Smith on its roster and has a global partnership with Universal Music Group (UMG), from which Roc's label has generated over \$200 million. There's Roc Nation Management, which boasts Meek Mill, Mariah Carey and Shakira as clients. There's a publishing wing with divisions specifically for country and Latin music; a touring

arm, which handles live ventures for JAY-Z, as well as the annual Made in America Festival; and Tidal, the music streaming service and content hub Roc Nation purchased, rebranded and launched with 16 artist stakeholders in March 2015.

Roc Nation Sports represents some of the most famous athletes on the planet, including CC Sabathia, Kyrie Irving and Victor Cruz; Roc's film/TV division has produced acclaimed docuseries on Kalief Browder and Trayvon Martin. Spirits, branding, apparel, consulting, indie distribution, a venture capital fund and philanthropic efforts — the S. Carter Foundation, which raised \$6 million in scholarship money during its gala on Nov. 15 and 16, and REFORM, a criminal justice reform initiative with Meek Mill, among others — all fall under Perez's purview too, giving her one of the broadest job descriptions an entertainment conglomerate could conceive. And that, somehow, doesn't cover all of it.

Yet the Bronx-born Perez — who runs the company alongside JAY-Z, CEO Jay Brown, co-founder/president of A&R Ty Ty Smith and her husband, head of Roc Nation Sports Juan Perez — still manages to be the confident eye at the center of the Roc Nation storm. “I'm fair, I'm strong, and I'm transparent,” she says about her management style, which also includes picking up calls at all hours — especially when her phone flashes “No Caller ID.” “You never have to worry about what I'm thinking — I'll always tell you.”

“Desiree is one of the most driven women I've ever met,” says Atlantic

Records COO/co-chairman Julie Greenwald. “I always kid her and say, ‘When are you taking a vacation?’ She never does, because she's always working. She's there morning, noon and night, really driving that business. Everyone looks at Roc Nation as synonymous with JAY-Z, but she's really the engine that drives it.”

In Perez's telling, that drive comes from being the daughter of Cuban immigrants, as a girl helping her Spanish-speaking father run his moving company in the Bronx and learning how to sell his company's services to English-speaking clients. “My dad was a big influence on me because he worked so hard and he came from nothing — it was really gritty,” she says. “I learned how to drive a truck at 16, how to drive a tractor-trailer at the age of 17. I learned how to change transmission oil and motor oil and all those things that normally ‘girls,’ quote-unquote, wouldn't learn. So I think he empowered me in that way.”

Perez herself never intended to get into the music business — she was running a company that sold cellphones and beepers when she was first asked to help run promotions at a nightclub in Manhattan's Washington Heights neighborhood — but she had the drive to run with the opportunity. By 1996 she was managing a series of clubs. That year, for \$5,000, she booked a young rapper named JAY-Z and his DJ, Clark Kent, to play one of her venues.

A few years later, Jay, Juan and Desiree opened the 40/40 Club in Manhattan and Desiree became its director of operations, eventually launching

additional outposts, including in Atlantic City, N.J., and Las Vegas. (The latter two have since closed, though the original club in Manhattan and one inside Brooklyn's Barclays Center are open.) In 2008, after Jay struck his deal with Live Nation to create Roc Nation, he brought Desiree over to be his COO. “I don't know that I would be anywhere in this business if it weren't for Jay's trust in me and his belief in me,” she says. Roc quickly expanded beyond its initial purview.

“Whether it's music, film, television, fashion or sports, Desiree is either leading it or at the center of it,” says UMG executive vp Michele Anthony.

“She is tough because she is smart and a fierce champion for her artists,” says Jeffrey Harleston, UMG's general counsel/executive vp business and legal affairs, who negotiated Universal's deal with Roc Nation. He points to her “intellect, tenacity and strength, combined with a refined sense of what is the fair and right thing to do.” And Universal Music Publishing Group (UMPG) chairman/CEO Jody Gerson calls her “loyal” and “a tough negotiator, but always fair.”

“I respect Desiree enormously,” says UMG chairman/CEO Lucian Grainge. “She's tough yet extremely pragmatic and is someone you can do business with. Operationally, she's very experienced and has the ability to resolve complex and difficult issues while maintaining a great sense of humor throughout the process.”

Perez, along with the rest of the Roc inner circle, is famously wary of the spotlight. But during the past few



years she has begun to step more into the public eye. Earlier in 2019 she publicly criticized *Billboard* over the way album bundles count on charts, during a dispute that resulted in Roc client DJ Khaled coming in at No. 2 on the *Billboard* 200 with his album *Father of Asahd*.

Eleven months earlier, a public spat with the mayor of Philadelphia over the location of Made in America prompted her to go on the record with Roc Nation's concerns, leading to a detente between the two sides that kept the festival at its longtime home on Benjamin Franklin Parkway.

And in February 2018, she joined with other high-ranking female executives — including Greenwald, Anthony, Gerson, Epic Records chairman/CEO Sylvia Rhone and Sony Music general counsel Julie Swidler — to pen an open letter to The Recording Academy, arguing for increased diversity and inclusion in both the academy and its Grammy Awards in the wake of then-academy chairman Neil Portnow's controversial comments that women in the industry need to "step up."

"There's so much more that has to be done, that has to happen," says Perez about the call for diversity in the music business. "Women shouldn't have to make excuses for who they are or how they speak or how they carry themselves, because I've never heard a man have to make that kind of excuse for how they carry themselves."

This year, Roc Nation's biggest announcement came in August, when the company signed a deal with the NFL to oversee its live entertainment initiatives and social justice activism, a move that generated some controversy due to Jay's relationship with former NFL quarterback Colin Kaepernick (who in February settled a collusion lawsuit against the league over claims he had been blacklisted for protesting during the national anthem at games). For Perez, the NFL deal is part of a broader effort to raise awareness of social justice issues and create actual change in the criminal justice system in the United States. "They have 125 million viewers during the Super Bowl — I want to talk to those 125 million people," she says. NFL commissioner Roger Goodell calls Perez "a very savvy executive, the driving force behind the NFL-Roc Nation partnership and [someone who] has approached our work together with unwavering enthusiasm."

But none of that explains why she has finally granted an interview. "The reason I'm actually talking to you and doing this is because I think it's a special time at Roc Nation," she says. "To

## "There's so much more that has to happen. Women shouldn't have to make excuses for who they are or how they speak or how they carry themselves."

—PEREZ

me, the success of this company is so emblematic for so many other people — a lot of people are inspired by what we do, to see people work hard and not necessarily be part of a big machine, and be entrepreneurial. I feel like the next two to three years [are] critical to this company's growth. Because we're almost to the next level. And we're going to have to make it there."

### What led you into the music business?

I started promoting in a nightclub in Manhattan, on 158th Street and Broadway. It was a hip-hop club. I had a lot of live acts performing. I learned a lot about accounting and people trying to take advantage because at the time it was a 100% cash business. So I learned a lot about managing expenses. I used to wear a bulletproof vest to work. It was a tough neighborhood, it was a tough time.

### How did you start working with JAY-Z?

Jay recorded most of his music at Baseline Studios in the early 2000s, and I was there helping Juan with accounting. (*Laughs.*) I'm not an accountant, but just more managing and figuring out how to run things. At the time I really wanted out of the

nightclub business. And Juan suggested, "What if we opened our own sports bar?" A sports bar — in my mind, I'm thinking 3,000 square feet, something you'd typically see. I was naive — I mean, a sports bar with JAY-Z? You know what that turned into — the 40/40 Club, thousands of people outside, 15,000 square feet on 25th and Broadway. We ended up opening five different 40/40 Clubs within five years. But it was better, and obviously it was a shift into where I am now.

### Why did Jay bring you to Roc Nation when he did the Live Nation deal in 2008?

Running around in a club — even the 40/40 — was just a lot, and I was getting older and didn't necessarily want to be in that. So I viewed going there as a positive thing, but not something that I knew anything about. And I just came over. It took time and trust, I think, and Jay feeling — we just work together well, I guess.

### Roc Nation is a big company now, but still independent. What does that allow you to do?

It allows us to do what's right, always. It allows us to make decisions on our

own, to do things outside the box, that are different and not necessarily "industry norm." And that's OK. Because I think that opens up all the doors of what business is supposed to be. It's supposed to be evolving.

The reality is, we have to change everything that's working and not working because we have to continue to progress. And in order to progress, you have to think outside of what you're normally doing and think of how to do it better. All of us do. We're all witnesses of this new era where streaming has happened. So how do you make money? How do you still maintain commerce but integrity? It's that fine line — that's the rub of what we do. It's our responsibility as an industry to continue to seek out new systems in the name of evolution, and there is always pushback by those who profit. But we push forward anyway.

### Do you feel you've had to fight harder at times because you're an independent company?

Always. Just because we're independent, just because we're minorities — it's just a fact. I walk into a room, we're doing a \$200 million deal and it's 30 white people in the room, or all men. Little by little, as you evolve, you have to straighten some people out, because they say the most inappropriate things to you, or they don't believe in you so they treat you a certain way, and so you kind of push your way forward.

We have a company that's not just music. We're in publishing, we have a great deal with a rate where we can actually go out there and compete with those companies like Sony/ATV, UMPG and Warner Chappell. We have a music label, so we compete with Atlantic and Warner and Interscope. But because of our [Universal] deal, we're able to actually compete with them commercially. We have Tidal, so we're competing with the biggest streaming services in the world, and we all have the same catalog so we're all trying to find ways to differentiate ourselves. We're competing on management — same thing. And it goes on and on. The difference with us is that we're one company with so many different verticals. We're really just creating culture. That's really what we're doing every day.

### Have you seen attitudes toward diversity and inclusion change during your career?

I think the conversation has changed. I don't know how much has actually changed. I think that more needs to happen in general. I mean, how many Women in Music executives are racial



The touring arm of Roc Nation handles live ventures like Beyoncé and JAY-Z's On the Run Tour.

CONGRATULATIONS



# JENNIFER BREITHAUPT

GLOBAL CONSUMER CHIEF MARKETING OFFICER, CITI  
ON BEING A 2019 BILLBOARD WOMEN IN MUSIC HONOREE

FROM YOUR FRIENDS AT

**LIVE NATION**



## WOMEN IN MUSIC EXECUTIVES

minorities? It's not 50%. It's hard to be a woman who's secure and to deal with people's insecurities, and if you're a woman and you're straightforward, it's different than being a man and being straightforward — we've all heard this a million times, especially in the last two years. It's much harder for a woman to just be, you know, yourself.

**In March, it'll be five years since Roc Nation launched Tidal, which doesn't share subscriber numbers. What have you learned from running that business?**

I've learned that the power of content is even stronger than I've ever thought. I think that unfortunately, in general, the music industry has made a lot of mistakes in how it has handled its music and its content. And what I've learned is that we have to figure out a better way of how we can capitalize from the industry of music, rather than others in other industries.

I've learned that it's really hard to compete against big companies. *(Laughs.)* It's not easy. But we've relied on content to make it as far as we have. Some companies have \$100 million to spend in one quarter, and we only have a song that we can put out that hopefully everyone wants to listen to and it's on [Tidal], or people want to hear the podcasts that we have. So: the power of content. And the power of culture. We're representing all artists and we're representing music. Not the commercial side of it — even though we have to fight for the commercial side of it so that we as an industry can stay alive. So I think all of that. It has been a tough fight. If I had to pick all the fights in my life, it has definitely been top three.

**In January 2017, Sprint purchased a 33% stake in Tidal for \$200 million — a coup for the company. But do you regret any of the moves you've made to grow the streaming business?**

In all the businesses, you're always going to make missteps. On Tidal, we could have sold five different times. We could have merged five other different times. We could have taken a check very early. I think it was a big undertaking, more than we even thought. We delisted a public company [on the Swedish stock exchange, Oslo-based Aspiro, which Roc Nation acquired to launch Tidal]. *(Laughs.)* Just think about this: Its operations were sitting in a European country with a completely different work ethic, to say it nicely, and obviously a completely different culture, and they were very dependent on technology.

None of us are tech experts. We're music people in the tech business. Completely different. So I think that's a little bit of what we didn't foresee. And also, people don't understand you're putting distribution in the hands of the artist. I could see why the labels didn't like that. *(Laughs.)*

It goes back to how we work and the purity of our naiveté. The intent is always pure and we go for it regardless. I think the right opportunity will come [for Tidal]. But the only way we would do a deal for Tidal would be if the vision is about the art and the artist. If not, we couldn't do it, and that has been the reason, actually, why we've turned down a lot of deals, because the different companies we've talked to just were not thinking the way we're thinking.

**Since Roc Nation formed in 2008, the business has completely changed. How do you stay on top of it?**

We were streaming five years ago and actually bought [Aspiro] a year before that. In 2014 we started talking about streaming, and everybody thought we were crazy. We stay on the cutting edge because we are part of it. Jay's an artist. He and Juan live for sports. Jay Brown is living it day and night — artistry is who he is. We are the industry. It's not like we're some guy who came into the business and just knows business. It's different for us. We're the species ourselves.

Roc Nation was born from Jay and Jay Brown and Juan and Ty Ty being at Def Jam and saying, "We need to create our own place." Jay's the model, and we've taken his model and said, "OK, this needs to go across everyone." That's how we've been able to start all the different divisions: because we've needed them. We needed a publishing division, just in case we can't go out there and get [artists] a competitive publishing deal. We can give them one. Do we get them a good label deal? If you don't want to do it, we can. Oh, you want to put out some music? They can't get it out? We can get it up. It's like we've created our own toolkit to do what we do.

**What do you hope to accomplish with this partnership with the NFL?**

We're hoping to be able to affect what's going on. I don't think, in our lifetime, racism will end. We were born into it, it's here, and we're going to die, unfortunately, and it's going to be here. And it stems from so many different things. So I think we want to affect, we want to create awareness.

We were at the sentencing for Meek Mill, when he was sentenced to two



Rihanna is on the roster of Roc Nation Records, which has a global partnership with Universal Music Group.

to four years [for a parole violation in 2017]. And Michael Rubin [co-owner of the Philadelphia 76ers] was in the courtroom — and he was shocked. I wasn't shocked because this is how it is. We all know someone who's got locked up, I know people who are doing life in prison, who have been killed, who have been harassed by police — it's just a normal thing for us. It's just how we deal with that. And for [Rubin], he had never experienced that.

And seeing how he experienced that, and then what he did about it — he ended up wanting to start REFORM. Rubin had his epiphany and said, "I have to do something about this. I've always given to charity, but I've never been passionate about anything." Him going out and knocking on his friends' doors, bringing \$50 million to the table. And now we're doing all these incredible things with REFORM — it's only 11 months old, and we're waiting on Pennsylvania to hopefully pass this bill, and we'll change how probation and parole get handled in that state. That's just the beginning.

So I realized that — some people are unaware. Some people just don't know. If we're able to create more awareness, I think there's a lot more Michael Rubins out there. They may not be as wealthy and have such influential friends. *(Laughs.)* But it's enough that they know. I believe that, fundamentally, the majority of Americans believe in life, that there's part of us that is good, that we're good people. It's America — best country in the world!

I believe that the 32 [NFL] owners, they're billionaires and intelligent people — I get all that. And I get that some people don't like some of the owners, or the NFL — put that to the side. They have 125 million viewers during the Super Bowl. I want to talk to those 125 million people. And I want to tell them, "Do you know that this is happening to Meek Mill?" And some of them will say, "I don't care." Some of them will say, "I didn't know, and I care, and I don't want that to happen to another kid at the age of

19." Because that affects us, somehow, because we're all in this together as a country. So part of what we're trying to do is figure out how we can create awareness, how we can bring our message across, and I think the NFL wants that also — they just don't know how to do it.

**Which of Roc Nation's accomplishments are you most proud of?**

I think the NFL deal is a success. Here you have the biggest sports organization in the United States. Super powerful. Billions of dollars a year, ratings going up as we speak. And they came to a minority-owned, little independent company in comparison to them, and said, "We'd like you to help us." I think that's a win for culture, it's a win in the music movement.

Our label deal that we did with Universal, that's groundbreaking. Now I know that some people are actually using it in other labels, because I negotiate label deals for other people and they're actually using the deal that I did with Jeff Harleston as a template. We were in the right. And kudos to Universal for wanting to do that and saying, "Let's try it. Let's see how it works."

You want me to tell you the truth? The music industry, touring and management — most of it has to do with accounting. It's all accounting. Right back to the beginning [of my career]. I never realized that. There's so many things; we've done so much.

The fact that we employ so many people — that's a big responsibility. People have families, they work here. And making sure that every day we're pushing the envelope, and they come here because they believe. It's super entrepreneurial in here. If you come here in the morning, it's full. Or you come in here at 9 o'clock at night, it's full of people, everyone working for the same cause. I think we're a movement — we're a cause. We're more than a business. And then the money comes after it. Because we do what we're passionate about. ■

Congratulations



# Deborah Curtis

Head of Global Experiential Marketing & Partnerships, American Express

On Being A 2019 Billboard Women in Music Honoree

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From left: Aguirre, Genco, Charlesworth and LaPolt photographed by Tawni Bannister in 2018.



# Women In Music: The Hall Of Fame

Honored in previous years as executives of the year, these industry leaders talk about their ongoing work and challenges, changing attitudes toward women, advice for the next generation and the artists who inspire them *By Joe Levy*

## Danielle Aguirre

EXECUTIVE VP/GENERAL COUNSEL, NATIONAL MUSIC PUBLISHERS' ASSOCIATION

## Jacqueline Charlesworth

PARTNER, ALTER KENDRICK & BARON

## Susan Genco

CO-PRESIDENT, THE AZOFF COMPANY

## Dina LaPolt

OWNER/CEO, LaPOLT LAW

**T**O SAY THAT THESE EXECUTIVES, who played a crucial role in the passage of the Music Modernization Act, have remained busy in the year since the legislation was signed into law would be an understatement. All four were involved in the creation of the Mechanical Licensing Collective, the mechanical rights administration organization called for by the MMA. "It's a technology and data company at its heart," says Aguirre, a nonvoting board member of the MLC. Beta testing on a centralized public database accessible to both rights holders and anyone licensing mechanical rights is slated for the end of the second quarter of 2020. "We will have a portal, one place, where you'll get paid, and there will be audit rights," says Aguirre. "It's something that's

intuitive, whether you're a self-published songwriter with a few songs or you're a major publisher with a few million songs."

The MLC wasn't the only new organization launched in 2018 to protect the rights of creators. Genco — along with her fellow co-president of The Azoff Company, Elizabeth Collins (see page 112) — was one of the founding forces behind the Music Artists Coalition, an artist advocacy group.

"Being an artist is an individual undertaking," she says. "Folks on the other side who have interests that are not necessarily pro copyright/pro artist are very good at dividing and conquering. We haven't always come together as a group." So the Music Artists Coalition — whose board includes Irving Azoff, Coran Capshaw, John Silva and Live Nation Entertainment's Ali Harnell — will draw on the coalition-building that led to the passage of the MMA to protect artists' rights.

For both Charlesworth and LaPolt, the past year has been a time of expansion. Charlesworth joined music copyright firm Alter Kendrick & Baron in May and moved to Los Angeles, where she's building out the firm's West Coast presence. "I had to take the California bar exam last summer, which was not a lot of fun, but I passed," she says. For her part, LaPolt — who made news when she got client 21 Savage out of a U.S. Immigration and Customs Enforcement detention center in February — has grown her business enough that she'll be expanding her namesake firm next spring.

All four recognize that there have been positive changes for women in the industry, and all four see the need for greater change. "The more that you can have not just women, but women of color in positions of power that show the diversity of the music that we're actually representing, the stronger our industry is going to be," says Aguirre.

Adds LaPolt: "It is sad that there are only five women CEOs, and two of those share the title with their male counterparts."

Genco would like to see better protection for female creatives. "If you're a female executive at a label, publisher or management company, one hopes that you have a system in place that can address any concerns that arise," she says. "Who do you call when you're a young, female session musician? Who do you call when you're a young songwriter who's at the studio late at night with a powerful producer, powerful artist, powerful songwriter? There's no boss there."

Charlesworth sees a need to address issues on a broader scale. "Fundamentally, at a cultural level we have to embrace the idea that women really can be great leaders," she says. "The sad truth is that in large law firms, the number of women equity partners, frankly, hasn't changed much since I graduated from law school, which was a long time ago. You have to get to a tipping point where there are enough women in leadership roles that it's not an exception, but it's just the way things are."



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**WOMEN  
IN MUSIC**  
2019  
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## Bozoma Saint John

CHIEF MARKETING OFFICER, ENDEAVOR

"I have a high bar for what I want to see happen for women in the music business and in the corporate world overall. There hasn't been enough change. We're still looking at very low percentages for women in the C-suite. And since the retirement of [Xerox CEO] Ursula Burns three years ago, there are no black women CEOs at a Fortune 500 company. As we've seen in the report commissioned by the Lean In organization, the glass ceiling isn't the problem, it's the broken rung. Women aren't getting into management positions — and if they can't get to that level, how do they expect us to get to the ceiling? We need to evolve the narrative so that making these changes isn't just on the shoulders of women but squarely on the shoulders of men. Men need to be made more aware of the fact that there aren't women in these positions. That they need to be held more accountable for the numbers and for the advancement of women. But I'm still very optimistic. I work to showcase the fact that you can be a black woman in the corporate space — in any space. I've been a woman in tech, in music, Hollywood — a lot of different industries — and I see that there's an opportunity to bring more women in, especially in senior positions. Because the pipeline is definitely not the problem."

## Jody Gerson

CHAIRMAN/CEO, UNIVERSAL MUSIC PUBLISHING GROUP

"If we are going to increase the numbers of women working in music, it's going to be women who have to push other women into position. People ask about ours being a male-dominated business. There are a lot of men in the business, and you push your friends into position."



When I was coming up, I didn't play golf, I didn't go to basketball games with the guys. I wasn't part of that crowd. There was no way for me to have social interaction with the people leading our business. It certainly didn't hurt me. But in order to truly change the numbers, we as women have to create community — I call it sisterhood. And you have to change the narrative. It's not enough that there's one of us running a company. It's not going to be better until there are many of us running companies, and it's not going to be better until people aren't thinking about women running companies. I want to be compared to the best executives in the business. Not the best female executives. I — with an incredible group of executives and employees — have built Universal into a billion-dollar business. Our revenue growth is extraordinary. It's not because I'm a woman running a business. It's because I'm a really good executive running a business."

## Julie Greenwald

CHAIRMAN/COO, ATLANTIC RECORDS

"When Lizzo came in last September to play her album, I said to her, 'We need this right now.' Because I was feeling like, 'What the fuck is going on in the United States?' We need good, positive people like her who stand for something. There's that Marian Wright Edelman quote, 'You can't be what you can't see.' Lizzo definitely put herself on front street and made sure people — young girls, young boys, the LGBT community — could see something else. We haven't really seen a woman like her be a mainstream artist since Aretha Franklin. She

talked about self-love and body positivity, but she was like, 'I'm also going to have bad days, and I'm going to be honest with everybody' — just 100% authentic. And I definitely set the tone here, which was: 'We're fucking breaking Lizzo.' It was not 'Hey, I hope we can get it.' It was 'You're going to make sure everyone hears this album and understands who Lizzo is.' And everyone delivered. The covers came when we needed them, the synchs. Radio — you can count on one hand how many artists you can take to five formats. I worked her on all sides of the building. She's not a pop artist, she's not an urban artist. She's everyone's artist."



## Michele Anthony

EXECUTIVE VP/EXECUTIVE MANAGEMENT BOARD MEMBER, UNIVERSAL MUSIC GROUP



"There is a lot that has improved [for women], and I'm proud of our company. You only need to look at the leadership of UMG to see the number of very strong senior women peppered throughout the company. I'm proud to sit on Jody Gerson's executive board for She Is the Music, and I'm proud of the work we did alongside the Recording Academy task force, focused on creating diversity in Recording Academy voting membership, the committees and the show itself. We've made great gains. But there's so much more that needs to be accomplished, not just in our industry but in many others. Part of the positive change that

we've seen is generational. There is more of a majority consciousness — a favorite Gloria Steinem term — regarding equal opportunities and pay. However, there's still clichéd stereotyping — ambitious, strong female personalities being referred to as too tough or emotional. Women being told to calm down, being interrupted, subjected to overtalking, not sharing credit. I continue to hear these things from young women. Gloria Steinem has a great point in her new book: Women should be linked, not ranked. It's very important for young women to own their voices and their power, and to support and promote each other."



## Judy McGrath

BOARD OF DIRECTORS, AMAZON

"Baby boomers — whether it's in politics, music or media — need to step aside and make room for the new generation, who are digital natives, who grew up in a very different world and who have different expectations from work and life. In many ways, I think it's harder for young people today. Looking for a job is anonymous. You do everything electronically. But I think the best advice

I can give young women is, do lots of different things along the way. I recently heard Michelle Obama speak, and she said that she was always very focused on a straight line forward — which has certainly worked for her — but that her husband taught her the value of the swerve. You're not going to know what you're great at, or what you like, until you try it. Have an open mind. Learn something about management. Learn something about business. Gerry Laybourne, who ran Nickelodeon at Viacom, once said to me, 'I don't think you're going to be truly successful until you learn to look at business as creatively as you look at the creative process.' At the time, I thought, 'I'm not so sure about that.' But the truth is, I really fought my way into understanding and representing business — P&Ls, operating income — so I could be fully taken seriously at the table. So that was good advice."

Congratulations

# WOMEN IN MUSIC HONOREES

Including our own Martha Henderson, EVP Entertainment Banking



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## WOMEN IN MUSIC EXECUTIVES

Among the women working at Spotify are (from left) head of R&B Mjeema Pickett, vp/global head of artist and label services/interim co-head of music Marian Dicus, head of artist and label marketing U.S. Latin Monica Damashek, head of international music Madeleine Bennett, head of music marketing Amanda Butler, Ostroff, head of curation strategy Meg Tarquinio, head of consumer PR, U.S. and Canada Tamika Young, head of artist and label marketing Nashville Brittany Schaffer, head of artist relations Whitney-Gayle Benta and head of North America artist and label marketing Rosa Ascioffa, who were photographed by Mackenzie Stroh on Nov. 11 at Spotify in New York.



# DEEP IN STREAMS: THE WOMEN OF SPOTIFY

“Perhaps the achievement we’re most proud of in 2019 is that Spotify’s music team surpassed 50/50 parity in terms of women in the ranks. That means more than 50% of the music team is comprised of employees who identify as female, which is an enormous step forward not only for the company, but for our industry.”

—DAWN OSTROFF, CHIEF CONTENT OFFICER, SPOTIFY





**MUSIC GROUPS**

**Katina Bynum**

EXECUTIVE VP EAST COAST LABELS,  
UNIVERSAL MUSIC ENTERPRISES

**Celine Joshua**

GM OF COMMERCIAL, CONTENT AND  
ARTIST STRATEGY, UNIVERSAL MUSIC GROUP

**Susan Mazo**

SENIOR VP GLOBAL CORPORATE SOCIAL  
RESPONSIBILITY, EVENTS AND SPECIAL  
PROJECTS, UNIVERSAL MUSIC GROUP

**Jaime Weston**

EXECUTIVE VP CONSUMER MARKETING,  
UNIVERSAL MUSIC GROUP

While Mazo oversaw the coordination of over 150 corporate social-responsibility projects across 60 countries in the past year, she's particularly proud of developing and launching All Together Now, UMG's companywide philanthropic platform, creating campaigns in the past 18 months "around recognized events like Pride, Black History Month, International Women's Day, Election Day, Mental Health Awareness Month and Earth Day," says Mazo. Bynum is helping UMG's labels (Republic, Def Jam, Capitol and Island) position themselves, so that "artists still believe that signing with a record label is the best path for a successful worldwide career." Highlights of her year included releases from superstars like Lil Wayne and Nicki Minaj, as well as breakthroughs from newcomers such as Blueface and Kiana Ledé. Joshua pioneered a new strategy for early viewership with major mu-

sic videos by customizing the YouTube premiere of Taylor Swift's "ME!" Tallying a record-breaking 65.2 million views in 24 hours, it became the platform's biggest 24-hour debut by a solo female artist, according to YouTube. Weston joined UMG from the NFL in October 2018 in a newly created role that oversees brand strategy, digital innovation and artist insight. "In this new world," says Weston, "the consumer really has all the power."

**ADVICE FOR NEXT-GEN WOMEN MAZO** "Three things: Be confident and kind; read the press every single day and have an opinion; listen to the stories of the women who have come before you and let their lessons help you find your own path."

**Monica Cornia**

SENIOR VP INTERNATIONAL MARKETING,  
RCA RECORDS, ARISTA RECORDS

**Deirdre McDonald**

EXECUTIVE VP GLOBAL PUBLIC POLICY  
AND INDUSTRY RELATIONS, SONY MUSIC  
ENTERTAINMENT

**Julie Swidler**

EXECUTIVE VP/GLOBAL HEAD OF BUSINESS  
AFFAIRS/GENERAL COUNSEL, SONY MUSIC  
ENTERTAINMENT

**Melissa Thomas**

SENIOR VP INTERNATIONAL MARKETING,  
COLUMBIA RECORDS, EPIC RECORDS

Swidler, 61, undertook the task of modernizing Sony Music's recording agreements at the direction of CEO Rob Stringer. "We are an 80% digital global organization," says Swidler. "What



BYNUM



JOSHUA



MAZO



WESTON



CORNIA



McDONALD



SWIDLER



THOMAS



OSHEROVA



RUXANDRA



ADAMS



RHONE

does that mean for our contractual relationships with our artists?" She also helped Sony upgrade the online portal through which artists can view streaming earnings and withdraw royalties monthly. "In my geeky music-business way, it's very revolutionary," she says. McDonald, 55, helped steer labels, publishers and what she calls a "coalition of the willing" into a 21-point "Code of Best Practice" designed to stamp out false plays and other forms of stream manipulation. "That was hard-fought," she says of the June agreement. "The aim was to send a very public message: Money needs to flow fairly in this world of streaming." Cornia and Thomas, both 38, drove international marketing efforts for their respective Sony Music labels. In September, Cornia notes that Khalid sold out two nights at the O2 Arena in London. She cites his blockbuster 2017 Marshmello collaboration "Silence" as an especially potent global hit: "We've done our best to move him to as many markets as possible." Thomas helped break two of Sony's biggest 2019 singles, Lil Nas X's "Old Town Road" and Travis Scott's "Highest in the Room." Internationally, the former hit 2.3 billion streams; the latter, 199.6 million.

**ADVICE FOR NEXT-GEN WOMEN SWIDLER** "Women are told to be more X, be more Y, and the best way for you to be successful is to figure out who you are, to work with your own style."

**Masha Osherova**

EXECUTIVE VP/CHIEF HUMAN RESOURCES  
OFFICER, WARNER MUSIC GROUP

**Oana Ruxandra**

EXECUTIVE VP NEW BUSINESS CHANNELS/  
CHIEF ACQUISITION OFFICER, WARNER  
MUSIC GROUP

"Entrepreneurship, experimentation and innovation" are the watchwords cited by Ruxandra as her team leads digital strategy and business development for Warner Music Group. She's working to close deals and secure partnerships at WMG "that protect the long-term value of music — so our artists and songwriters can keep creating amazing music for their fans." Osherova is working with WMG's leadership to redefine "what a 21st century music company should look like." Her focus is on inclusion and diversity, but also mobilizing employees around social concerns — "things they care about" — and issues like international opportunities and policies so "our people can find the right life-work blend."

**HAVE ATTITUDES CHANGED? RUXANDRA** "There's certainly more dialogue now — there's more discussion and more awareness — and that's a start."

**LABELS**

**Traci Adams**

EXECUTIVE VP PROMOTION, EPIC RECORDS

**Sylvia Rhone**

CHAIRMAN/CEO, EPIC RECORDS

"I'm proud of our staff's ability to consistently deliver breakthrough artists on a global scale,"



THE MOST URGENT ISSUE FACING THE MUSIC BUSINESS IS...

**"With the rise of hip-hop, there's a huge void across the board of black executives — not just women. The sound of black music is really running the game, but when you look at the offices where the decisions are being made, you don't see people who look like us."**

—MARSHA ST. HUBERT, ATLANTIC RECORDS

# congratulations

## WOMEN IN MUSIC HONOREES



**bridget bauer**



**stacy vee**

I'm so proud of Bridget and Stacy,  
and all the women at Messina Touring Group.

A handwritten signature in blue ink that reads "Louis Messina".

Louis Messina  
and your family at Messina Touring Group







says Rhone, whose promotion to chairman/CEO in April came amid a prolific 18 months for Epic artists. Adams notes that the label notched five debuts in the top three on the Billboard 200, including Future's *The Wizrd*, 21 Savage's *I Am > I Was* and Travis Scott's *Astroworld*, all three chart-toppers, along with the No. 2 bows of DJ Khaled and Rick Ross. Scott logged his first Hot 100 No. 1 with "Sicko Mode" and his second chart-topper with "Highest in the Room." Rhone reached another milestone in October as the first female African American recipient of City of Hope's Spirit of Life Award.

**WHERE SHE UNWINDS** **RHONE** "A beach with warm, turquoise water."

### Dahlia Ambach Caplin

SENIOR VP A&R, VERVE/IMPULSE!

Ambach Caplin, promoted to her senior A&R role in May, signed Tank & The Bangas and helped them craft *Green Balloon*, the album that earned the New Orleans act a Grammy nomination for best new artist. She also signed J.S. Ondara, who debuted at No. 37 on the Emerging Artists chart on the strength of his album *Tales of America*, and Jon Batiste, who has recorded back-to-back *Live at the Village Vanguard* albums. She says she's focused on "bolstering and revitalizing the storied label imprints that we oversee, which are Impulse!, Verve Records and Verve Forecast."

**ADVICE FOR NEXT-GEN WOMEN** "Find your mentors and don't be afraid to assert yourself."

### Michelle An

SENIOR VP/HEAD OF CREATIVE CONTENT, INTERSCOPE GEFLEN A&M

### Annie Lee

CFO, INTERSCOPE GEFLEN A&M

### Brenda Romano

PRESIDENT OF PROMOTION, INTERSCOPE GEFLEN A&M

### Nicole Wyskoarko

EXECUTIVE VP URBAN OPERATIONS, INTERSCOPE GEFLEN A&M

While Billie Eilish launched her career on SoundCloud in 2016, she "hadn't broken into the mainstream before our radio campaign," says Romano, whose team helped send Eilish's "Bad Guy" to No. 1 on the Hot 100. The same promotion savvy helped Selena Gomez achieve her first Hot 100 No. 1 with "Lose You to Love Me." An engineered Eilish's ceiling-dancing performance on *Saturday Night Live* and helped Gomez shoot her videos with only an iPhone 11 Pro, drawing, says An, "a combined 170 million views in the first few days alone." Wyskoarko, 41, says her priority is "highlighting female voices and breaking female artists, particularly young black women," from Ari Lennox to Summer Walker. Lee, 39, was upped to CFO in March and takes pride in finding the balance "between being fiscally responsible and not stifling creativity."

**SONG THAT INSPIRES** **WYSKOARKO** "Nina Simone's 'Feeling Good' is a classic. Her voice, the lyrics and production evoke a sense of renewal and power."

### Rayna Bass

SENIOR VP MARKETING, 300 ENTERTAINMENT



AMBACH CAPLIN



AN



LEE



ROMANO



WYSKOARKO



BASS



CHESKE



DASTUR



GOLDSTEIN



GRYN



MACKAR



FANT

Bass was promoted in January to lead the all-women marketing department at 300, with a focus on breaking down traditional genres that pigeonhole artists. She has also helped deliver a run of No. 1s this year across a variety of charts for artists like Young Thug (Billboard 200), Highly Suspect (Mainstream Rock), Cheat Codes (Dance/Mix Show Airplay) and Megan Thee Stallion (Rhythmic).

**MOST URGENT ISSUE** "Adaptability. The industry is changing every single day. We need to be able to quickly adapt to new technologies and keep up with the new ways that music is consumed."

### Margi Cheske

PRESIDENT, FANTASY RECORDS, CONCORD

Cheske has overseen the successful relaunch of the storied Fantasy label (launched in the late '40s as a jazz imprint and the label of Creedence Clearwater Revival in the '60s), now home to a diverse and acclaimed roster. She has overseen the success of Nathaniel Rateliff & The Night Sweats ("Hey Mama" is their third No. 1 on Triple A), Steve Perry (his first solo album in 24 years, *Traces*, hit No. 6 on the Billboard 200) and Tanya Tucker (*While I'm Livin'* has received a Grammy nomination for top country album).

**HAVE ATTITUDES CHANGED?** "There's still a long way to go, but at least it's a topic of discussion now, and that's how real change begins."

### Sharon Dastur

SENIOR VP PROMOTION, REPUBLIC RECORDS

### Wendy Goldstein

PRESIDENT OF WEST COAST CREATIVE, REPUBLIC RECORDS

### Donna Gryn

SENIOR VP MARKETING, REPUBLIC RECORDS

### Kerri Mackar

SENIOR VP BRAND PARTNERSHIPS, REPUBLIC RECORDS

After Ariana Grande's back-to-back Billboard 200 chart-topping success of *Sweetener* in September 2018 and *Thank U, Next* in February, the reunion of the Jonas Brothers on the No. 1 album *Happiness Begins* in June kept Republic on a roll. "When I was the [program director] of [WHTZ New York] Z100, we played 'Burnin' Up,' 'S.O.S.' and other Jonas Brothers tracks," says Dastur. "Now, being on the label side, it's a full-circle moment." Adds Goldstein: "The stars aligned really well. My first choice [for producer on *Happiness Begins*] was Ryan Tedder, and he was like, 'I'm so in.' All I had to do was make the right record with them. The rest is history." While Gryn works with Republic's superstars, she is also focused on the growth of rising artists Julia Michaels, who just headlined her first tour, and Jeremy Zucker, who has logged 430 million streams. Mackar, 34, moved

Republic from one-off deals with brands to increased repeat business, doubling revenue year over year. Post Malone's 2019 "Dive Bar" campaign with Bud Light evolved this year with a custom can and co-branded merchandise.

**SONGS THAT INSPIRE** **MACKAR** " 'One Moment in Time' by Whitney Houston and 'Shake It Out' from Florence + The Machine."

### Phylcia Fant

CO-HEAD OF URBAN MUSIC, COLUMBIA RECORDS

### Jenifer Mallory

GM, COLUMBIA RECORDS

"The new generation of Columbia rising stars is incredible," says Mallory, 43, citing Rosalía; Tyler, the Creator; Dominic Fike; Lil Tjay; Polo G; and Lil Nas X, whose record-setting "Old Town Road" has earned 2.3 billion streams. "If you ever saw a team come together, it was during the Lil Nas X project," says Fant, 41, who came to Columbia from Warner Records only a year ago to help nurture the roster. "We're not only signing these artists but developing them to be long-term staples."

**WHERE SHE UNWINDS** **MALLORY** "Somewhere in nature. I like to hug trees and climb mountains to unwind and refill my tank."

### Nicki Farag

EXECUTIVE VP PROMOTIONS, DEF JAM

### Natina Nimene

SENIOR VP URBAN PROMOTION, DEF JAM

### Marisa Pizarro

SENIOR VP A&R, DEF JAM

Farag, 40, has helped Florida upstart YK Osiris emerge as a promising talent with the success of "Worth It," which broke through on the Hot 100 in March and has since logged 403 million streams. Farag declares that radio can still play a factor in developing an artist, saying, "Radio is the original playlist." Pizarro arrived at Def Jam earlier this year from Republic in time to be part of the launch for Kanye West's *Jesus Is King*. "It's always a fire drill with Kanye, who is notorious for tweaking up until the last moment, and the A&R and production staff really pulled together to make it happen," she says. Nimene, 39, promoted to her current role in July, worked on the promotion side for *Jesus Is King* and saw it top the Billboard 200, as well as the Top R&B/Hip-Hop, Rap, Christian and Gospel Albums charts. Says Nimene, "This is something that I take great pride in being a part of."

**HAVE ATTITUDES CHANGED?** **FARAG** "Drastically. We have meetings where we're speaking about our artists that have provocative videos and men seem to be a little more cautious in how they articulate whether they like something or not. Men are a little bit more reserved."



FANT



MALLORY



FARAG



NIMENE



PIZARRO



billboard's

**WONDER  
WOMEN IN  
MUSIC**

CONGRATULATIONS TO ALL THE  
INCREDIBLE WONDER WOMEN ON  
THIS YEAR'S LIST! I'M HONORED  
TO SHARE THIS TITLE WITH YOU.

Love,  
Lou and the Tri Star Team





# Paying It Forward

As the industry gradually moves toward giving women more — and better — opportunities, those in senior leadership roles are extending a hand to the next generation, building valuable mentor relationships *By Gail Mitchell*

**W**HEN ATTORNEY DINA LaPolt began her practice in 2001, the only female mentor she could look to for advice was a client: Afeni Shakur, mother of the late rapper Tupac. “She used to tell me all the time, ‘Wisdom comes from good judgment, good judgment comes from experience, and experience comes from really bad judgment,’” recalls LaPolt.

Since then, LaPolt has become a mentor in her own right, joining a growing group of women in senior

positions supporting the next generation of female industry leadership. “We’ve been more successful at removing bias in the workplace,” says Epic Records chairman/CEO Sylvia Rhone, who alongside Atlantic Records chairman/COO Julie Greenwald and Universal Music Publishing Group chairman/CEO Jody Gerson is one of the few women executives leading a top music company. “Sony Music is now 50% women globally. But the disparity in senior-level management positions for women still needs to be addressed. Our task is to

increase the pipeline for those roles and hold companies accountable.”

In an effort to do that, Atlantic executive vp Juliette Jones is launching a monthly Q&A session with her team early next year featuring female speakers. “There are a lot of women who need and want to ask real questions,” explains Jones. “We forget the access we can have with our peers and co-workers.”

Elsewhere, MAC Presents is funding a spring break 2020 program for female college students, who will spend time in Los Angeles and Nashville meeting with

female executives from the major talent agencies, record labels, performing rights organizations and brand firms. “You can’t put a price on that,” says MAC Presents president Marcie Allen, who is working in tandem with co-worker and mentee Kacie Lehman. “The most valuable thing you can give someone that wants to break into the music industry is time.”

Allen and Lehman — along with LaPolt, Jones and their respective mentees — recently chatted about what they’ve learned on both sides of these partnerships.



**JULIETTE JONES**

EXECUTIVE VP URBAN PROMOTIONS, ATLANTIC RECORDS



**NATINA NIMENE**

SENIOR VP URBAN PROMOTION, DEF JAM RECORDINGS



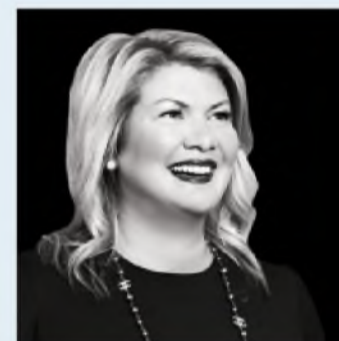
**DINA LaPOLT**

FOUNDER/OWNER, LaPOLT LAW



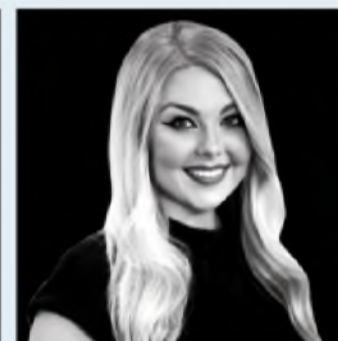
**JESSIE WINKLER**

ATTORNEY, LaPOLT LAW



**MARCIE ALLEN**

FOUNDER/PRESIDENT, MAC PRESENTS



**KACIE LEHMAN**

SENIOR VP PARTNERSHIPS, MAC PRESENTS

**NIMENE** We met in 2005 while I was working at WKYS in Washington, D.C., as a promotion and programming assistant. But I was very clear that I wanted to work on the label side. I remember being so impressed the day when Juliette came in because I had never seen a woman doing national promotion before, only local regional. I felt we had an instant connection, so I asked her flat out to be my mentor.

**JONES** I remember too that we bonded because you had had a lot of false starts with male executives who said they were going to hire you. But they never followed up. That touched me because I knew that frustration.

**NIMENE** We’ve only worked together three out of the 15 years we’ve known each other, but she has been a constant throughout my entire career. I brag about our relationship because I’m just so grateful that she took the time to invest in me. It’s very comforting to know I have someone that has my back. I also feel a sisterhood with my peers now. We have our own cheerleading squad and group chats to hold each other down.

**JONES** To be able to give someone an opportunity and watch them grow is very fulfilling. But there’s still an underlying belief that there’s only one seat at the table for us. There’s a long way yet to go in terms of more women being able to put more women in key positions. I ultimately just want to be a resource.

**WINKLER** I was at Universal Music Publishing handling royalties when I met Dina in 2010. I talked to Michael Rexford, a lawyer at Universal at the time. He said I had to meet Dina, who was teaching her UCLA class. And though I had graduated from Berkeley College with a music business degree, I knew it was worth taking the class just to meet Dina.

**LaPOLT** By the end of the class, she decided she wanted to be a lawyer. So I told her to do as many internships as she could while going to law school and to keep in contact with me. She has been a lawyer here now for four years.

**WINKLER** Seeing and following her lead as a woman working in the industry has just been invaluable for me. I was like, “All right, I can do this. I don’t have to go to Harvard to succeed in this industry. I can be a woman, and I can speak my mind as a woman.” The industry isn’t always supportive of women. There’s not a lot of tolerance for things like family flexibility and maternity leave. I’m on maternity leave now, and not once have I been made to feel shut out of anything or like I’m inconveniencing anyone.

**LaPOLT** There are two types of women: those that help pull each other up and those that actively push each other down. That’s definitely a thing in the music industry. It’s so hard to listen to women who preach inclusivity when the majority of their teams are men. I’ve called executives and artists out for that. As an industry, we have to set goals for the changes we want to see.

**ALLEN** Kacie started as an intern with us. She was part of Belmont University’s [Nashville] East-West program.

**LEHMAN** I was working in field marketing with Red Bull. I knew someone who knew Marcie, and I got connected that way. I started full time in 2012. We used to carpool to work together in New York, and that’s when I learned a lot: listening to her take phone calls on the car speaker as we drove across the bridge. And as a brand-new employee, she was willing to put me in the room so I could just soak up everything. I’m super grateful for that access with no separation.

**ALLEN** I was very careful from the beginning to not be overbearing, to just let her soar on her own. I guess on the flip side you could say I threw her in the deep end to see if she could swim. And she swam beautifully. She being millennial and me not, we absolutely have different viewpoints and have had heated discussions.

**LEHMAN** Marcie’s mentorship has really been inspirational for me as I adopt the practices that I’ve learned from her over these eight years. It’s a thread for our company that we don’t take for granted and continue to perpetuate.

**ALLEN** There are some unbelievable women in power in the C-suites now. But the next steps I want to see are more record labels, booking agencies, management companies, publishing and other industry firms being started by women. I want to see more female business owners forging the path.

CONGRATULATIONS  
**ALESSANDRA ALARCÓN**  
AND TO ALL WOMEN IN MUSIC



SPANISH BROADCASTING SYSTEM



# WOMEN IN MUSIC EXECUTIVES

## Maria Fernandez

EXECUTIVE VP/COO, SONY MUSIC LATIN IBERIA

Fernandez, 46, oversees finance, human resource matters and new business for Sony's U.S. Latin, Latin America and Iberian operations — and also has a hand in all of Sony's Latin recording deals and strategic acquisitions. But she takes most pride in recently implementing (along with her counterparts at other Sony labels and divisions) new functions in Sony Music's artist portal. "These tools allow our artists and royalty participants to view and withdraw earnings faster than ever before," she says, "and went live on Oct. 28."

**MOST URGENT ISSUE** "Equality and diversity continue to be the top ones, especially in areas like A&R and senior management."

## Lanre Gaba

GM/SENIOR VP URBAN A&R, ATLANTIC RECORDS

## Dionnee Harper

SENIOR VP MARKETING, ATLANTIC RECORDS

## Marsha St. Hubert

SENIOR VP MARKETING, ATLANTIC RECORDS

## Nina Webb

SENIOR VP MARKETING, ATLANTIC RECORDS

Gaba, a 20-year industry veteran, was honored by the RIAA with the label executive of the year award in September for playing a crucial role in the superstardom of artists like Lizzo and Cardi B. "What we did with Cardi in two years takes some people 10 years [or] almost a fucking lifetime," says St. Hubert, 41, who is ready to break new artists like Roddy Ricch and Jack Harlow in 2020. "The way she has been able to slash everything from the last two years has really created a space for women." Webb focused on supporting the creative visions of Atlantic artists, such as Janelle Monáe's Grammy-nominated *Dirty Computer*, which was accompanied by a 46-minute narrative film, and Melanie Martinez's simultaneous release of *K-12* as an album and 92-minute feature film. Harper, 41, set her sights on bringing more under-the-radar rappers to the top of the charts. YoungBoy Never Broke Again's *AI YoungBoy 2* marked his first chart-topping album on the Billboard 200, while Kevin Gates' *I'm Him* peaked at No. 4 on the Billboard 200, both in October.

**MOST URGENT ISSUE** GABA "If we're not careful to make sure songwriters stay afloat in this business, we're going to lose the ability to have these life-changing songs that have shifted the culture and changed the world."

## Ethiopia Habtemariam

PRESIDENT, MOTOWN RECORDS; EXECUTIVE VP, CAPITOL MUSIC GROUP

"Yesterday. Today. Forever." The phrase used years ago to celebrate the 25th anniversary of Motown still rings true for Habtemariam, 40, as she presided over the 60th anniversary of the legendary label in 2019 — while building its current roster with the likes of Migos, Vince Staples, BJ the Chicago Kid, Tiwa Savage and others — as well as the soundtrack to the film *Queen & Slim*. Motown's streams increased by over 604 million between September 2018 and



FERNANDEZ



GABA



HARPER



ST. HUBERT



WEBB



HABTEMARIAM



JONES



JUBELIRER



LACY



LINDSEY



MABE



MALDONADO



PENSA

September 2019. "I've grown up in the industry, starting young [at age 14], and learned a lot over time," says Habtemariam. "I love the change. I love the innovation. That's what kind of keeps me engaged and excited about music and our business overall."

**ADVICE FOR NEXT-GEN WOMEN** "Roll up the sleeves. Do the work. Do your research. Study the business. It's not just about standing up next to an artist or showing up at an event. Show your value by having an opinion and doing what's necessary to make an impact."

## Allison Jones

SENIOR VP A&R, BIG MACHINE LABEL GROUP

Jones, 50, and her Big Machine team celebrated several opening-week chart-toppers in 2019: Thomas Rhett's *Center Point Road* reigned on the Billboard 200, Florida Georgia Line notched a No. 1 on Top Country Albums with *Can't Say I Ain't Country*, and Midland earned its inaugural peak on the same chart with *Let It Roll*. Jones' recipe for success? "Always keep your ears, mind and eyes open for new talent and hit songs."

**SONG THAT INSPIRES** "Gloria Gaynor's 'I Will Survive.' The lyric says it all."

## Michelle Jubelirer

COO, CAPITOL MUSIC GROUP

Jubelirer, 45, helped Paul McCartney get back to where he once belonged, delivering a No. 1 album on the Billboard 200 with *Egypt Station*, his first album since 2005 for Capitol Records, the label that launched The Beatles in America. She also saw Korean supergroup SuperM open atop the Billboard 200 with its self-titled debut after a 10-week setup with the group's management company SM Entertainment. Lewis Capaldi went to No. 1 on the Hot 100 with "Someone You Loved," and Halsey's "Without Me" turned into "the biggest [solo] hit of her career," says Jubelirer.

## Cris Lacy

EXECUTIVE VP A&R, WARNER MUSIC NASHVILLE

As her label continues to experience worldwide success with Dan + Shay — thanks to the duo's recent collaboration with Justin Bieber on "10,000 Hours" — Lacy, 46, is most proud of her team's recent successes with female artists. Ashley McBryde won new artist of the year at the Country Music Association Awards; fellow newcomer Ingrid Andress' debut single, "More Hearts Than Mine," reached No. 19 on Country Airplay; and *American Idol* alum Gabby Barrett earned her first Country Airplay hit with "I Hope." "In three years," says Lacy, "they will all be global household names."

**HAVE ATTITUDES CHANGED?** "Years ago, when I first started interviewing for A&R jobs — with the exception of one record label — it was a given that there was only one [A&R department] spot allotted for a woman. Now, at least in Nashville, the number of women is equal to, or greater than, the men in these creative positions."

## Taylor Lindsey

SENIOR VP A&R, SONY MUSIC NASHVILLE

With Lindsey, 33, playing a key role in the label's A&R efforts and working with its joint-venture partners, Sony Music Nashville artists reigned at No. 1 on the Top Country Albums chart for 35 out of 47 weeks in 2019. Among those chart-toppers were Miranda Lambert's *Wildcard*; Luke Combs' *What You See Is What You Get*; Brooks & Dunn's *Reboot*; Old Dominion's self-titled third album; and Maren Morris' *GIRL*, which broke the record for the largest streaming week ever for a country album by a woman, then won album of the year at the Country Music Association Awards. Says Lindsey: "I had a baby girl earlier this year, so Maren Morris' *GIRL* is more meaningful than ever."

**CHARITY SHE SUPPORTS** "The Second Harvest Food Bank of Middle Tennessee. One in eight Tennesseans — and one in six children — struggle with hunger daily."

## Cindy Mabe

PRESIDENT, UNIVERSAL MUSIC GROUP NASHVILLE

For Mabe, 46, it has been a golden year. Although it was released in March 2018, Kacey Musgraves' *Golden Hour* gained huge acclaim this year, including album of the year at the Grammy Awards. "*Golden Hour* changed perception, sound and influence in music and really established Kacey Musgraves as an arena touring act who cannot be contained or defined musically, creatively or culturally," says Mabe. "She's one of the most important artists in all of music."

**MOST URGENT ISSUE** "The lack of development in uniqueness, purpose and authenticity in our artists and music. It's a very stale sound-alike world out there right now."

## Jessie Maldonado

VP PROMOTION OPERATIONS, RCA RECORDS

SENIOR VP POP AND ROCK MARKETING, RCA RECORDS

Maldonado and Pensa both enjoyed full-circle achievements this year. When the reunited Backstreet Boys hit No. 1 on the Billboard 200 with *DNA*, Maldonado recalled working with the group two decades ago at Jive Records. Pensa, 37, marketed Whitney Houston's previously unreleased version of Steve Winwood's "Higher Love," as remixed by Kygo. "Whitney was one of the reasons that I wanted to work for Clive Davis," recalls Pensa, who had previously worked with him at J Records. "[This] felt like a record that the world really needed."

**MOST URGENT ISSUE** PENSA "Mental health. We have to really take care of each other and make sure [we're] doing what we love, but in a healthy way."

## Gabriela Martínez

GM/SENIOR VP, WARNER MUSIC LATIN AMERICAS

Her dual roles within (and beyond) the United States allow Martínez an unusual bird's-eye view of the total Latin market. No wonder her biggest successes are literally all over the map. She cites Puerto Rico's Zion & Lennox, who



CONGRATS TO OUR FEARLESS LEADER  
MARCIE ALLEN FOR **10 YEARS**  
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## THE BEST ADVICE FOR NEXT-GEN WOMEN IS...

**“Get into this business for the right reasons. Love the music, be prepared to work hard, and overcome any and all obstacles that could appear in your path. Lots of people want to be in the music business, now more than ever. Talent and hard work and passion will always win.”**

—MICHELLE JUBELIRER, CAPITOL MUSIC GROUP

earned three No. 1 hits last year on Latin Airplay and Latin Rhythm Airplay, and Argentina’s Paulo Londra, whose debut album, *Homerun*, has logged 108 million streams. Colombian band Piso 21 collaborated with The Black Eyed Peas’ Taboo, while Mexican alt singer-songwriter Ximena Sariñana was nominated for album and record of the year at the Latin Grammy Awards.

**SONG THAT INSPIRES** “‘I Am Woman’ by Helen Reddy. This song was a big hit when I was just [a young girl]. I remember singing it at the top of my lungs.”

### Michele Nadelman

CFO, WARNER RECORDS

With over half the artists at the rebranded Warner Records signed in the past two years, Nadelman, who joined the label in January from Concord, has been kept busy finalizing agreements with acts brought to the label by co-chairmen Aaron Bay-Schuck and Tom Corson. “Deals happen very quickly, and it requires making fast, strategic decisions,” she says. “This has allowed us to transform our roster.”

**WHERE SHE UNWINDS** “My backyard. Right now, there is no getaway... and no time for one.”

### Anaid Quijada

MARKETING DIRECTOR, UNIVERSAL MUSIC LATIN ENTERTAINMENT

Quijada, 38, leads all marketing strategies for UMLE’s acts in the United States and Puerto Rico. Her recent standout projects include Sebastian Yatra’s *Fantasia*, which “brought ballads back into the mainstream,” she says, and reached No. 1 on the Latin Pop Albums chart, and Luis Fonsi’s *Vida*, whose journey started with the release of “Despacito.” “Music is more volatile,” says Quijada, “and we need a different, more dynamic strategy.”

**HAVE ATTITUDES CHANGED?** “I got a promotion

[two years ago from label manager] while on maternity leave. There’s still plenty of progress to be made, but leaders are taking into account the importance of women’s roles within the industry.”

### Elyse Rogers

EXECUTIVE VP, ARTIST PARTNER GROUP

At Artist Partner Group, the joint venture with Warner Music Group founded by Mike Caren, Rogers sums up this year in three words: “global artist development.” “Working with our label partners, Artist Partner Group broke several new artists around the world: Bazzi, Alec Benjamin, Lil Skies and Ava Max — all in parallel with the U.S.,” says Rogers, adding: “We’ll have more coming in 2020.”

**ADVICE FOR NEXT-GEN WOMEN** “You will find some great partners on your path — some senior, some junior, some at your own company and some across the world. Value and protect them. There’s tremendous strength in building real trust. Make the time to do it.”

### Jacqueline Saturn

PRESIDENT, CAROLINE/HARVEST RECORDS

At Caroline, the indie distribution and label-services arm of Capitol Music Group, Saturn boasts of “a team that really knows how to put [its] foot on the gas at the right time.” She cites success stories like capitalizing on the appearance of “Trampoline” by Shaed (Photo Finish Records) in an Apple ad and “turning that into a bona fide radio smash.” The song rose to No. 13 on the Hot 100 and has drawn 217 million streams. Saturn also cites a new partnership with Korea’s SM Entertainment, which has brought NCT 127 and SuperM into CMG’s fold, while a deal with Marvin Records in Nigeria includes releasing the singer Rema,

who, says Saturn, “we know is going to be a global superstar.”

### Ayelet Schiffman

SENIOR VP/HEAD OF PROMOTION, ISLAND RECORDS

After 24 years with Sony Music and hungry for new challenges, Schiffman took charge of Island Records’ promotion team in January, saying, “I wanted to take a chance on myself.” Her radio savvy behind Shawn Mendes garnered his first Hot 100 No. 1 with “Señorita” (with Camila Cabello), notching his sixth No. 1 on the Adult Top 40 chart and breaking Ed Sheeran’s record for a solo male artist.

**MOST URGENT ISSUE** “How [does] radio keep up in the streaming world. There are artists who break in the streaming world, but when you really dig into it, they’re not really broken globally until radio puts their stamp on it.”

### Colleen Theis

COO, THE ORCHARD

The Orchard has galloped to a 5.23% current market share so far in 2019, confirming its status as the largest independent distributor in the United States. Yet the company has also flexed its outside international presence by “successfully executing a global, timed physical and digital release for BTS’ *Map of the Soul: Persona* album earlier this year,” says Theis, 50. So far, that title has shifted 608,000 equivalent album units in the United States and has topped charts in four countries, including the Billboard 200. Says Theis: “Our smart, empowered team keeps pushing the boundaries of what it means to be a distributor while breaking records.”

**CHARITY SHE SUPPORTS** “Covenant House, which provides shelter to homeless teens. Everyone deserves a warm meal and a safe place to sleep, especially those too young to fend for themselves.”

### Katie Vinten

CO-FOUNDER, FACET RECORDS/FACET PUBLISHING; FOUNDER, BLACK DIAMOND ARTIST MANAGEMENT

After over six years in publishing at Warner Chappell Music, Vinten, 36, struck out on her own in January by co-founding Facet Records and Facet Publishing alongside prolific songwriter Justin Tranter (whom she also manages), in partnership with Warner Records. In June, Vinten also founded Black Diamond Artist Management, which includes songwriters Tranter, Boy Matthews, Caroline Pennell and Zach Skelton on its roster. “It’s like a full-circle moment, because my first No. 1 [“Good for You” topped the Mainstream Top 40 chart in 2015] was with Justin, Julia [Michaels] and Selena [Gomez], and now the first No. 1 of the next phase of my career [“Lose You to Love Me” topped the Hot 100 in November] will also be Justin, Julia and Selena.”

**ADVICE FOR NEXT-GEN WOMEN** “Trust your instinct and know that your voice and your opinion matter, no matter what the tone in whatever room you’re in tries to tell you.”



MARTÍNEZ



NADELMAN



QUIJADA



ROGERS



SATURN



SCHIFFMAN



THEIS



VINTEN

# CONGRATULATIONS

2019 BILLBOARD WOMEN IN MUSIC



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WOMEN IN MUSIC HONOREE

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## Mary Megan Peer

DEPUTY CEO, PEERMUSIC

Mary Megan, 42, is a third-generation executive at one of the industry’s most successful global independent music publishers, representing over a half-million titles with 35 offices in 30 countries. It is also a firm with a legendary history, whose founder, Ralph S. Peer — Mary Megan’s grandfather — is credited with giving birth to the business of country music when he recorded the Carter Family, Jimmie Rodgers and others in Bristol, Tenn., in 1927. Ken Burns brought that history to some 34 million PBS viewers this fall in his documentary *Country Music*. Mary Megan is proud that Burns captured both Ralph’s ability to discover and nurture talent and his business acumen — “making sure people got paid,” she says — that still marks peermusic today. The family firm also offers a lesson in female empowerment; after Ralph’s death, Mary Megan’s grandmother Monique ran peermusic for 20 years before her father, Ralph Peer II (now chairman/CEO), took charge. Female executives, including company president/COO Kathy Spanberger, run peermusic offices in 10 countries. Burns’ history lesson notwithstanding, Mary Megan is very much focused on the present and future. Among the company’s recent achievements is its acquisition of MusicCube, a large independent publisher in Korea. “That added 40,000 Korean copyrights to our catalog [in a] territory we hadn’t been active in before,” says Mary Megan. And a long way from Bristol.

Peer photographed by Sally Peterson on Nov. 5 at peermusic in Burbank, Calif.

*Congratulations*

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WOMEN IN MUSIC

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**ALISON SMITH**

BILLBOARD TOP WOMEN IN MUSIC 2019



MUSIC MOVES  
OUR WORLD



## MULTISECTOR

### Alisa Coleman

COO, ABKCO MUSIC & RECORDS; BOARD CHAIR, MECHANICAL LICENSING COLLECTIVE; BOARD MEMBER, RIAA; NEW YORK CHAPTER PRESIDENT, ASSOCIATION OF INDEPENDENT MUSIC PUBLISHERS

Coleman could win an industry award for most hats worn — or most acronyms claimed. In addition to leadership roles at ABKCO, the MLC and AIMP, she sits on the board of the RIAA. While her achievements are varied, she says, “the one thing that stands out is I’m the first person — if not the first woman — to sit on the boards of the recorded side and the publishing side, and give the indie perspective — a culmination of all the years of being an advocate for the indies.”

**MOST URGENT ISSUE** “It’s the same issue that has been facing the music industry since I started in this business: fair licensing for songwriters, music publishers and artists.”

### Elizabeth Collins

CO-PRESIDENT, THE AZOFF COMPANY

Since closing the \$125 million buyout of Madison Square Garden’s 50% stake in what was then called Azoff MSG Entertainment in December 2018, Collins and co-president Susan Genco (see page 94) are focused on growing all divisions of the newly minted Azoff Company. “Most of our businesses we grew from scratch,” she says, citing Full Stop Management (Harry Styles, Eagles), performing rights organization Global Music Rights, arena developer Oak View Group and its venture LaneOne, a premium experiences company.

**SONG THAT INSPIRES** “I love Lizzo and her song ‘Good As Hell.’ She is the embodiment of female empowerment. Her success reflects the power of great music and that there is no formula to becoming a hit.”

### Tracy Nurse

FOUNDER, TRACY NURSE CONSULTING

In a four-decade career that began in 1981 at CBS Records, spanned 30 years at Sony Music International and continues with her consultancy, Nurse has guided global strategies for Barbra Streisand, Leonard Cohen, Bob Dylan, Beyoncé and David Bowie, among others. For three decades, she has worked alongside Bruce Springsteen’s managers, Jon Landau and Barbara Carr, most recently on *Blinded by the Light*, director Gurinder Chadha’s film about a Pakistani writer inspired by Springsteen’s songs, and the Toronto Film Festival debut in September of Springsteen’s film *Western Stars*. “To look back on it all,” says Nurse, “it was like one long, busy day. I just kept going because I was too busy to stop to think about it.”

**CHARITY SHE SUPPORTS** “I’ve been involved with the Kristen Ann Carr Fund since it began over 25 years ago,” says Nurse. Honoring the life of the daughter of Barbara

Carr and writer Dave Marsh, who died in 1993 of sarcoma (a type of cancer), the fund supports research, education for young physicians and efforts to improve the quality of life for cancer patients. “Kristen was a remarkable young woman who would be so proud of the fund.”

## MANAGEMENT

### Lisa Barbaris

OWNER, SO WHAT MANAGEMENT

Through 20 years of managing client Cyndi Lauper, Barbaris and the singer have remained committed to True Colors United, the foundation they co-founded in 2008 that works to end homelessness among LGBTQ youth (40% of homeless youth in the United States are gay, according to one study). Barbaris was part of the team that struck the deal for Lauper to join actress Jane Lynch in a new Netflix comedy series shooting next spring.

**SONG THAT INSPIRES** “That’s an easy one — ‘Girls Just Want to Have Fun’ by Cyndi Lauper.”

### Virginia Bunetta

MANAGING PARTNER, G-MAJOR MANAGEMENT

For management client Thomas Rhett, Bunetta, 39, in the past year supervised his tours including dates in the United States and Australia (he has sold 670,000 tickets in 2019); saw him sell out Madison Square Garden and play *Saturday Night Live*; helped launch his album *Center Point Road*, which topped the Billboard 200; and cheered as he won male vocalist of the year at the Academy of Country Music Awards — all while caring for her infant daughter, who was born in the past year. “It all goes together in one massively coordinated effort,” she says.

**ADVICE FOR NEXT-GEN WOMEN** “Invest in yourself. You are your own most important asset. Treat yourself as such.”

### Martha Earls

OWNER, EFG MANAGEMENT

Earls, 42, has guided Kane Brown’s career through “genre and cultural barriers,” she says, noting the singer’s success not only with four No. 1s on the Country Airplay chart but his collaborations with EDM star Marshmello (“One Thing Right” topped Hot Country Songs in October), Khalid (“Saturday Nights”), Camila Cabello (“Never Be the Same”) and Latin act Fernando & Sorocaba (“Paraíso [Heaven]”). “We are continuing to show the world that great music knows no boundaries,” she says.

**MOST URGENT ISSUE** “The continued siloing of genres. Completely unnecessary.”

### Ann Edelblute

OWNER, THE HQ

After Carrie Underwood debuted at No. 1 on the Billboard 200 with *Cry Pretty* in September 2018, Edelblute — who has managed the singer

since 2005 — oversaw the Cry Pretty Tour 360, which hit 64 cities from May to October. Along with the tour’s high-end production, Edelblute is proud of its all-female lineup (Maddie & Tae and Runaway June served as support). “We saw so many parents bring their daughters to the shows,” she says. “It meant the world to Carrie to show all these young girls what is possible.”

### Kerri Edwards

PRESIDENT, KP ENTERTAINMENT

Edwards represents all four artists — Luke Bryan, Cole Swindell, Jon Langston and DJ Rock — who were featured on Bryan’s 2019 Sunset Repeat Tour, which has grossed \$30.2 million and sold 550,000 tickets to 34 shows since May. “I’m not sure that will ever happen again,” she says. “It was so amazing to watch them all perform each night.”

**CHARITY SHE SUPPORTS** “A special one is the Brett Boyer Foundation, in honor of Luke and Caroline Bryan’s niece.” (Having been prenatally diagnosed with Down syndrome and a congenital heart defect, she died at 7 months.) “She was a special baby girl, and I love how their family is helping others through her.”

### Allison Kaye

PRESIDENT, SB PROJECTS; PARTNER, ITHACA HOLDINGS

As president of SB Projects, Kaye, 38, shared in the success of client Ariana Grande as the singer topped the Billboard 200 twice in six months with *Sweetener* and *Thank U, Next*, mounted a world tour and set a new record among female artists with 11 simultaneous top 40 hits on the Hot 100. But within the past year, Kaye was also named partner in Scooter Braun’s Ithaca Holdings. The firm has since “acquired Atlas Music Publishing, Big Machine Label Group and taken a position in [label/marketing firm] 740 Project,” she says, summarizing an eventful year.

**MOST URGENT ISSUE** “It becomes very easy for people to fall in love with a song without investing any time or real money into the artist — making it harder for new artists to build sustaining businesses.”

### Marion Kraft

CEO, SHOPKEEPER MANAGEMENT

On Nov. 1, Kraft’s management client Miranda Lambert served up *Wildcard*; the singer became the second artist (after Carrie Underwood) to send her first seven albums to No. 1 on the Top Country Albums chart. For Kraft, 55, that achievement was paired with the success of Lambert’s Roadside Bars & Pink Guitars Tour (with an all-female support bill) and the earlier launch of “the Miranda Lambert lifestyle brands to engage our existing fan base as well as build a wider audience,” she says.

**CHARITY SHE SUPPORTS** Kraft notes that sales of Lambert’s MuttNation-branded dog beds, dog toys, collars and leashes benefit the singer’s MuttNation Foundation, which works to promote adoption of pets from animal shelters.



COLEMAN



COLLINS



NURSE



BARBARIS



BUNETTA



EARLS



EDELBLUTE



EDWARDS



KAYE



KRAFT

**ASM GLOBAL  
PROUDLY CONGRATULATES**

**DANA DUFINE  
&  
BECKY COLWELL**

**BILLBOARD WOMEN IN MUSIC 2019**





THE MOST URGENT ISSUE FACING THE MUSIC BUSINESS IS...

**“Climate change is the most urgent issue facing every industry. Freak storms and unusual weather patterns make traveling unpredictable and can put the safety of artists and fans at risk.”**

—CORRIE CHRISTOPHER MARTIN, PARADIGM TALENT AGENCY

### Rebeca León

FOUNDER/CEO, LIONFISH ENTERTAINMENT

León, 44, has managed the “meteoric” rise of Spanish star Rosalía. “It has been 18 months since we dropped ‘Malamente,’” says León, and the song has registered nearly 114 million views on YouTube. León signed Rosalía as a fledgling flamenco act and oversaw her signing to Sony Spain and Columbia, followed by her album *El Mal Querer* hitting No. 1 on Latin Pop Albums. León also previously managed Juanes and, until midyear, J Balvin, whom she helped book as a main act at Coachella and Lollapalooza, a first for a Latin artist.

**MOST URGENT ISSUE** “We need more Latin managers, more sophisticated Latin managers. Since artists are mainstream, Latin managers need to be thinking mainstream, too.”

### Jeanine McLean Williams

PRESIDENT, MBK ENTERTAINMENT

As head of the MBK Entertainment team that’s working with H.E.R., Williams helped the R&B singer-songwriter launch her inaugural Lights On Festival in September. The event at the 14,000-capacity Concord Pavilion outside San Francisco sold out in an hour and netted a seven-figure profit, says Williams, who’s already looking toward “superserving the R&B fan base” at next year’s event.

**CHARITY SHE SUPPORTS** “Bring the Noise, created by H.E.R., to bring much needed music [education] programs and instruments back into schools and after-school programs.”

### Lynn Oliver-Cline

FOUNDER/CEO, RIVER HOUSE ARTISTS

“To think we are helping put out great songs that become the soundtrack to people’s lives might sound cliché, but it feels incredible.” So declares Oliver-Cline, 46, who co-manages Luke Combs with Chris Kappy of Make Wake Artists. Watching Combs’ debut album, *This One’s for You*, tie Shania Twain’s *Come On Over* as the longest-reigning title on the Top Country Albums chart “is truly unreal,” she says. As a music publisher, adds Oliver-Cline, River House is enjoying hits with Ashley McBryde’s “One Night Standards” (co-written by Nicolette Hayford), Jake Owen’s “Homemade” (co-written by Drew Parker) and

Combs’ “Even Though I’m Leaving” (co-written by Ray Fulcher).

**HAVE ATTITUDES CHANGED?** “I have been fortunate to work with great people — but I still know when something will mean more coming from one of my male colleagues rather than me.”

### Joyce Smyth

MANAGER, THE ROLLING STONES

Smyth, 62 (“But young at heart,” she adds), is nearing her 10th year managing The Rolling Stones, and she has a particular philosophy about her job. “They are the ones doing the work, not me, and they are still passionate about what they do,” she says. “I’m trying to steward everyone else around them, like being the conductor of a brilliant orchestra.” Smyth pivoted this year when the North American leg of the Stones’ No Filter Tour was delayed two months due to frontman Mick Jagger’s heart procedure. The show went on, however, with the 16 dates grossing \$177.8 million for a tour total of \$415.6 million over three separate legs. The Stones are working on their first new studio album of original songs since 2005’s *A Bigger Bang*, which Smyth calls “a work in progress,” with no release details established yet.

**SONG THAT INSPIRES** “Karen Carpenter’s ‘I Won’t Last a Day Without You.’ She is vocal perfection. Listen to the lyrics. When times are great, people are keen to share in the good times, and that’s wonderful. But when they’re not great, it’s so important to be grounded with our husband, partner, family.”

### Ty Stiklorius

FOUNDER/CEO, FRIENDS AT WORK

Stiklorius, 44, combines management services and social activism at her 5-year-old firm Friends at Work. “We’re interested in positive change beyond a top song on the radio,” she says. One example: She helped marquee client John Legend land a gender stereotype-upending Super Bowl commercial for Pampers, which installed 5,000 diaper changing tables in U.S. men’s bathrooms. She also guided the Netflix rap competition series *Rhythm & Flow* with Cardi B, Chance the Rapper and T.I.; Raphael Saadiq’s acclaimed album *Jimmy Lee*, which touches on addiction;

and Tour Support, an initiative that offers therapy packages for touring professionals.

**WHERE SHE UNWINDS** “A lake in Maine is my go-to place, even in the winter. We went last winter, and I brought my kids and we were all ice-skating on the lake, which was so cool. They’re California kids, so they were like, ‘What is this?’”

### Janet Weir

OWNER, HOUSE OF 42; MANAGER, RED LIGHT MANAGEMENT

Weir, 45, saw management client Maren Morris lead the field of nominees with six nods for the Country Music Association Awards in November, taking home album of the year for her sophomore record, *GIRL*. When it was released in March, *GIRL* set the record for the largest debut-week streaming sum for a country album by a woman, logging 23.96 million on-demand audio streams.

**ADVICE FOR NEXT-GEN WOMEN** “The only thing I can offer is the way I started, which was interning, observing, learning, working hard, trusting your instincts, meeting the right mentors and sticking with it through the ups and downs with fortitude.”



LEÓN



WILLIAMS



OLIVER-CLINE



SMYTH



STIKLORIUS



WEIR



BAUER



VEE

## LIVE

### Bridget Bauer

SENIOR VP, MESSINA TOURING GROUP

### Stacy Vee

VP FESTIVAL TALENT, GOLDENVOICE; VP ARTIST RELATIONS, MESSINA TOURING GROUP

California’s preeminent country festival, Stagecoach hit a record attendance of 80,000 in April thanks to Vee and her team at Goldenvoice. “We had that number in the back of our heads and pushed every single day to get there,” says Vee, who added her role at Messina Touring Group in May. Bauer, 44, worked with Eric Church for his first headlining stadium show that brought 56,521 fans to Nissan Stadium in Nashville, breaking the venue’s attendance record, according to the company. She also works with George Strait, who made \$31.3 million in combined stadium grosses in New Orleans and Atlanta, and at the Houston Livestock Show and Rodeo. “Having the continued experiences working with George Strait will never get old,” she says.

**MOST URGENT ISSUE** BAUER “Secondary resale continues to be problematic. Eric Church and his management team have gone to great lengths to fight back against scalpers over the last five years.”

### Becky Colwell

REGIONAL BOOKING DIRECTOR, WEST REGION; GM, GREEK THEATRE, ASM GLOBAL

Dana DuFine

VP GLOBAL CONTENT AND DEVELOPMENT, ASM GLOBAL

Colwell and DuFine, formerly executives of SMG and AEG Facilities, respectively, now work with ASM Global, which formed through an October merger of those two companies. Colwell played a critical role in the team effort to renew a man-

CONGRATULATIONS

# CARLA WALLACE

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IN TRIBUTE: SHELLEY LAZAR  
(1949-2019)

# All Hail The Ticket Queen

**C**REATING A NEW BUSINESS from scratch is never easy, especially for a woman in a male-dominated field like live music. But Shelley Lazar, who died March 31 at the age of 69, not only founded her own company, SLO Ticketing, she pioneered premium tickets and VIP packages, the start of what has become a multimillion-dollar industry.

"The motherfucking ticket queen" is the affectionate nickname Keith Richards of The Rolling Stones gave her, according to several reports that followed her death.

"She was special," says Artist Group International president Marsha Vlasic of her longtime friend. Vlasic notes how Lazar began her ticketing tasks while working with hard-nosed promoters like Ron Delsener and the late Bill Graham before striking out on her own in 2002 to form SLO Ticketing. "It was ballsy," adds Vlasic of Lazar's move. But Lazar went on to become the go-to contact for insiders seeking seats to every superstar's tour.

When Lazar died after a long battle with cancer, tributes flowed in from rock luminaries like Paul McCartney, who tweeted a picture of himself presenting Lazar with a birthday cake. At the 2013 Outside Lands Festival in San Francisco, McCartney even dedicated the song "San Francisco Bay Blues" to her.

"She crept inside your life and would share her own tragedy with you in a way



Lazar (left) with Richards in 2012.

that stayed with you," says Vlasic of Lazar, who was born in Brooklyn and worked as a schoolteacher before getting a job in the box office at Madison Square Garden, eventually catching the attention of rock bands and New York promoters as the "keeper of the list."

Six years after launching SLO, she sold her company to Ticketmaster in 2008, and her clientele quickly expanded to include Paul Simon, Beyoncé, Barbra Streisand and Lady Gaga. She even provided ticketing services for papal visits from Pope John Paul II and Pope Benedict.

"I don't believe there was anything like [Lazar] before," says Vlasic. "There was no other person who would make an act feel comfortable that they would take care of the guests and move through demand without fucking it up — she never fucked it up."

— DAVE BROOKS

agement contract for Los Angeles' prestigious Greek Theatre and oversees 13 venues in her West Coast region. DuFine worked on the merger, uniting the GMs, bookers and marketers for the first time in November. The new standalone venue management mega-company's portfolio of 310 venues includes the United Kingdom's Manchester Arena and Chicago's Soldier Field. "We have so many venues/facilities globally that we are going to be able to really help artists, managers, agents and promoters be able to create routing for tours in not just major markets, but secondary and tertiary markets," says DuFine. **SONG THAT INSPIRES** **COLWELL** "Nick of Time" by Bonnie Raitt. It reminds me of the women in my life, all navigating the ups and downs life is throwing them in careers, families and friendships."

## Donna DiBenedetto

VP GLOBAL TOURING, AEG PRESENTS

## Brooke Michael Kain

CHIEF DIGITAL OFFICER, AEG PRESENTS

## Melissa Ormond

COO OF FESTIVALS, AEG PRESENTS

Ormond helps AEG Presents stand out in the saturated festival market with a mix of multigenre events, as well as genre-specific properties like Day N Vegas, which debuted in November. The hip-hop festival that featured J. Cole and

Kendrick Lamar sold out within hours of going on sale. Kain oversees nine departments that maximize the data and marketing information AEG collects to benefit both the company and consumers. "I'm incredibly proud of the people I have hired and the young stars I have grown and built up," she says. "The entire focus in my group is teamwork, teamwork, teamwork." DiBenedetto has done bookings for Hugh Jackman, Carrie Underwood (a "female powerhouse performer") and Elton John's farewell tour, which has brought in over \$265.5 million.

**ADVICE FOR NEXT-GEN WOMEN** **ORMOND** "You belong here. As women, we bring meaningful qualities and capabilities to the table."

## Ali Harnell

PRESIDENT/CHIEF STRATEGY OFFICER, GLOBAL WOMEN NATION/LIVE NATION ENTERTAINMENT

## Heather Lowery

PRESIDENT/CEO, FEMME IT FORWARD, LIVE NATION

## Kelly Strickland

SENIOR VP U.S. TOUR MARKETING, LIVE NATION

## Kathy Willard

CFO, LIVE NATION ENTERTAINMENT

"We're approaching 100 million fans this year at our events, which is a monumental number,"



COLWELL



DUFINE



DIBENEDETTO



KAIN



ORMOND



HARNELL



LOWERY



STRICKLAND



WILLARD



JACOBY



TARLTON

says Willard of Live Nation. The company has reported another year of growth across its three core businesses — concerts, sponsorships and ticketing — with total revenue up 6% to \$8.7 billion and 92 million tickets sold year to date. Strickland oversees tour marketing and cites artist outings — "Everything from Billie Eilish to Jennifer Lopez and Hootie & The Blowfish and BTS" — that have contributed to Live Nation's record results. Lowery has developed events and strategic partnerships in R&B, hip-hop and gospel with artist-curated festivals including Lil Wayne's Lil WeezyAna Fest, the Roots Picnic and H.E.R.'s Lights On Festival. Under a joint venture with Live Nation, her Femme It Forward platform will spotlight "female visionaries" in the urban sector. After 15 years at AEG, Harnell, 51, joined Live Nation in March to lead its newly created Women Nation division. Building on the Women Nation Fund investment venture that CEO Michael Rapino launched last year, the startup aims to "level the playing field" for women in the live sector, says Harnell. "I've been a female on the planet and a woman in music, and both have a systemic oppression of women."

**HAVE ATTITUDES CHANGED?** **HARNELL** "It's very clear in the last year or two, there's an awareness so the way that [men] behave has shifted, and that is a great start."

## Laurie Jacoby

SENIOR VP NEW YORK CONCERTS AND ENTERTAINMENT, MADISON SQUARE GARDEN

Madison Square Garden ranked as the No. 1 venue worldwide in its capacity class in *Billboard's* midyear recap — and debut concerts by rising stars contributed to that success. "It has been incredibly rewarding to be a part of so many artists' first headlining shows at Madison Square Garden," says Jacoby, citing dates by Robyn, Brandi Carlile, Khalid, Vampire Weekend, Vulfpeck, Slayer and Tyler, the Creator.

**WHERE SHE UNWINDS** "Hawaii, the Big Island. There's something very spiritual in the air that erases a year's worth of the New York City hustle and grind."

## Patti-Anne Tarlton

CHAIRMAN, TICKETMASTER CANADA; EXECUTIVE VP VENUES AND PROMOTERS FOR NORTH AMERICA, TICKETMASTER

Under Tarlton, Ticketmaster's partnership with Montreal-based sports entertainment giant Groupe CH, the parent company of promoter evenko, "has added multiple millions of tickets" to its inventory for fans. Evenko manages over 1,500 events annually across 20 venues, including the critically acclaimed Osheaga Music and Arts Festival. "As I was born in Montreal and kicked off my career at [promoter] Donald K Donald Concerts, it goes without saying that this partnership is both a personal and professional highlight of my career."

**MOST URGENT ISSUE** "We have made an impact — with a combination of technology, legislation and industry best practices — to fulfill our mission of getting tickets in the hands of fans [instead of scalpers]."



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Senior Vice President  
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**AMY  
CRANFORD**

Vice President  
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Jessica Wood • Meghann Wright • Debra Wylde • Melissa Yermes • Brooke Zamanillo • Caitlin Zlokovich • Denise Zuba • Susan Zucco

\*US women only



## AGENCIES

### Jenna Adler

AGENT, CREATIVE ARTISTS AGENCY  
**Emma Banks**

AGENT/CO-HEAD OF INTERNATIONAL  
TOURING/CO-HEAD OF CAA MUSIC  
LONDON, CREATIVE ARTISTS AGENCY  
**Alli McGregor**

AGENT, CREATIVE ARTISTS AGENCY  
**Marlene Tsuchii**

AGENT/CO-HEAD OF INTERNATIONAL  
TOURING, CREATIVE ARTISTS AGENCY

Tsuchii, as CAA's Los Angeles-based co-head of international touring, helped plot U.S. and European dates on Ariana Grande's *Sweetener* world tour, which will wrap Dec. 22, having so far earned \$118.3 million from over 1 million tickets sold to 77 shows through Oct. 16. Tsuchii also helped spearhead CAA's deal to represent Korean music powerhouse SM Entertainment and its groups NCT 127 and SuperM, for whom she booked a breakout U.S. arena tour. For her London counterpart, Banks, the year's highlights included March's Red Hot Chili Peppers concert in front of the pyramids in Giza, Egypt; two shows by Florence + The Machine in Athens, Greece; and Katy Perry in Mumbai, India. McGregor orchestrated Grande's American Express deal for her *Sweetener* world tour and initiatives surrounding her Coachella and Lollapalooza headlining sets earlier this year. Adler helped client Jennifer Lopez bring in \$101.9 million from her record-breaking Las Vegas residency in 2016-18 while setting the stage for her *It's My Party* summer tour that grossed \$54.7 million from 31 shows. Next up is Green Day's 2020 Hella Mega Tour with Fall Out Boy and Weezer, which has so far earned nearly \$50 million, she says.

**ADVICE FOR NEXT-GEN WOMEN BANKS** "Forget about being a woman — be a person, work hard, listen to people, get over yourself and just do it."

### Sara Bollwinkel

AGENT, PARADIGM TALENT AGENCY  
**Lori Feldman**

CHIEF MARKETING OFFICER, PARADIGM  
TALENT AGENCY

### Corrie Christopher Martin

CO-HEAD OF MUSIC, WEST COAST,  
PARADIGM TALENT AGENCY

Bollwinkel, 35, has worked for the past three years with Billie Eilish (who is now 17), helping the breakout superstar sell out her first arena tour in October, she says. Over a half-million tickets worldwide sold in under an hour, says Bollwinkel. Martin, 42, who has worked with Imagine Dragons for a decade, reports that the band surpassed 1 million tickets sold in 2018, while client Janet Jackson launched her first Las Vegas residency. She's a board member of the Loveloud Foundation, created by Imagine Dragons' Dan Reynolds to support LGBTQ youth. In September, Feldman joined Paradigm as the agency's first chief marketing officer after a long, successful tenure at Warner Records, where she was able to "find white



ADLER



BANKS



McGREGOR



TSUCHII



BOLLWINKEL



FELDMAN



MARTIN



DICKINS



GARDENHIRE



KIRBY YOH



NEWKIRK SIMON

space in the market and build businesses to fill it." She's now building brand partnerships and more for Paradigm artists.

**MOST URGENT ISSUE BOLLWINKEL** "Our industry-wide mental health issue is definitely something every company needs to address immediately."

### Lucy Dickins

HEAD OF U.K. MUSIC, WME  
**Becky Gardenhire**

PARTNER/CO-HEAD OF NASHVILLE OFFICE, WME  
**Samantha Kirby Yoh**

PARTNER/HEAD OF EAST COAST MUSIC, WME  
**Sara Newkirk Simon**

PARTNER/CO-HEAD OF MUSIC, WME

While Kirby Yoh has guided WME clients like Rosalía, Florence + The Machine, St. Vincent and dance titan ZHU, the accomplishment of the past year that she singles out is co-founding (with Alicia Keys, Universal Music Publishing Group chairman/CEO Jody Gerson and producer Ann Mincieli) the nonprofit She Is the Music, with the goal of increasing the number of women working in the global music industry. Gardenhire, 38, was promoted in September to co-head WME's Nashville office. (She's now the highest-ranking female executive at any Nashville-based agency, according to WME.) While working with a team to oversee some 14,000 global bookings last year, she also runs "Talk the Talk," a lecture series she started that connects women in the industry. Dickins, 44, after 20 years with International Talent Booking, became head of WME's U.K. Music division in June, bringing her A-list roster of clients (Adele, Mumford & Sons, James Blake) with her. Newkirk Simon helped launch Pharrell Williams' *Something in the Water* festival, brokered deals for Selena Gomez's Netflix series *Living Undocumented* and Camila Cabello's film career with *Cinderella*. What else? "The rise of Lizzo," she says.

**SONG THAT INSPIRES GARDENHIRE** "'Stronger' by Kelly Clarkson."

### Cara Lewis

FOUNDER/AGENT, CARA LEWIS GROUP

Lewis, an entrepreneur who left Creative Artists Agency in 2016 to open her own agency, reports that her eclectic roster enjoyed a banner year. Eminem swept through Australia (five concerts with 304,000 tickets sold), Khalid sold out 45 arena shows globally and played Coachella and other festivals, Travis Scott drew 808,000 to his Astro-world — Wish You Were Here Tour, and Chance the Rapper debuted at No. 2 on the Billboard 200 in July with *The Big Day*, setting up a 2020 tour. "I take a lot of pride in being able to say that I have spearheaded many artists in this genre to build long-lasting careers," she says.

**HAVE ATTITUDES CHANGED?** "The ability to grow [my firm] with support from other professionals across the industry has signified a major change. This would have been called impossible a decade ago."

### Natalia Nastaskin

GM, GLOBAL MUSIC GROUP, UTA  
**Cheryl Paglierani**

MUSIC AGENT, UTA

Strategic bookings for clients like Post Malone, 21 Savage, Tierra Whack, Saint Jhn and the reunited Jonas Brothers, as well as elite brand partnerships (Ford, Fenty and Yamaha are just a few) continue to fuel global growth for UTA. "We are regularly signing and developing exciting festival artists and headliners," says Nastaskin. "And we're bullish on international markets thanks to the democratization of music discovery through streaming and social media." Paglierani, 35, is the agent for Post Malone who's having a "tremendously successful year," she says. He has sold 850,000 tickets and earned \$89.6 million in grosses from arena dates in Europe, Australia and the United States. His second Posty Fest in Arlington, Texas, on Nov. 2 (with Pharrell Williams, Jaden Smith, Meek Mill and others) more than doubled its fan count to 45,000, says Paglierani.

**FAVORITE GETAWAY NASTASKIN** "My weekend home where I hike, meditate, do yoga and get my mind right for the week ahead."

### Yves C. Pierre

AGENT, ICM

### Jacqueline Reynolds-Drumm

AGENT, ICM

Pierre and Reynolds-Drumm, 33, take pride in representing a diverse group of upcoming female artists, such as City Girls, Yung Baby Tate and Leikeli47. "It's really important that the female voice is heard, especially for young women these days," says Reynolds-Drumm. Along with booking established stars like Migos and Lil Yachty, Pierre also has been involved with ICM's rising roster. "The streaming numbers indicate these artists are starting to hit benchmarks and grow."

**MOST URGENT ISSUE PIERRE** "Diversity and inclusion, both gender and racial."

### Marsha Vlasic

PRESIDENT, ARTIST GROUP INTERNATIONAL

"I get around," says Vlasic in a classic understatement. The veteran agent, who never misses client Neil Young's annual September set at Farm Aid, guides her acts crisscrossing the globe. This year, that has included The Strokes' comeback tour, the summer double bills of Cage the Elephant with Beck and Elvis Costello with Blondie, and Norah Jones' first dates in tertiary markets. "And we're always trying to develop new bands and get new things going," says Vlasic. "We need to be able to look back and say, 'There are the new headliners — massive new headliners.'"

**ADVICE FOR NEXT-GEN WOMEN** "Don't worry that you're a woman or a man; it's what you're qualified to do. Women have to think of themselves as equal and just go out there and do the job and earn that respect."



LEWIS



NASTASKIN



PAGLIERANI



PIERRE



REYNOLDS-DRUMM



VLASIC

# WOMEN IN MUSIC

Rayna Bass  
SVP Marketing

**Dear Rayna,**

**I used to hear about this young woman at Def Jam, who in our terms was One Of Us... Hardworking, dedicated to the culture and always ready to be of service to the creative community. Over the past 5 years I've seen you grow into a remarkable creative, leader, and true pillar of the company we are building. Congratulations and thank you for continuing to be an inspiration at 300.**

**Love, Kevin**

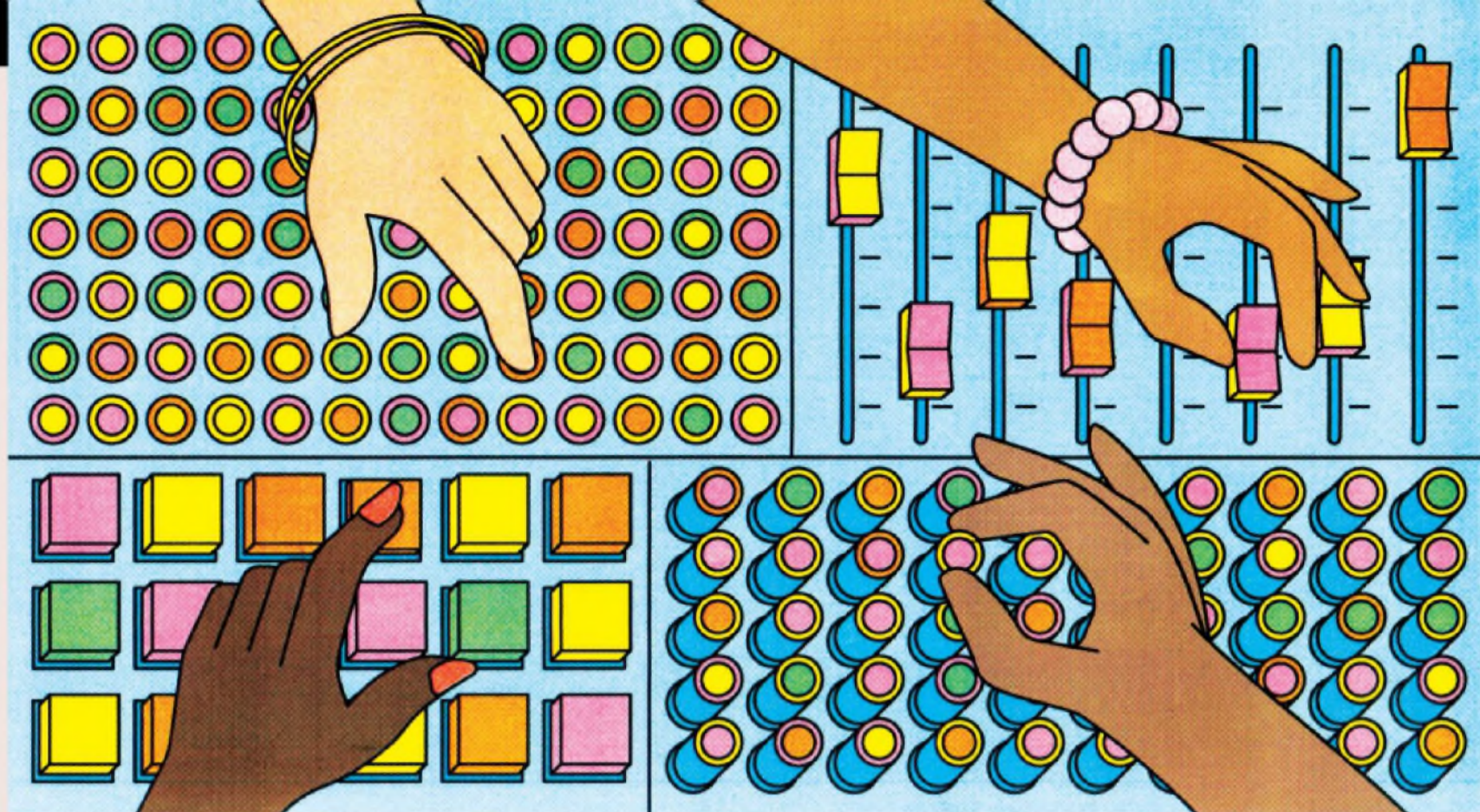
**Rayna,**

**You set the bar for how it's done:  
grace and humility with dope ass effectiveness.  
Congratulations.**

**With respect and love, Lyor**

## CONGRATULATIONS





# Discomfort Zone

For an overwhelming number of women, the studio feels like an anything-but-safe space — so artists and executives alike are driving new initiatives to enact real change *By Tatiana Cirisano*

**A** FEW YEARS AGO, SINGER-songwriter Jessie Reyez arrived at an evening recording session, and the men in the studio didn't quite give her the welcome she expected. They laughed at and patronized her, she recalls, "thinking I was just a girl wanting to party." It was far from her only experience feeling uncomfortable in the studio. In May 2018, she revealed that her chilling single "Gatekeeper" — in which an unnamed aggressor says to "spread your legs" and "drink up, bitch" — was inspired by an experience with star producer Noel "Detail" Fisher. (He has not commented on her claims nor did his lawyer respond to *Billboard's* request for comment.) In the studio, "it's not uncommon to have to fight for your identity as an equal," she says, "and not as a product shipped there for someone's enjoyment."

For female artists and creatives, the studio — an intimate environment where work often happens late at night and with little supervision — can be a deeply uncomfortable place where behavior ranging from obnoxious remarks to sexual harassment goes unchecked. "If you're put in the wrong person's hands, it can really be a bad experience," says singer-songwriter Victoria Monét, who has asked female friends to accompany her to late-night sessions as a "safety net."

According to a February study from the University of Southern California's Annenberg Inclusion Initiative, only 21.7% of artists, 12.3% of songwriters and 2% of producers who appeared on the *Billboard* Hot 100's year-end charts between 2012 and 2018 were women. Eighty-three percent of the 75 female songwriters and producers surveyed said that they or other women they know had experienced discomfort in the studio. Among the surveyed group, 39% said they had been objectified, 28% felt their expertise had been dis-

missed because of their gender, and 20% agreed that drugs, alcohol and sexualizing women were a part of the culture.

Producer Shakari "Trakgirl" Boles says it took her years to build up the "mental armor" to fight sexism in the studio. "You're walking into a room where you're not acknowledged," she says. "That can be really hard on mental health." In January 2018, she launched "The 7% Series," a set of panels spotlighting female producers and engineers. "I don't want the message to be, '[The studio is] a scary place, stay away,'" she adds.

Boles is just one of many in the industry who, in the wake of the #MeToo movement, are pushing forward the conversation around studio culture. "We should have contracts for anybody who goes into those settings where they have to sign a piece of paper that says, 'I will not breach your space without consent,'" says Ty Stiklorius, founder/CEO of artist-management company Friends at Work. She has raised the idea of placing posters in the studio (akin to those in public transit systems) with information about harassment. "It's the casting couch of the music business," says Stiklorius. "Publishers, labels and studios need to come up with a better plan."

The Recording Academy's Task Force on Diversity and Inclusion has considered starting a hotline, says member Terri Winston, founder/executive director of the Women's Audio Mission, which offers free audio engineering and recording courses. "We have bad apples that take up a lot of space," she says, "and we forget how many people want this to change."

Enforcement is more complicated. Last spring, a group of female and nonbinary musicians formed the We Have Voice collective and released a formal Code of Conduct to Promote SAFE(R) Workplaces in the Performing Arts for all genders, spelling out the legal definition of sexual harassment and guidelines for improving

studio safety. "We were tired of absorbing [#MeToo] news and stories without a positive action," says member Sara Serpa, a vocalist-composer.

Fifty-nine institutions across the globe have adopted the code — though, so far, just one recording studio: Crew Studios in Vancouver. Studio manager Andy Warren says that he sought out We Have Voice after glimpsing a producer physically pushing a young female artist at Crew and feeling powerless to help. "Having us all talk about those things and having a document — if that situation comes up again, I know exactly what I would do," he says. He has since added a clause to it reserving the right to terminate a session if improper behavior is observed or reported.

Other studio owners have simply taken matters into their own hands. "Every studio I've worked in has felt like a man cave," says songwriter-producer-engineer Alaina Moore of the band Tennis. So she designed and built her own. "I wanted a studio that reflected me," she says. "The entire space says that women are welcome and that a woman's point of view is valued."

Some industry veterans say they're seeing progress. "Ten years ago, if you were a female in the studio, you were either a girlfriend or a groupie — that's what people assumed," says Atlantic Records GM/senior vp urban A&R Lanre Gaba. "The respect level for women in creative spaces has changed."

For now, younger artists like Reyez are looking to both male and female colleagues to be allies. "If you're in the studio and one of your boys humiliates a girl, speak up," she says. "It helps me feel more confident knowing that Kehlani, H.E.R. and [Universal Music Group executive vp] Michele Anthony move in a way that's respectable and strong. That encourages other women to be like, 'I want to feel that too.'"

*Additional reporting by Lyndsey Havens.*

## THE WRITING'S ON THE WALL

TY STIKLORIUS HAS SUGGESTED PUBLIC-TRANSIT-STYLE POSTERS IN THE STUDIO COULD HELP REDUCE INAPPROPRIATE BEHAVIOR. SHE AND THREE BEHIND-THE-SCENES TALENTS IMAGINE WHAT THEY COULD LOOK LIKE

This is a  
**SAFE PLACE**  
for art to  
thrive.

**TY STIKLORIUS**

FOUNDER/CEO,  
FRIENDS AT WORK

**DON'T BE  
A DICK**

Gender has nothing to do  
with it. Anyone can be a  
dick — men, women, cats  
(cats can be real dicks)



**SYLVIA MASSY**

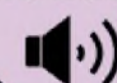
PRODUCER

**R-  
E-S-  
P-E-C-T**

**EMILY LAZAR**

MASTERING ENGINEER

**The  
Louder  
The Better**



**CATHERINE MARKS**

PRODUCER

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BILLBOARD  
WOMEN  
*in*  
MUSIC

COLLEEN

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A PLACE FOR FUTURE  
LEADERS TO GROW



THE MOST URGENT ISSUE FACING THE MUSIC BUSINESS IS...

**“An understanding of globalization in music. It’s not Los Angeles and London and New York the way it used to be. It’s Mexico City, it’s India, it’s Korea. It can come from anywhere.”**

—MARIA EGAN, PULSE MUSIC GROUP

**PUBLISHING**

**Dominique Casimir**

**EXECUTIVE VP REPERTOIRE AND MARKETING FOR CONTINENTAL EUROPE, BMG**

Casimir, 38, reports that she has overseen growth of 30% in BMG’s recorded-music business revenue in Germany, Europe’s second-largest music market. The achievement reflects BMG’s success “in a market increasingly polarized between streaming and high-end physical product,” says Casimir. Her team has struck deals with some of the country’s “most relevant and successful recording artists, including Seeed, Adel Tawil and Trettmann,” says Casimir, who was promoted to her Pan-European role in April.

**HAVE ATTITUDES CHANGED?** “Dramatically. I was recently at a conference in Bilbao, Spain, and was amazed by how many young female managers there were.”

**Marni Condro**

**SENIOR VP FILM AND TELEVISION, UNIVERSAL MUSIC PUBLISHING GROUP**

**Alexandra Lioutikoff**

**PRESIDENT OF LATIN AMERICA/U.S. LATIN, UNIVERSAL MUSIC PUBLISHING GROUP**

**Joy Murphy**

**SENIOR VP/HEAD OF FILM AND TELEVISION MUSIC LICENSING, UNIVERSAL MUSIC PUBLISHING GROUP**

Lioutikoff was promoted to her current role this year and helped sign one of Latin music’s hottest new stars, Spain’s Rosalía, as well as the Brazilian YouTube channel KondZilla and Miami-based Rich Music, whose artists include Sech and Dimelo Flow. Murphy, 45, secured lyric-reproduction deals for the Prince memoir *The Beautiful Ones*, cut marketing

agreements for the Bruce Springsteen-inspired film *Blinded by the Light* and numerous other placements “that are being recognized for Grammy Award and/or Academy Award consideration,” says Murphy. Condro executed the creation of a new Latin synch division “and strengthened communication with our A&R and international synch teams” to the benefit of the L.A. synch team.

**ADVICE TO NEXT-GEN WOMEN** **MURPHY** “Be open, honest and true to who you are. If you have a question, ask it. If you have an idea, share it. If given a challenge or task, take it on and don’t be afraid to fail.”

**Amy Cranford**

**VP PUBLISHING ADMINISTRATION, SONY/ATV MUSIC PUBLISHING**

**Wende Crowley**

**SENIOR VP CREATIVE MARKETING FILM AND TV, SONY/ATV MUSIC PUBLISHING**

**Amanda Hill**

**SENIOR VP A&R, SONY/ATV MUSIC PUBLISHING**

**Jennifer Knoepfle**

**SENIOR VP A&R, SONY/ATV MUSIC PUBLISHING**

Knoepfle, 43, “proudly signed” rising pop artist King Princess and helped Jack Antonoff and Joel Little make history in collaboration with Taylor Swift on 12 of the songs from *Lover*, which debuted at No. 1 on the Billboard 200 with the biggest week for any album since her 2017 release *reputation*. Thanks in part to Hill, 36, songwriters Sarah Aarons and Greg Kurstin earned a Country Airplay No. 1 with Maren Morris’ “Girl” while Sean Douglas did the same with Thomas Rhett’s “Sixteen.” Cranford, 50, is leading the business teams responsible for the upgrades to the royalty-payment system for songwriters, helping launch Sony/ATV’s



CASIMIR



CONDRO



LIOUTIKOFF



MURPHY



CRANFORD



CROWLEY



HILL



KNOEPFLE



EGAN



KHOSROWSHAHI



MARSHALL

“Cash Out” service, which, she says, “will allow our songwriters to request some or all of their current royalty balance to be paid immediately, instead of having to wait until their next distribution.” Crowley, 46, and her team of 16 grew the company’s film synch business by double digits with the release of *Bohemian Rhapsody* and *A Star Is Born*. Crowley, who also pulls double duty as an independent music supervisor, was nominated this year for a Guild of Music Supervisors award for her work on the Sony Pictures film *Peter Rabbit*, which grossed over \$350 million at the box office, according to Box Office Mojo.

**SONG THAT INSPIRES HER** **KNOEPFLE** “‘Natural Woman’ by Aretha Franklin. When I hear that song, it instantly makes me feel more confident and content.”

**Maria Egan**

**PRESIDENT/HEAD OF CREATIVE, PULSE MUSIC GROUP**

Pulse took home indie publisher of the year honors last December from the Association of Independent Music Publishers. Under Egan, 41, the company has enjoyed a string of successes including Maroon 5’s “Girls Like You” (featuring Cardi B), which set the record for the longest No. 1 on the Adult Contemporary radio airplay chart, and Travis Scott’s “Sicko Mode,” which became the first hip-hop song to spend 30 weeks in the top 10 of the Hot 100. “We’ve had these massive cultural breakthrough songs with what’s really on the front line of music,” says Egan.

**WHERE SHE UNWINDS** “We work by the Silver Lake reservoir [in Los Angeles], so my daily ritual is I walk by the reservoir and listen to music and playlists — and try and get clarity.”

**Golnar Khosrowshahi**

**FOUNDER/CEO, RESERVOIR**

In *Billboard*’s latest publisher market-share rankings for the Hot 100, Reservoir came in fifth with a 3.96 share for the third quarter of 2019 — and has made that list in all three quarterly rankings since the tally launched. Khosrowshahi, 48, says company revenue also grew by 39% in fiscal year 2018 and 34% in the first six months of this year. She’s now reshaping this leading indie publisher as a full-service music company with the acquisition of Chrysalis Records, which boosted Reservoir’s recorded-music catalog to 20,000 masters.

**CHARITY SHE SUPPORTS** “Silkroad, an organization rooted in cross-cultural collaboration via music and dialogue, founded by Yo-Yo Ma and on which I serve as board chair. The work Silkroad does to build a more hopeful and inclusive world is more important than ever.”

**Carianne Marshall**

**CO-CHAIR/COO, WARNER CHAPPELL MUSIC**

“The past 12 months have been quite the whirlwind,” says Marshall, who along with Guy Moot was named co-chair of Warner Chappell Music in January. Warner Chappell continues to dominate the *Billboard* rankings in country-radio market share, coming in at No. 1 on the top 10 Country Publishers airplay chart for the

# BRANDI CARLILE

2019 TRAILBLAZER  
AWARD WINNER



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## WOMEN IN MUSIC EXECUTIVES

last 11 consecutive quarters. Says Marshall, “I’m so excited to build this next chapter at Warner Chappell with a partner who shares the same drive and passion for our songwriters.”

**ADVICE TO NEXT-GEN WOMEN** “I’d tell both men and women beginning in the music business to really take pride in their work — no matter how big or small the request or project. It’s also important to follow through and honor your word. People really value working with others who are dependable and trustworthy.”

### Sas Metcalfe

CHIEF CREATIVE OFFICER, KOBALT MUSIC

### Jeannette Perez

CHIEF EXPERIENCE OFFICER, KOBALT MUSIC

Metcalfe’s global creative team of nearly 40 members (65% of whom are female) had over 100 Kobalt-affiliated individuals and groups nominated for Grammy Awards in 2019, an all-time high for the company, says Kobalt. For the third quarter of 2019, Kobalt represented 16.59% of the songwriters on hits from Billie Eilish, Camila Cabello and Shawn Mendes, Panic! at the Disco and Ed Sheeran. Perez, 40, who was named chief experience officer in November, has seen a year-over-year increase in global synch revenue of 22% and directed the negotiation of over 14,000 synch deals for songs by writers including Stevie Nicks, Trent Reznor, Max Martin, Dean Lewis and Sam Fender, according to Kobalt. Perez adds that the company’s increase in global synch revenue for the 2019-20 fiscal year is trending toward double digits.

**SONG THAT INSPIRES PEREZ** “Beyoncé’s ‘Run the World’ because it’s the ultimate female empowerment song: ‘We run this motha!’”

### Helen Murphy

CEO, ANTHEM ENTERTAINMENT

Murphy, who assumed leadership of the music publisher formerly known as ole a year ago, has transformed the company from one apparently on the verge of being sold, to renaming

and reasserting it as one of the top indie music publishers in the world, while also boosting its recorded-music presence and expanding its array of music production and film/TV collection services. Most recently, Anthem has acquired the Ricky Reed catalog of co-writes from Boardwalk Music Group (Lizzo’s “Truth Hurts” and “Good As Hell”; Halsey’s “Bad at Love”; Leon Bridges’ “Bet Ain’t Worth the Hand”), along with a catalog from songwriter-producer Doc McKinney (The Weeknd’s “Wicked Games” and songs recorded by Drake and Khalid, among others). On the recorded-music side, Anthem plans a release early next year from legendary singer-guitarist José Feliciano.

**WHERE SHE UNWINDS** “I love Goldeneye in Jamaica. It’s a stunningly beautiful resort [with] the world’s best host, Chris Blackwell.”

### Molly Neuman

PRESIDENT, SONGTRUST

Since Neuman joined Songtrust two years ago, she has reshaped the company, hiring a quarter of the roughly 80 people on staff and reports helping the rights management firm reach 140% growth in revenue and 160% growth in clients (both year-over-year measurements). “To be able to have accomplished that in 18 months is something of immense pride,” says Neuman, who was promoted to her role as president of Songtrust in October.

**CHARITY SHE SUPPORTS** “The Sound Thinking program to give women and girls in New York City public schools access to music companies for both production work and industry jobs.”

### Carla Wallace

CO-OWNER/CEO, BIG YELLOW DOG MUSIC

“It’s never about numbers, just quality,” says Wallace of the roster signed to her boutique publishing/artist development firm of creators who connect deeply with listeners. Daniel Tashian won two Grammy Awards for his work on Kacey Musgraves’ *Golden Hour*; Maren Morris achieved her third No. 1 on Country Airplay with



METCALFE



PEREZ



MURPHY



NEUMAN



WALLACE



MATTHEWS



SINGH

“Girl,” breaking a 17-month hiatus for women in the top position; and newcomer Tenille Townes won four Canadian Country Music Awards. Townes, says Wallace, is “determined to make everyone feel connected through the heartache we all see or pain we endure.”

**WHERE SHE UNWINDS** “Dollywood.”

## PROS

### Elizabeth Matthews

CEO, ASCAP

Responding to the torrent of data in the streaming age, Matthews reports that ASCAP has tapped “bleeding edge technology” to scale up its global IT systems and infrastructure, and digital access for its songwriters, composers and music publishers. The performing rights organization has finalized over 40 deals with TV/cable broadcasters, radio networks and digital service providers. Says Matthews: “Making smart, strategic agreements with our licensees enabled ASCAP to return more than \$1 billion in distributions to our members for the second year in a row in 2018.”

**WHERE SHE UNWINDS** “My couch. It’s close and cheap. Plus, I tend to find my kids there.”

### Anjula Singh

EXECUTIVE VP/CFO, SOUNDEXCHANGE

For Singh, who added executive vp to her CFO title at SoundExchange in September, the highlight of the past year came when “we were able to distribute \$1 billion” to performers and record labels — 190,000 accounts in all — for U.S. digital performances. Adds Singh: “It’s important for us to do right by creators.”

**MOST URGENT ISSUE** “Data accuracy. It’s so important to get people paid. It’s core to where we are. There’s so much meta associated with a track. Does it matter that you’re getting [a royalty payment] out? Or does it matter that you’re getting it out as accurately as you can?”

# SHOULD WE RETIRE WOMEN IN MUSIC?

With women rising in the industry, leaders debate this issue’s necessity

## THE SOONER THE BETTER

## NOT SO FAST...

“Segregating women on lists like this just further ghettoizes our roles in the industry and sets us apart as ‘other.’ Let’s come together as a community of all genders united to tackle issues of diversity.”

—RANI HANCOCK,  
PRESIDENT, SIRE  
RECORDS

“Now could be a great time to retire the Women in Music issue, but only if it means that *Billboard* is committed to comprehensive representation in the magazine all the time — that women, people of color and other underrepresented groups, and genres, exist as a matter of course in its pages.”

—PORTIA SABIN, PRESIDENT,  
MUSIC BUSINESS  
ASSOCIATION

“It would be ideal if women in music were more widely recognized in the industry across the board, so a specific Women in Music issue wouldn’t be necessary. In the meantime, it’s still a great opportunity to celebrate some of the most talented professionals in the business.”

—EMI HORIKAWA,  
SENIOR CREATIVE  
DIRECTOR, BMG

“We do need to get to a point where a Women in Music issue isn’t necessary, but we are far from it. The standards for women of color to succeed are significantly higher. We need to have these conversations, award ceremonies and special issues until all leaders in our industry are showcased equally.”

—AMIRAH NOAMAN,  
MANAGER/OWNER,  
ROCK MOM INC.

“Until we are on the same footing as our white male counterparts as key decision-makers in the industry, ending this recognition of women who are making strides toward equal representation would be a mistake. Honestly, I don’t see an end date in sight.”

—GRACE BLAKE, DIRECTOR  
OF ARTIST RELATIONS/  
PRODUCER, THE IRIDIUM  
AND FRONT AND CENTER



congratulates  
our colleague



**Christine Lepera**  
on being named to  
*Billboard's* 2019  
"Women in Music" list





**Alison Smith**

**EXECUTIVE VP DISTRIBUTION, PUBLISHER RELATIONS AND ADMINISTRATION SERVICES, BMI**

Smith, 58, directed the BMI team that distributed royalties of nearly \$1.2 billion to the performing rights organization's songwriters, composers and music publishers. With her counterparts at ASCAP, she laid the foundation for Songview, the joint database that "will bring together and reconcile songs currently housed in both PROs' proprietary databases," says Smith. With final testing of the system underway, "we are extremely encouraged by the results we're seeing."

**ADVICE FOR NEXT-GEN WOMEN** "Love music, respect the creative process, listen and learn all the time, find a mentor or mentors, and trust your instincts. Always be kind, respectful and ethical in your dealings with others."

**Kelli Turner**

**PRESIDENT/COO, SESAC**

In August, two-and-a-half years after SESAC was acquired by the private equity firm Blackstone, Turner oversaw SESAC's refinancing of its capital structure. The PRO sold \$530 million in debt and gained commitments for a \$30 million revolving credit facility. As SESAC went on a "road show" to potential investors, says Turner, there was "significant over-demand for the offering and the pricing came in better than SESAC expected."

**HAVE ATTITUDES CHANGED?** "The #MeToo movement has provided women a more equal playing field. Issues have really come to light that helped get women recognition and opportunities that they deserve."

**STREAMING**

**Tami Hurwitz**

**VP GLOBAL MARKETING, AMAZON MUSIC**

"Since the advent of the MP3, digital music has prioritized convenience over [sound] quality," says Hurwitz, 47, who led the marketing team behind the launch of Amazon HD Music, adding over 50 million tracks to the high-definition audio service, plus several million in Ultra HD. Amazon partnered with artists "including Neil Young, Halsey, Garth Brooks and Brittany Howard — with more to come — to celebrate the launch," says Hurwitz.

**SONG THAT INSPIRES** "I listen to Brandi Carlile's 'The Joke' at least once a day. She is such a powerful singer-songwriter with an amazing voice. I love the meaning and message of [that] song."

**Vivien Lewit**

**GLOBAL HEAD OF ARTIST SERVICES, YOUTUBE**

To oversee and strengthen YouTube's relationships with artists, Lewit has built a team to help acts worldwide take full advantage of the platform — from educating artists in Japan on how to target a global audience to working with Nigerian act Mr. Eazi on emPawa, an incubator that provides career guidance and

funds music videos for up-and-coming artists in Africa. "We're seeking ways to catalyze artists' access and connection to fans near and far," says Lewit.

**WHERE SHE UNWINDS** "Antiparos, Greece. A magical place, small enough to feel like a special secret but chock-full of beautiful nature on the island and in the waters around it."

**Rachel Newman**

**GLOBAL SENIOR DIRECTOR OF EDITORIAL, APPLE MUSIC**

**Jen Walsh**

**SENIOR DIRECTOR, SHAZAM/BEATS 1, APPLE MUSIC**

Apple Music's content team, led by Newman, has been on a roll in 2019, announcing a flurry of new Beats 1 shows, revamped playlists and working with artists like Camila Cabello to create one-off experiences around their albums. After Apple acquired Shazam in 2018, Walsh was tasked with integrating the audio recognition service into Apple's corporate culture and structure, as well as taking over business leadership for Beats 1, focusing "on people and innovation when measuring our success," she says.

**MOST URGENT ISSUE** **NEWMAN** "Preserving the value of artistry and artists' stories is one of the most crucial issues in the streaming era. We need to be really careful that we don't turn music into a commodity."

**Dawn Ostroff**

**CHIEF CONTENT OFFICER, SPOTIFY**

Ostroff has led Spotify's podcast movement in 2019, saying, "We acquired best-in-class podcasting companies — Gimlet, Anchor and Parcast — and we now have more than 500,000 podcast titles available on the platform, including exclusive titles and partnerships with President Barack and Michelle Obama, Jordan Peele and others." But her proudest achievement? Over 50% of her music team identify as female. "It's an enormous step forward not only for the company," says Ostroff, "but for our industry."

**ADVICE FOR NEXT-GEN WOMEN** "Be willing to work harder than anybody else and think outside the box to help differentiate yourself. Be an innovator — don't just follow the tracks that have been laid out in front of you."

**Lizzie Widhelm**

**SENIOR VP AD INNOVATION, PANDORA**

When Widhelm, a 13-year veteran of Pandora and the broader Pandora team, tapped the company's Music Genome Project data to place Lewis Capaldi's "Someone You Loved" in front of new fans, the company reported that total Pandora streams of the song increased by 811%, helping drive the track to No. 1 on the Hot 100 in November. Says Widhelm: "Helping talent find their audience has always been our mission." Her next challenge: "Cracking the code" for the best podcast ad format.

**SONG THAT INSPIRES** "It has to be Dolly Parton's '9 to 5.' Even on a tough day, that song is everything."



SMITH



TURNER



HURWITZ



LEWIT



NEWMAN



WALSH



OSTROFF



WIDHELM



ALARCÓN



BERNER



DUNCAN



FRAM

**MEDIA**

**Alessandra Alarcón**

**PRESIDENT, SBS ENTERTAINMENT, SPANISH BROADCASTING SYSTEM**

Promoted to her new role in March, Alarcón, 32, has been expanding the concert division of SBS Entertainment, adding a second night to the annual Calibash event in Los Angeles in January and launching the two-date summer concert series Megaton. "There is a lot of creativity and talent that needs and deserves exposure," says Alarcón. "I want [us] to be a place where artists are supported across markets."

**MOST URGENT ISSUE** "Recognition of the 'explosion of the Latin genre' in [the] general market. It's a very exciting time for Latinos in the music and entertainment industry."

**Mary G. Berner**

**PRESIDENT/CEO, CUMULUS MEDIA**

Berner, 60, led Cumulus out of bankruptcy by June 2018 and has since launched its aggressive expansion. Now a multiplatform "audio first" company, she says that the radio giant reaches 250 million terrestrial listeners monthly in addition to marquee podcasts, streaming, smart speakers and digital channels. Says Berner: "First you fix it, so you can earn the right to innovate."

**WHERE SHE UNWINDS** "I am at my happiest when traveling with my family; second best is being transported by a great book, with my kids and pets right there with me."

**Amani Duncan**

**SENIOR VP MUSIC, MTV**

Since taking on her current role in 2017, Duncan has seen year-over-year spikes for songs performed during the MTV Video Music Awards. (Overall ratings for the show itself in 2019 were flat despite a 6% rise in ratings for the 25-54 demographic.) The 2019 show resulted in a 74% increase in song sales and a 12% increase in streams the week of Aug. 23.

**HAVE ATTITUDES CHANGED?** "There have been countless studies that point to one conclusion: having women in the C-suite significantly impacts net margins. The music industry has been late to this discovery, but not all is lost — we are the change we seek."

**Leslie Fram**

**SENIOR VP MUSIC AND TALENT, CMT**

Fram has been at the forefront of the gender disparity conversation within country music. She has led CMT's Next Women of Country franchise and the 2018 CMT Artists of the Year celebration of women, which was the No. 1 social cable special of October 2018, according to CMT. She's also a co-founder of Change the Conversation, which aims to empower women and provide knowledge and mentorship.

**ADVICE FOR NEXT-GEN WOMEN** "Carry your passion, work ethic and desire to help others throughout your career. Remain true to yourself."

No Sidekicks. *Only Superheroes.*

# congratulations to *Julie Boos*

*recognized as one of Billboard's Women in Music*



Erica Rosa

Kristin Braaksma

Tina Luffman

Jen Conger

Mary Ann McCready

Betsy Lee

Adrien Good

Laura Beth Hendricks

Anna McLeod

Julie Boos

# FBMM

ENTERTAINMENT BUSINESS MANAGEMENT

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WOMEN IN MUSIC  
EXECUTIVES

## CAPITAL CONNECTION: THE WOMEN OF CITY NATIONAL BANK

Martha Henderson manages a 250-member entertainment banking team with women in leadership roles and is striking partnerships for new services. “For me, it’s trying to look ahead,” she says. “What else can we do to help the music community?”



From left: Senior vp/team leader (Los Angeles) Denise Colletta, senior vp/team leader (Nashville) Diane Pearson, senior vp/team leader (Nashville) Lori Badgett, executive vp/manager of entertainment banking Henderson and senior vp/team leader (New York) Stephanie Dalton photographed by Yuri Hasegawa on Nov. 18 at City National Bank in Los Angeles.

*Congratulations to our Billboard Women in Music*

# **HALL OF FAME**

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*from David Israelite &  
your NMPA family*



NMPA is the leading voice for promoting and advancing the interests of music publishers and their songwriting partners.



Congratulations to  
**Lisa Alter & Jacqueline Charlesworth**  
on being named to *Billboard's*  
**"Women in Music" List**



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# WE COULDN'T BE PROUDER

Congratulations to our very own **Cindy Hill**  
on being named one of *Billboard's* Women in Music 2019.

*Felicidades, from your entire Univision family.*





THE MOST URGENT ISSUE FACING THE MUSIC BUSINESS IS...

“We must drive change and tackle some of music’s greatest challenges — challenges like fair pay for creators, removing music-career barriers for women, and strengthening and protecting all students’ access to music education. We must collectively use our voices, our power and our influence to make some real change.”

—DEBORAH DUGAN, PRESIDENT/CEO, THE RECORDING ACADEMY

**Cindy Hill**

VP CONTENT, INDUSTRY AND AFFILIATE RELATIONS, UNIVISION

For Spanish-language media giant Univision, Hill helped drive such events as August’s sold-out Latino Mix Live in Dallas headlined by J Balvin and Bad Bunny, which drew 19,200 fans, according to the company. In 2018, the Bueno Mala & El Feo Fest, which brings the best of regional Mexican music to many U.S. cities, drew 15,000 concertgoers to San Jose, Calif., according to Univision. “Radio is such a powerful connection tool for Hispanics,” says Hill.

**CHARITY SHE SUPPORTS** “I discovered the St. Jude [Children’s Research Hospital] Heroes program a few years ago and have run a half-marathon annually for St. Jude ever since. It’s a wonderful feeling of community and connection.”

**Tamara Hrivnak**

VP MUSIC BUSINESS DEVELOPMENT AND PARTNERSHIPS, FACEBOOK

**Malika Quemerais**

HEAD OF MUSIC PARTNERSHIPS, FACEBOOK

As Facebook’s chief music strategist, Hrivnak leads a team (including numerous other female executives) that’s driving a string of deals with labels and publishers. Wherever possible, Facebook is leveraging its licenses to let 2.8 billion users across its family of apps personalize their posts with music content, according to the company. Quemerais, 34, leads music partnerships and teams focused on social impact for public figures. This year, that meant working with Kelsea Ballerini and Little Big Town’s Karen Fairchild and Kimberly Schlapman to put together the first-ever Women of Nashville event during this summer’s CMA Fest, as well as supporting She Is the Music, the nonprofit endeavoring to increase the number of women working in the music business.

**SONG THAT INSPIRES** **HRIVNAK** “Brandi Carlile’s ‘The Joke.’ It’s about rising up and going against the grain. It’s about resilience and speaks to me deeply as a woman in business.”

**Thea Mitchem**

EXECUTIVE VP PROGRAMMING, IHEARTMEDIA; PROGRAM DIRECTOR, WWPR (POWER 105.1) NEW YORK

**Marissa Morris**

SENIOR VP ARTIST RELATIONS, IHEARTMEDIA

Mitchem guided WWPR (Power 105.1) New York to the best ratings in its 17-year history, reaching over 2 million listeners monthly, while the hip-hop station’s syndicated morning show, *The Breakfast Club* featuring Charlamagne Tha God, beams out to listeners of 80 stations and millions more on digital platforms, according to iHeartMedia. Morris, 33, guided launch campaigns for Taylor Swift’s *Lover*, among other projects, that leveraged an audience reach that iHeartRadio puts at a quarter-billion listeners. Her team also promoted and curated the lineup for such annual events as Jingle Ball, Fiesta Latina and the iHeartRadio Music Festival.

**HAVE ATTITUDES CHANGED?** **MITCHEM** “We’re in a time when our voices and contributions to the music industry are starting to be recognized.”

**Connie Orlando**

EXECUTIVE VP SPECIALS, MUSIC PROGRAMMING AND MUSIC STRATEGY, BET NETWORKS

Three years after Orlando was named BET’s executive vp/head of programming, she was promoted to her current title in October. In that time, she has led BET to a near double-digit upswing in growth, with this year’s BET Hip Hop Awards raking in 1.3 million viewers, up over 9% year over year, according to the company. “When I began, there was a dearth of women, and few of those held key positions,” she says. “My ascension, along with my peers, has helped reshape the landscape.”

**ADVICE FOR NEXT-GEN WOMEN** “Identify the sector you desire to impact, craft a plan and work hard toward your goal each day. Never feel as though you have to compromise or cower to your male counterparts. Be authentically you.”



HILL



HRIVNAK



QUEMERAIS



MITCHEM



MORRIS



ORLANDO



ALTER



LEPERA



TASHMAN



WHITE

LEGAL

**Lisa Alter**

FOUNDING PARTNER, ALTER KENDRICK & BARON

Alter, who negotiates transactions involving the acquisition and sale of music assets, says this is a “golden age for music publishing” — and for the business in general. The total value of her firm’s deals during the past year and a half has just hit “the billion-dollar mark,” she says.

**SONG THAT INSPIRES** “Janis Joplin and ‘Piece of My Heart.’ She took the work of a male songwriter and made it her own. That’s so cool.”

**Christine Lepera**

CO-CHAIR OF THE ENTERTAINMENT & IP LITIGATION DEPARTMENT, MITCHELL SILBERBERG & KNUPP

A powerhouse litigator, Lepera is known for her fierce arguments and her determination to turn a loss or setback into an eventual win. Although a jury in July ruled against her clients in a copyright infringement suit over Katy Perry’s hit “Dark Horse,” Lepera is not giving up. “We are fighting this one — big time,” she says.

**MOST URGENT ISSUE** “How [copyright] cases are handled and the problems we have with music being [like] a foreign language and courts and juries not being able to evaluate these things in that setting.”

**Monika Tashman**

ENTERTAINMENT PARTNER, MANATT PHELPS & PHILLIPS

Tashman in March joined Manatt Phelps & Phillips, “a firm that is not just supportive but enthusiastic about my passion to bring more efficiency and innovation to the practice of law,” she says. Among her projects is the Women in Music Workplace Initiative, which plans to name the best music companies for women and “raise gender diversity and equality standards.”

**MOST URGENT ISSUE** “Every minute of every day, the metadata and verification problem is getting worse. This is causing money to disappear into the ether or be claimed by third parties.”

**Debbie White**

VICE CHAIR, MUSIC INDUSTRY/ ENTERTAINMENT, LOEB & LOEB

White had a nonstop year providing legal and business counsel to a roster of A-list clients: Big Hit Entertainment, BTS, Tencent, The Who, Regina Spektor, Melanie Martinez, James TW, Diane Warren, Young the Giant, Friends at Work, Christie Brinkley, Citi, Uber and Ultimate Fighting Championship. “Watching BTS win group of the year at the Billboard Music Awards was something I will never forget,” she says. “When the boys stood on that stage as the winner, I felt like a proud mom.”

**WHERE SHE UNWINDS** “Harbour Island in the Bahamas. Since it’s hard to get to, you don’t run into the entire music industry.”

FOR YOUR GRAMMY® CONSIDERATION

BEST COUNTRY DUO/GROUP PERFORMANCE

# LITTLE BIG TOWN: "THE DAUGHTERS"

NIGHTFALL ALBUM AVAILABLE JANUARY 17

## NIGHTFALL LITTLE BIG TOWN







**BRANDING & FINANCE**

**Marcie Allen**

**FOUNDER/PRESIDENT, MAC PRESENTS**

Allen this year celebrated the 15th anniversary of her music partnership and experiential agency MAC Presents with programs for Citi, Uber and Swisher Sweets. Her latest coup was ATLIVE, a three-day veterans benefit concert at Atlanta's Mercedes-Benz Stadium in November, headlined by Keith Urban, Blake Shelton, Eric Church, Sam Hunt, Luke Combs and others. "For a first-year event to sell over 90,000 tickets with the hottest country artists out there, I'm very proud," she says.

**HAVE ATTITUDES CHANGED?** "We're starting to get women in the C-suite who are absolutely in charge, but I would like to see more women who own their own businesses. That's somewhere we have room to improve."

**Julie Boos**

**CHAIRMAN/BUSINESS MANAGER, FBMM**

Like many financial advisers, Boos, 50, keeps FBMM's client list confidential. But her stature within the Nashville community was affirmed last year when she was named business manager of the year at the Country Music Association's 2018 touring awards. The accolade is nice, but Boos takes greater satisfaction from a client recently reaching a lifetime financial goal after 12 years of her guidance. "For a business manager," she says, "that's the holy grail."

**CHARITY SHE SUPPORTS** "I'm passionate about children in foster care and the challenges these kids face. I had 16 kids through my home in two years. Each story was different, but they each face the same struggles to survive and overcome the hand they've been dealt."

**Jennifer Breithaupt**

**GLOBAL CONSUMER CHIEF MARKETING OFFICER, CITI**

With the launch of its social impact and mentorship program #SeeHerHearHer on NBC's *Today* in March, Citi joined the fight against gender bias and disparity in the music industry, committing to "50/50 gender parity" in its advertising and to bring 50 other brands into the fold. Artist partners have included Maren Morris, Sheryl Crow and Brittany Howard, with more scheduled for 2020. "It's really a commitment to accurately portray women and girls in our advertising, storytelling and the media that we purchase," says Breithaupt, whose international team oversees 12,000-plus events and experiences globally through the Citi Entertainment program.

**ARTIST THAT INSPIRES** "I always point people back to Ella Fitzgerald as one of the ground-breakers for women in music."

**Deborah Curtis**

**VP GLOBAL BRAND PARTNERSHIPS AND EXPERIENCES, AMERICAN EXPRESS**

While boosting American Express' global brand platform ("Powerful Backing: Don't Do Business/Live Life Without It") and giving customers priority access to tours (the latest: Jen-

nifer Lopez, Lizzo and Oprah Winfrey), Curtis' focus has been the continued expansion of the company's music partnerships with "over 40 venues in seven countries, eight music festivals across the U.S. and London, and presale access in 17 countries," she says. Curtis also pioneered AmEx's annual Women in Music Leadership Academy, a three-day workshop dedicated to empowering the next generation of female music industry professionals, which took place for the second time in June.

**MOST URGENT ISSUE** "For the next generation of fans, how you're able to connect with them in new and different ways and the complex media landscape to get there."

**Martha Henderson**

**EXECUTIVE VP/MANAGER OF ENTERTAINMENT BANKING, CITY NATIONAL BANK**

Henderson has run the entertainment division of City National Bank for 36 years, managing a team of over 250 entertainment bankers in New York, Nashville, Miami, Atlanta and Beverly Hills, Calif., and overseeing more than \$7.3 billion in loans and \$11.5 billion in deposits. She recently guided a new partnership between the bank and fintech company CASHét to provide business managers with new credit and payment tools designed for the touring industry. "For me, it's trying to look ahead," says Henderson. "What else can we do to help the music community?"

**SONG THAT INSPIRES** "If you ever feel down and you need to pick yourself back up, go get Tina Turner's 'Simply the Best' and sing that out loud."

**Lou Taylor**

**CEO, TRI STAR SPORTS AND ENTERTAINMENT GROUP**

"We put together many deals this year, which total in the hundreds of millions of dollars, that were unique and out of the box," says Taylor, 54, one of the music industry's most high-profile business managers. One client, Travis Scott, has cut a string of deals with Nike, General Mills and Netflix. Tri-Star doesn't limit itself to working within the music business, counting actors, athletes, coaches and creatives among its clients.

**HAVE ATTITUDES CHANGED?** "I still believe that men will always stick together and help each other out — and worry that women are not there yet."

**ASSOCIATIONS**

**Michele Ballantyne**

**COO, RIAA**

"Bringing people together and building trust" are Ballantyne's priorities, which allowed the RIAA to push for the passage last year of the Music Modernization Act and, in February, led to the expansion of the RIAA's board of directors "and the election of the most diverse slate of board members in the organization's history," she says.

**HAVE ATTITUDES CHANGED?** "Every young woman who comes into the business today has a

much wider set of options and a whole rich roster of role models and category breakers who have paved a lot of the way."

**Deborah Dugan**

**PRESIDENT/CEO, THE RECORDING ACADEMY**

Starting in August as the new president/CEO of The Recording Academy, Dugan has a vision to invigorate the 21,000-member organization with service and activism, from fighting for embattled music education programs to advocating for the CASE Act to support copyright infringement claims. "Our North Star is the artist," says Dugan. "Their work improves our lives, and our work at The Recording Academy is to improve theirs."

**CHARITIES SHE SUPPORTS** "The Grammy Music Education Coalition, because every child should have equal access to music education. And MusicCares [to] support music makers in time of hardship and great need."

**Sarah Trahern**

**CEO, COUNTRY MUSIC ASSOCIATION**

Trahern, 54, and her CMA team watched a yearslong marketing collaboration with Ken Burns come to fruition with the acclaimed PBS documentary *Country Music*, an eight-part series that debuted in September. "Our industry saw significant growth in consumption," says Trahern, referring to the sales and streaming boosts for some of the nearly 500 songs featured in the doc. Among those, Patsy Cline's "Crazy" garnered 4,000 downloads between Sept. 13 and 26, and Johnny Cash's Nine Inch Nails cover "Hurt" earned 3.1 million streams alone in that period.

**MOST URGENT ISSUE** "Continuing to educate the country consumer on streaming and how consumers can utilize the platforms for music discovery in addition to finding their favorite artists."

**CONTRIBUTORS**

Rich Appel, Cathy Applefeld Olson, Megan Armstrong, Karen Bliss, Dave Brooks, Dean Budnick, Britina Cheng, Ed Christman, Tatiana Cirisano, Leila Cobo, Danica Daniel, Camille Dodero, Thom Duffy, Chris Eggertsen, Eric Frankenberg, Adrienne Gaffney, Bianca Gracie, Gary Graff, Sarah Grant, Lyndsey Havens, Steve Knopper, Katy Kroll, Carl Lamarre, Joe Levy, Brooke Mazurek, Taylor Mims, Gail Mitchell, Melinda Newman, Paula Parisi, Chris Payne, Glenn Peoples, Alex Pham, Bryan Reesman, Annie Reuter, Jessica Roiz, Claudia Rosenbaum, Dan Rys, Micah Singleton, Richard Smirke, Eric Spitznagel, Colin Stutz, Taylor Weatherby, Deborah Wilker, Nick Williams, Xander Zellner

**METHODOLOGY**

*Billboard* editors and reporters weighed a variety of factors in determining the 2019 Women in Music executives power list, including, but not limited to, nominations by peers, colleagues and superiors; and impact on consumer behavior as measured by chart, sales and streaming performance, social media impressions and radio/TV audiences reached, using data available as of Oct. 21. (Data in profiles is updated as of Nov. 25.) Career trajectory and industry impact were also considered, as were financial results when available. Where required, U.S. record-label market share was consulted using Nielsen Music's current market share for album plus track-equivalent and streaming-equivalent album-consumption units and *Billboard*'s quarterly top 10 publisher rankings. Unless otherwise noted, *Billboard* Boxscore and Nielsen Music are the sources for tour grosses and sales/streaming data, respectively. Nielsen is also the source for radio audience metrics. Unless otherwise noted, album streaming figures cited represent collective U.S. on-demand audio totals for an album's tracks, and song/artist streaming figures represent U.S. on-demand audio and video totals.



ALLEN



BOOS



BREITHAUPT



TAYLOR



HENDERSON



BALLANTYNE



TRAHERN



DUGAN



BOOS

ALLEN: MELANIE DUNEA; BOOS: COURTESY OF FBMM; BREITHAUPT: CHRISTOPHER APPOLOTT; CURTIS: COURTESY OF AMERICAN EXPRESS; HENDERSON: LILY KRAVETS; TAYLOR: PHILIP FARADNEZ/GETTY IMAGES; BALLANTYNE: RIAA; DUGAN: VIVIAN WILLE/GETTY IMAGES; TRAHERN: ROBBY KLEIN

# SEÑORITA

CO-WRITTEN BY RESERVOIR'S ALI TAMPOSI

*mf* RES-ER-VOIR CON- GRAT-U-LATES GOL-NAR KHOS-ROW-SHA-HI

ON HER BILL-BOARD WO-MEN IN MU-SIC HON-OR

AND CEL-E-BRATES ANN-ETTE BAR-RETT,  
DON-NA CASE-INE, FA-ITH NEW-MAN, JESS-I-CA HOBBS, SUZ-Y ARR-A-BI-TO,

SAM SEL-IG-MAN, AI-LEEN VA-LEN-CI-A, KAY-LIE SCHNEI-DER, AL-EX WA-TERS, DAY-NA  
LAM-BROS, CHLO-E PULL-IN-GER, JACK-Y MED-INA, O-LIV-IA JOHN-SON, RACH-EL

MEY-RICK, I-REN-E SAL-A-MAN-CA, TAY-LOR SCIB-IL-IA, JADE LOG-UER-CIO, LE-AH  
PET-RAG-LIA, AND ALL OUR WO-MEN IN MUS-IC.

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Congratulations  
to RIAA COO

**MICHELE  
BALLANTYNE**

on being named one of

**BILLBOARD'S 2019  
WOMEN IN MUSIC**

# billboard **Holiday 100**

Carey during her All I Want for Christmas Is You Tour in Nottingham, England, on Dec. 9, 2018.



## Most 'Want'-ed: Mariah Carey Keeps At No. 1

**M**ARIAH CAREY'S 1994 CAROL "ALL I WANT FOR Christmas Is You" continues at No. 1 on *Billboard's* Holiday 100 chart, which ranks the top seasonal songs of all eras according to the same formula used for the *Billboard* Hot 100, blending streaming, airplay and sales data.

The song reigns for a 37th of the Holiday 100's 42 total weeks since the list launched in 2011 and crowns all three of the chart's component tallies: Holiday Streaming Songs (35.1 million U.S. streams, up 48%, in the tracking week, according to Nielsen Music); Holiday Airplay (31 million audience impressions, up 18%); and Holiday Digital Song Sales (9,000 downloads sold, up 60%).

On the Hot 100, the song, from Carey's 1994 album *Merry Christmas*, dashes 18-3, returning to its high, first reached last holiday season, when it became the first top five holiday hit on the survey in 60 years. It's the highest-charting holiday song by a soloist in the Hot 100's history, bested overall in the category only by The Chipmunks' "The Chipmunk Song" (with David Seville), which ruled for four weeks in 1958 and 1959. "Christmas" also surges 11-1 on the all-genre Streaming Songs chart, where it scores its second total week at the summit.

—GARY TRUST

LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	#1 ALL I WANT FOR CHRISTMAS IS YOU ▲		Mariah Carey	COLUMBIA/LEGACY	1	42
2	2	ROCKIN' AROUND THE CHRISTMAS TREE		Brenda Lee	DECCA/MCA NASHVILLE/UME	2	42
5	3	A HOLLY JOLLY CHRISTMAS		Burl Ives	DECCA/MCA SPECIAL PRODUCTS/GEFFEN/UME	3	42
4	4	JINGLE BELL ROCK		Bobby Helms	DECCA/MCA NASHVILLE/UME	2	42
6	5	IT'S THE MOST WONDERFUL TIME OF THE YEAR		Andy Williams	COLUMBIA/LEGACY	2	42
3	6	LAST CHRISTMAS		Wham!	COLUMBIA/LEGACY	3	42
9	7	LET IT SNOW, LET IT SNOW, LET IT SNOW		Dean Martin	CAPITOL/UME	7	41
7	8	THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU)		Nat King Cole	CAPITOL/UME	2	42
3	9	FELIZ NAVIDAD		Jose Feliciano	RCA/LEGACY	3	42
10	10	SLEIGH RIDE		The Ronettes	PHIL SPECTOR/EMI BLACKWOOD/LEGACY	10	37

SAHIR HUSSEIN/WIREIMAGE.COM; THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, SALES DATA AS COMPILED BY NIELSEN MUSIC, AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS. LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2018 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.





27

**JONAS BROTHERS**  
"Like It's Christmas"

The holiday single also jumps 7-1 on Adult Contemporary, becoming the Jonas Brothers' second No. 1 on the tally (after "Sucker" in September).

**Your last Christmas single was a 2008 cover of "Joyful Kings." What inspired you to release another this year?**

**KEVIN JONAS** We wanted to celebrate the joy that we've been feeling all year long [since reuniting as a band in February], and there's no better time than the holidays, being together with family. If you travel as much as we have, there's nothing better than coming home.

**What are the essential elements of a Christmas song?**

**NICK JONAS** We wanted this song to feel timeless, but also to give it a fresh spin. It's comprised of some classic holiday song moments: wistful guitar, sweeping piano, hand claps and, of course, sleigh bells. We also had to make sure we brought in horns over the hook.

**What's the most ridiculous present you've exchanged?**

**JOE JONAS** One year I gave Nick and Kevin their favorite gift: Shane Grey dolls, [the character I played] from Disney Channel's 2008 movie *Camp Rock*.

**What do you most look forward to during the holidays?**

**JOE** Eating my weight in Christmas dinner! —TAYLOR WEATHERBY



15

**KELLY CLARKSON**  
"Underneath the Tree"

Clarkson's 2013 track is the highest-charting song on the Holiday 100 from the 2010s. It gains by 71% to 12.3 million U.S. streams.

LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
11	11	RUDOLPH THE RED-NOSED REINDEER		Gene Autry	COLUMBIA NASHVILLE/LEGACY	7	42
14	12	HAPPY HOLIDAY / THE HOLIDAY SEASON		Andy Williams	COLUMBIA/LEGACY	12	42
12	13	HERE COMES SANTA CLAUS (RIGHT DOWN SANTA CLAUS LANE)		Gene Autry	COLUMBIA NASHVILLE/LEGACY	10	40
15	14	IT'S BEGINNING TO LOOK...		Perry Como & The Fontane Sisters with Mitchell Ayres & His Orchestra	RCA/LEGACY	14	22
13	15	UNDERNEATH THE TREE		Kelly Clarkson	19/RCA/LEGACY	8	32
17	16	(THERE'S NO PLACE LIKE) HOME FOR THE HOLIDAYS		Perry Como	RCA/LEGACY	13	23
16	17	WHITE CHRISTMAS		Bing Crosby	DECCA/MCA SPECIAL PRODUCTS/GEFFEN/UME	5	42
18	18	BLUE CHRISTMAS	▲	Elvis Presley	RCA/LEGACY	12	42
19	19	JINGLE BELLS		Frank Sinatra	FRANK SINATRA ENTERPRISES/CAPITOL/UME	19	33
22	20	CHRISTMAS (BABY PLEASE COME HOME)		Darlene Love	PHIL SPECTOR/EMI BLACKWOOD/LEGACY	18	26

LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
26	21	RUN RUDOLPH RUN		Chuck Berry	CHESS/GEFFEN/UME	20	29
20	22	HAPPY XMAS (WAR IS OVER)		John & Yoko/The Plastic Ono Band with The Harlem Community Choir	APPLE/CAPITOL/UME	9	42
27	23	YOU'RE A MEAN ONE, MR. GRINCH		Thurl Ravenscroft	TURNER ENTERTAINMENT/RHINO	14	42
24	24	PLEASE COME HOME FOR CHRISTMAS		Eagles	ASYLUM/ELEKTRA/RHINO	18	42
28	25	BABY IT'S COLD OUTSIDE		Dean Martin	CAPITOL/UME	17	15
23	26	IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS		Michael Buble	143/REPRISE/WARNER BROS.	10	42
25	27	LIKE IT'S CHRISTMAS		Jonas Brothers	REPUBLIC	25	2
30	28	LITTLE SAINT NICK		The Beach Boys	CAPITOL/UME	25	41
21	29	WONDERFUL CHRISTMASTIME		Paul McCartney	MPL/CAPITOL/UME	15	42
29	30	FROSTY THE SNOWMAN		Jimmy Durante	WARNER BROS./RHINO	27	38
32	31	IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS		Bing Crosby	DECCA/MCA/GEFFEN/UME	18	42
36	32	CHRISTMAS TIME IS HERE	▲	Vince Guaraldi Trio	FANTASY/CONCORD	17	42
43	33	DECK THE HALLS		Nat King Cole	CAPITOL/UME	33	7
33	34	SANTA TELL ME		Ariana Grande	REPUBLIC	1	27
31	35	CHRISTMAS EVE (SARAJEVO 12/24)	●	Trans-Siberian Orchestra	ATLANTIC/LAVA/RHINO	4	42
35	36	HAVE YOURSELF A MERRY LITTLE CHRISTMAS		Michael Buble	143/REPRISE/WARNER BROS.	24	38
37	37	I'LL BE HOME FOR CHRISTMAS		Bing Crosby	MCA/GEFFEN/UME	28	8
41	38	SANTA BABY		Eartha Kitt	RCA/SONY STRATEGIC MARKETING GROUP/LEGACY	18	42
40	39	HALLELUJAH	▲	Pentatonix	RCA	2	17
42	40	MERRY CHRISTMAS DARLING		Carpenters	A&M/UME	24	42
39	41	HOLLY JOLLY CHRISTMAS		Michael Buble	143/REPRISE/WARNER	22	37
55	42	COZY LITTLE CHRISTMAS		Katy Perry	CAPITOL	30	7
50	43	HAVE YOURSELF A MERRY LITTLE CHRISTMAS		Frank Sinatra	CAPITOL/UME	20	33
34	44	LINUS & LUCY	●	Vince Guaraldi Trio	FANTASY/CONCORD	17	37
45	45	DO THEY KNOW IT'S CHRISTMAS?	●	Band-Aid	BAND AID TRUST/MERCURY/UME	14	41
44	46	SANTA CLAUS IS COMIN' TO TOWN		Jackson 5	MOTOWN/UME	25	40
56	47	O COME ALL YE FAITHFUL		Nat King Cole	CAPITOL/UME	43	7
38	48	IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS		Johnny Mathis	COLUMBIA/LEGACY	15	42
53	49	MARY, DID YOU KNOW?	▲	Pentatonix	RCA	1	27
47	50	CHRISTMAS CANON		Trans-Siberian Orchestra	LAVA/ATLANTIC/RHINO	9	42

The background is a vibrant, textured orange-to-red gradient. At the top, there are two stylized, blue embroidered clouds with white stitching. In the center, a large, bright yellow sun is partially obscured by a range of blue mountains with white stitching. The mountains have jagged peaks and a winding path or riverbed. The bottom of the image features a dark blue, textured area representing the foreground or sky.

**We honor all Women in Music  
especially our own Margi Cheske**

Your leadership inspires us to reach great heights



CONCORD



*fantasy*



# WELL BEHAVED WOMEN RARELY MAKE HISTORY

Friends At Work congratulates  
our Badass Founder and CEO  
**Ty Stiklorius** for being named  
one of Billboard's Top Women  
in Music for 2019







2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
3	2	1	<b>#1</b> <b>BILLIE EILISH</b>	DARKROOM/INTERSCOPE/JGA	1	67
2	1	2	<b>POST MALONE</b>	REPUBLIC	1	180
-	43	3	<b>THE WEEKND</b>	XO/REPUBLIC	1	230
4	4	4	<b>TAYLOR SWIFT</b>	REPUBLIC	1	280
6	5	5	<b>LIZZO</b>	NICE LIFE/ATLANTIC/AG	2	33
7	7	6	<b>DABABY</b>	SOUTHCOAST/INTERSCOPE/JGA	2	34
17	24	7	<b>BTS</b>	BIGHIT ENTERTAINMENT	1	165
5	6	8	<b>LUKE COMBS</b>	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	1	144
29	28	9	<b>PENTATONIX</b>	RCA	1	65
32	27	10	<b>MARIAH CAREY</b>	BUTTERFLY MC/EPIC	8	39
84	44	11	<b>BING CROSBY</b>	DECCA/MCA/GEFFEN/UME	11	29
9	10	12	<b>KHALID</b>	RIGHT HAND/RCA	1	144
53	26	13	<b>FRANK SINATRA</b>	FRANK SINATRA ENTERPRISES/CAPITOL/UME	13	31
62	38	14	<b>MICHAEL BUBLE</b>	REPRISE/WARNER	3	46
14	15	15	<b>JONAS BROTHERS</b>	REPUBLIC	1	40
10	13	16	<b>ED SHEERAN</b>	ATLANTIC/AG	1	278
40	12	17	<b>THE BEATLES</b>	APPLE/CAPITOL/UME	3	107
-	42	18	<b>ANDY WILLIAMS</b>	COLUMBIA/LEGACY	18	25
16	11	19	<b>LEWIS CAPALDI</b>	VERTIGO/CAPITOL	11	29
13	14	20	<b>DRAKE</b>	OVO SOUND/REPUBLIC	1	284
20	17	21	<b>MAROON 5</b>	222/INTERSCOPE/JGA	1	284
22	19	22	<b>SELENA GOMEZ</b>	INTERSCOPE/JGA	2	213
19	23	23	<b>TRAVIS SCOTT</b>	CACTUS JACK/GRAND HUSTLE/EPIC	1	187
26	22	24	<b>ARIANA GRANDE</b>	REPUBLIC	1	252
15	18	25	<b>LIL BABY</b>	QUALITY CONTROL/MOTOWN/CAPITOL	8	82
30	16	26	<b>QUEEN</b>	HOLLYWOOD	1	84
48	47	27	<b>ELVIS PRESLEY</b>	RCA/LEGACY	20	62
18	21	28	<b>HALSEY</b>	CAPITOL	1	208
-	57	29	<b>NAT KING COLE</b>	CAPITOL/UME	29	19

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
83	53	30	<b>VINCE GUARALDI TRIO</b>	FANTASY/CONCORD	30	22
24	25	31	<b>LIL NAS X</b>	COLUMBIA	3	38
21	29	32	<b>DAN + SHAY</b>	WARNER MUSIC NASHVILLE/WMN	11	106
11	20	33	<b>YOUNGBOY NEVER BROKE AGAIN</b>	NEVERBROKE AGAIN/ATLANTIC/AG	2	71
36	33	34	<b>JUSTIN BIEBER</b>	SCHOOLBOY/RAYMOND BRAUN/DEF. JAM	1	250
95	67	35	<b>DEAN MARTIN</b>	CAPITOL/UME	35	15
25	30	36	<b>CHRIS BROWN</b>	CBE/RCA	1	232
45	34	37	<b>PANIC! AT THE DISCO</b>	GD&P/FUELED BY RAMEN/EMG	1	168
28	35	38	<b>KANE BROWN</b>	RCA NASHVILLE/SMN	2	129
80	60	39	<b>BURL IVES</b>	MCA/GEFFEN/UME	39	26
70	71	40	<b>TRANS-SIBERIAN ORCHESTRA</b>	LAVA/REPUBLIC	19	37
66	3	41	<b>JASON ALDEAN</b>	MACON/BROKEN BOW/BBMG	1	262
-	8	42	<b>TRIPPIE REDD</b>	TENTHOUSAND PROJECTS	8	10
-	55	43	<b>IDINA MENZEL</b>	SRV/DECCA/VLG	15	16
-	68	44	<b>BRENDA LEE</b>	MCA NASHVILLE/UME	44	16
98	65	45	<b>GENE AUTRY</b>	COLUMBIA NASHVILLE/LEGACY	44	17
27	37	46	<b>OLD DOMINION</b>	RCA NASHVILLE/SMN	10	146
31	31	47	<b>CAMILA CABELLO</b>	SYCO/EPIC	1	151
47	41	48	<b>TONES AND I</b>	BAD BATCH/ELEKTRA/EMG	41	6
51	48	49	<b>ARIZONA ZERVAS</b>	ARIZONA ZERVAS/COLUMBIA	48	5

## NO. 9

### PENTATONIX

Pentatonix surges 28-9 on the Artist 100 as the vocal group lands four albums on the Billboard 200, led by *The Best of Pentatonix Christmas* at No. 8 (see page 146).

2019 BILLBOARD WOMEN IN MUSIC HONOREE

# Congrats Molly Neuman!



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# EMERGING ARTISTS

billboard

DEC. 14, 2019

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
RE-ENTRY	50		<b>PRINCE</b>	NPG/LEGACY	1	64
	35	32	<b>SHAWN MENDES</b>	ISLAND	1	252
	42	51	<b>IMAGINE DRAGONS</b>	KIDINAKORNER/INTERSCOPE/JIGA	1	252
	38	50	<b>SHAED</b>	PHOTO FINISH	38	18
	52	66	<b>NF</b>	NF REAL MUSIC/CAROLINE	1	93
	34	40	<b>SUMMER WALKER</b>	LVRN/INTERSCOPE/JIGA	3	10
	33	49	<b>SAM SMITH</b>	CAPITOL	1	187
	72	69	<b>WHAM!</b>	COLUMBIA/LEGACY	24	12
	41	46	<b>JUICE WRLD</b>	GRADE A/INTERSCOPE/JIGA	1	81
	57	56	<b>DUA LIPA</b>	WARNER	10	83
	39	52	<b>YOUNG THUG</b>	YOUNG STONER LIFE/300/ATLANTIC/AG	8	105
	49	59	<b>LAUREN DAIGLE</b>	CENTRICITY/12TONE	3	92
8	45	62	<b>LADY ANTEBELLUM</b>	BMLG	6	60
	71	39	<b>BAD BUNNY</b>	RIMAS	23	90
	44	54	<b>LIL TECCA</b>	GALACTIC/REPUBLIC	9	22
RE-ENTRY	65		<b>PINK FLOYD</b>	PINK FLOYD/COLUMBIA	3	22
RE-ENTRY	66		<b>FABOLOUS</b>	DESERT STORM/DEF JAM	43	4
	46	63	<b>BLAKE SHELTON</b>	WARNER BROS. NASHVILLE/WMN	1	253
	58	58	<b>MUSTARD</b>	10 SUMMERS/INTERSCOPE/JIGA	57	19
	-	90	<b>JOHN LEGEND</b>	COLUMBIA	15	113
RE-ENTRY	70		<b>BOBBY HELMS</b>	DECCA/MCA NASHVILLE/UME	63	8
	-	36	<b>YNW MELLY</b>	YNW MELLY/300/AG	35	23
1	80	72	<b>CELINE DION</b>	COLUMBIA	1	5
	-	9	<b>COLDPLAY</b>	PARLOPHONE/ATLANTIC/AG	4	131
RE-ENTRY	74		<b>PERRY COMO</b>	RCA/LEGACY	73	6
	77	72	<b>XXXTENTACION</b>	BAD VIBES FOREVER	1	120
RE-ENTRY	76		<b>KELLY CLARKSON</b>	ATLANTIC/AG	2	82
	-	83	<b>EAGLES</b>	ERC	10	55
	54	70	<b>MAREN MORRIS</b>	COLUMBIA NASHVILLE/SMN	10	142
37	64	79	<b>THOMAS RHETT</b>	VALDRY/BMLG	1	253
	-	100	<b>THE BEACH BOYS</b>	CAPITOL/UME	80	4
RE-ENTRY	81		<b>PEARL JAM</b>	MONKEYWRENCH/REPUBLIC	73	2
RE-ENTRY	82		<b>THE RONETTES</b>	PHIL SPECTOR/EMI BLACKWOOD/LEGACY	82	4
	61	74	<b>GUNNA</b>	YOUNG STONER LIFE/300/AG	10	40
59	73	84	<b>MARSHMELLO</b>	JOYTIME COLLECTIVE	4	112
RE-ENTRY	85		<b>KIDZ BOP KIDS</b>	KIDZ BOP/RAZOR & TIE/CONCORD	9	69
64	77	86	<b>BLACKBEAR</b>	BEARTRAP/ALAMO/INTERSCOPE/JIGA	33	26
RE-ENTRY	87		<b>JOSE FELICIANO</b>	FELICIANO ENTERPRISES	82	6
	74	76	<b>TWENTY ONE PILOTS</b>	FUELED BY RAMEN/EMG	1	242
	87	62	<b>EXO</b>	SM	9	44
	23	75	<b>KANYE WEST</b>	G.O.O.D./DEF JAM	1	116
	-	82	<b>ROD WAVE</b>	ALAMO/JIGA	82	2
43	81	92	<b>HARRY STYLES</b>	ERSKINE/COLUMBIA	1	23
	67	94	<b>CHRIS STAPLETON</b>	MERCURY NASHVILLE/UMGN	1	215
	-	97	<b>NIRVANA</b>	SUB POP/DGC/GEFFEN/INTERSCOPE/UME	59	14
	65	79	<b>J BALVIN</b>	UNIVERSAL MUSIC LATINUM/UMLE	16	98
55	86	96	<b>A BOOGIE WIT DA HOODIE</b>	HIGHBRIDGE THE LABEL/ATLANTIC/AG	11	73
RE-ENTRY	97		<b>METALLICA</b>	BLACKENED	2	225
	79	85	<b>MORGAN WALLEN</b>	BIG LOUD	34	41
RE-ENTRY	99		<b>GARTH BROOKS</b>	PEARL	7	41
RE-ENTRY	100		<b>CARPENTERS</b>	A&M/UME	74	5

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
	2	2	<b>#1</b> <b>RODDY RICCH</b>	BIRD VISION/ATLANTIC/AG	1	51
	1	1	<b>NLE CHOPPA</b>	NO LOVE	1	41
	10	4	<b>TREVOR DANIEL</b>	INTERNET MONEY/ALAMO/JIGA	3	3
3	3	4	<b>PINKFONG</b>	SMART STUDY	1	62
4	5	5	<b>MATT STELL</b>	RECORDS/ARISTA NASHVILLE/SMN	2	21
5	6	6	<b>CITY GIRLS</b>	QUALITY CONTROL/MOTOWN/CAPITOL	1	53
6	7	7	<b>JIMMIE ALLEN</b>	STONEY CREEK/BMG/BBMG	3	69
-	8	8	<b>AURORA</b>	GLASSNOTE	8	2
NEW		9	<b>DON TOLIVER</b>	CACTUS JACK/ATLANTIC/AG	9	1
7	9	10	<b>RILEY GREEN</b>	BMLG	5	49
8	10	11	<b>GABBY BARRETT</b>	WARNER BROS. NASHVILLE/WMN	8	28
RE-ENTRY	12		<b>TOMORROW X TOGETHER</b>	BIHIT ENTERTAINMENT/REPUBLIC	1	30
-	34	13	<b>STRAY KIDS</b>	JYP	5	22
RE-ENTRY	14		<b>BLAC YOUNGSTA</b>	HEAVY CAMP/CMG/EPIC	5	22
9	11	15	<b>INGRID ANDRESS</b>	ATLANTIC/WARNER MUSIC NASHVILLE/WMN	9	17
11	12	16	<b>ANT SAUNDERS</b>	TRASH BIN/ARISTA	11	5
12	13	17	<b>YELLA BEEZY</b>	YELLA BEEZY/HITCO	7	59
14	14	18	<b>DANILEIGH</b>	DEF JAM	14	30
RE-ENTRY	19		<b>NCT DREAM</b>	SM	5	26
16	19	20	<b>RYAN HURD</b>	RCA NASHVILLE/SMN	16	20
26	23	21	<b>ABSOFACTO</b>	ABSOFACTO/ATLANTIC/AG	21	9
15	16	22	<b>DJ REGARD</b>	MINISTRY OF SOUND/EPIC	15	12
17	20	23	<b>CALBOY</b>	PAPER GANG/POLO GROUNDS/RCA	3	52
18	15	24	<b>24KGOLDN</b>	RECORDS/COLUMBIA	15	12
29	31	25	<b>KAASH PAIGE</b>	BORNSTAR/DEF JAM	25	6
19	35	26	<b>MONSTA X</b>	STARSHIP ENTERTAINMENT	9	82
RE-ENTRY	27		<b>BAEKHYUN</b>	SM	3	22
22	17	28	<b>9LOKKNINE</b>	YNW MELLY/300/AG	13	13
NEW		29	<b>GRISELDA</b>	GRISELDA/SHADY/INTERSCOPE/JIGA	29	1
28	26	30	<b>CALUM SCOTT</b>	CAPITOL	4	84
33	37	31	<b>NOAH CYRUS</b>	RECORDS/COLUMBIA	29	6
24	22	32	<b>ALI GATIE</b>	LISN/WARNER	9	25
-	47	33	<b>KATIE KADAN</b>	REPUBLIC	33	2
31	25	34	<b>YK OSIRIS</b>	DEF JAM	3	42
30	33	35	<b>LOVELYTHEBAND</b>	RED	1	89
35	30	36	<b>Y2K</b>	Y2K/COLUMBIA	22	24
36	29	37	<b>BBNO\$</b>	BBNO/COLUMBIA	21	24
-	18	38	<b>BLOOD INCANTATION</b>	STARGATE RESEARCH SOCIETY/DARK DESCENT	18	2
34	36	39	<b>BIA</b>	I AM OTHER/RCA	34	5
-	45	40	<b>JP SAXE</b>	ARISTA	40	2
27	28	41	<b>DOMINIC FIKE</b>	SANDY BOYS/COLUMBIA	20	21
44	40	42	<b>LAYTON GREENE</b>	LEVEL'D UP	38	5
RE-ENTRY	43		<b>ATEEZ</b>	KQ/RCA	19	12
NEW		44	<b>JAKE HOOT</b>	REPUBLIC	44	1
37	38	45	<b>SECH</b>	RICH	4	30
RE-ENTRY	46		<b>CARLY PEARCE</b>	BIG MACHINE/BMLG	1	38
RE-ENTRY	47		<b>WAYV</b>	LABEL V	16	24
RE-ENTRY	48		<b>PUBLIC</b>	ISLAND	41	3
-	43	49	<b>BAG RAIDERS</b>	BANG GANG 125/MODULAR/INTERSCOPE/JIGA	36	6
-	41	50	<b>MARCA MP</b>	MP RECORDS	41	2



## Roddy Ricch Reigns

Compton, Calif.-based rapper Roddy Ricch (above) hits No. 1 on Emerging Artists for the first time thanks to a pair of tracks on the Billboard Hot 100: Mustard's "Ballin'" (featuring Ricch) at No. 16 and "Tip Toe" (featuring A Boogie Wit Da Hoodie), which bows at No. 83. Ricch's debut solo LP, *Please Excuse Me for Being Antisocial*, dropped Dec. 6.

Plus, rapper Don Toliver debuts at No. 9 on Emerging Artists as his first Hot 100 entry, "No Idea," arrives at No. 68 (12.8 million U.S. streams, up 137%, according to Nielsen Music). —XANDER ZELLNER

### CHART BEAT



## GARLAND'S 'GOT' A NEW TOP 10

Late legend Judy Garland (above) graces the top 10 of a *Billboard* songs chart for the first time in 74 years as "The Man That Got Away," with remixer Eric Kupper, bounds 15-10 on Dance Club Songs. Garland last ranked in a songs survey's top 10 in 1945 when "On the Atchison, Topeka and the Santa Fe" reached the region on a few of *Billboard's* earliest song rankings. The new achievement follows this summer's premiere of the Garland biopic *Judy*, starring Renée Zellweger.

—GARY TRUST

Go to the *Chart Beat* section of *billboard.com* for full charts coverage.

RODDY RICCH: SCOTT DUELL/SUNGETTY IMAGES; GARLAND: CBS/GETTY IMAGES  
THE WEEK'S MOST POPULAR ARTISTS ACROSS ALL GENRES, RANKED BY ALBUM AND TRACK SALES AS MEASURED BY NIELSEN MUSIC, RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, STREAMING ACTIVITY DATA FROM ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC AND FAN INTERACTION ON SOCIAL NETWORKING SITES AS COMPILED BY NEXT BIG SOUND. SEE CHARTS. LEARN MORE ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2019, PROMETHEUS GLOBAL MEDIA, L.L.C. AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

# DIVA LAS VEGAS



**SHANIA TWAIN**  
*Let's Go!*  
**NOW-DECEMBER 18**  
**MARCH 3-28**  
**MAY 20-JUNE 6**  
ph planet hollywood  
RESORT & CASINO



CHRISTINA AGUILERA  
THE  
**XPERIENCE**  
LAS VEGAS  
NEW YEAR'S WEEK  
DECEMBER 27 - 31  
FEBRUARY 26 - MARCH 6  
ph planet hollywood  
RESORT & CASINO



**RuPaul's**  
DRAG RACE  
**LIVE**  
DIRECTED BY RUPAUL & JAMAL SIMS  
**JANUARY 31 - AUGUST 1**  
Flamingo  
LAS VEGAS



**GWEN STEFANI**  
*Just a Girl* LAS VEGAS  
**FINAL DATES**  
FEBRUARY 7-22  
& MAY 1-16  
ph planet hollywood  
RESORT & CASINO



**MARIAH CAREY**  
— THE BUTTERFLY RETURNS —  
**FEBRUARY 14 - 29**  
CAESARS PALACE  
LAS VEGAS



**KELLY CLARKSON**  
*invincible*  
APRIL 1 - 11  
JULY 29 - AUGUST 8  
SEPTEMBER 18 - 26  
ph planet hollywood  
RESORT & CASINO

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LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
3	1	<b>#1</b> <b>SOUNDTRACK</b> WALT DISNEY	Frozen II	1	3
4	2	<b>POST MALONE</b> REPUBLIC	Hollywood's Bleeding	1	13
1	3	<b>TRIPPIE REDD</b> TENTHOUSAND PROJECTS	A Love Letter To You 4	1	2
6	4	<b>TAYLOR SWIFT</b> REPUBLIC	Lover	1	15
5	5	<b>BILLIE EILISH</b> 2 DARKROOM/INTERSCOPE/JGA	When We All Fall Asleep, Where Do We Go?	1	36
17	6	<b>GG</b> <b>MICHAEL BUBLE</b> 143/REPRISE/WARNER	Christmas	1	78
HOT SHOT DEBUT	7	<b>FABOLOUS</b> DESERT STORM/DEF JAM	Summertime Shootout 3: Coldest Summer Ever	7	1
18	8	<b>PENTATONIX</b> RCA	The Best Of Pentatonix Christmas	8	6
21	9	<b>MARIAH CAREY</b> 6 COLUMBIA/LEGACY	Merry Christmas	3	87
10	10	<b>SUMMER WALKER</b> LVRN/INTERSCOPE/JGA	Over It	2	9
11	11	<b>YOUNGBOY NEVER BROKE AGAIN</b> NEVER BROKE AGAIN/ATLANTIC/AG	AI YoungBoy 2	1	8
12	12	<b>DABABY</b> SOUTHC0AST1/INTERSCOPE/JGA	KIRK	1	10
9	13	<b>LUKE COMBS</b> RIVER HOUSE/COLUMBIA NASHVILLE/SMN	What You See Is What You Get	1	4
31	14	<b>NAT KING COLE</b> 6 CAPITOL/UME	The Christmas Song	7	45
32	15	<b>VINCE GUARALDI TRIO</b> 4 FANTASY/CONCORD	A Charlie Brown Christmas (Soundtrack)	15	76
15	16	<b>ROD WAVE</b> ALAMO/JGA	Ghetto Gospel	10	5
16	17	<b>THE BEATLES</b> 12 APPLE/CAPITOL/UME	Abbey Road	1	338
49	18	<b>BING CROSBY</b> MCA/GEFFEN/CHRONICLES/UME	The Best Of Bing Crosby: 20th Century Masters: The Christmas Collection	18	39
NEW	19	<b>THE GAME</b> EONE	Born 2 Rap	19	1
43	20	<b>FRANK SINATRA</b> FRANK SINATRA ENTERPRISES/CAPITOL/UME	Ultimate Christmas	18	17
RE	21	<b>KACEY MUSGRAVES</b> MERCURY NASHVILLE/UMGN	A Very Kacey Christmas	21	7
14	22	<b>QUEEN</b> 8 HOLLYWOOD	Greatest Hits	11	363
19	23	<b>YOUNG THUG</b> YOUNG STONER LIFE/300/ATLANTIC/AG	So Much Fun	1	16
13	24	<b>TORY LANEZ</b> MAD LOVE/INTERSCOPE/JGA	Chixtape 5	2	3
8	25	<b>YNW MELLY</b> YNW MELLY/300/AG	Melly vs. Melvin	8	2
50	26	<b>VARIOUS ARTISTS</b> PHIL SPECTOR/EMI BLACKWOOD/LEGACY	A Christmas Gift For You From Phil Spector	12	6
23	27	<b>POST MALONE</b> 3 REPUBLIC	beerbongs & bentleys	1	84
2	28	<b>JASON ALDEAN</b> MACON/BROKEN BOW/BMG/BBMG		9	2
34	29	<b>BILLIE EILISH</b> DARKROOM/INTERSCOPE/JGA	Dont Smile At Me	14	102
52	30	<b>JOHN LEGEND</b> COLUMBIA	A Legendary Christmas	26	12
24	31	<b>CHRIS BROWN</b> CBE/RCA	Indigo	1	23
28	32	<b>ARIANA GRANDE</b> REPUBLIC	Thank U, Next	1	43
26	33	<b>ED SHEERAN</b> ATLANTIC/AG	No.6 Collaborations Project	1	21
20	34	<b>LEWIS CAPALDI</b> VERTIGO/CAPITOL	Divinely Uninspired To A Hellish Extent	20	29
27	35	<b>LIZZO</b> NICE LIFE/ATLANTIC/AG	Cuz I Love You	4	33
70	36	<b>GENE AUTRY</b> COLUMBIA/LEGACY	Rudolph The Red Nosed Reindeer And Other Christmas Classics	24	10
71	37	<b>PERRY COMO</b> RCA/LEGACY	The Classic Christmas Album	22	10
89	38	<b>BURL IVES</b> MCA SPECIAL PRODUCTS/GEFFEN/UME	Rudolph The Red-Nosed Reindeer	37	39
29	39	<b>KHALID</b> RIGHT HAND/RCA	Free Spirit	1	35
33	40	<b>TRAVIS SCOTT</b> 2 CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	70
NEW	41	<b>OZUNA</b> AURA/SONY MUSIC LATIN	Nibiru	41	1
27	42	<b>LUKE COMBS</b> 2 RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	131
35	43	<b>ELTON JOHN</b> ROCKET/ISLAND/UME	Diamonds	7	108
76	44	<b>ANDY WILLIAMS</b> COLUMBIA/LEGACY	Classic Christmas Album	27	17
RE	45	<b>PRINCE</b> 4 NPG/WARNER BROS./RHINO	1999	7	163
39	46	<b>LIL TECCA</b> GALACTIC/REPUBLIC	We Love You Tecca	4	14
36	47	<b>DRAKE</b> 5 YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	75
25	48	<b>KANYE WEST</b> G O O D/DEF JAM	JESUS IS KING (Soundtrack)	1	6
RE	49	<b>ELVIS PRESLEY</b> 4 RCA SPECIAL PRODUCTS/SONY COMMERCIAL MUSIC GROUP/LEGACY	It's Christmas Time	40	73
112	50	<b>BRENDA LEE</b> DECCA/MCA NASHVILLE/UME	Rockin' Around The Christmas Tree: The Decca Christmas Recordings	50	4

38	51	<b>LIL TJAY</b> COLUMBIA	True 2 Myself	5	8
7	52	<b>COLDPLAY</b> PARLOPHONE/ATLANTIC/THIRD MAN/AG	Everyday Life	7	2
140	53	<b>PS</b> <b>DEAN MARTIN</b> THE DEAN MARTIN FAMILY TRUST/SONY COMMERCIAL MUSIC GROUP/LEGACY	The Dean Martin Christmas Album	49	11
101	54	<b>KELLY CLARKSON</b> 19/RCA	Wrapped In Red	3	41
121	55	<b>BING CROSBY</b> CAPITOL/UME	Christmas Classics	19	24
41	56	<b>POST MALONE</b> 3 REPUBLIC	Stoney	4	156
37	57	<b>LIL NAS X</b> COLUMBIA	7 (EP)	2	24
42	58	<b>MUSTARD</b> 10 SUMMERS/INTERSCOPE/JGA	Perfect Ten	8	23
45	59	<b>NF</b> NF REAL MUSIC/CAROLINE	The Search	1	19
91	60	<b>GEORGE MICHAEL &amp; WHAM!</b> UNIVERSAL STUDIOS/LEGACY	Last Christmas (Soundtrack)	55	4
30	61	<b>SOUNDTRACK</b> MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	1	136
44	62	<b>ORIGINAL BROADWAY CAST</b> 6 HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	219
56	63	<b>KHALID</b> 2 RIGHT HAND/RCA	American Teen	4	144
47	64	<b>VARIOUS ARTISTS</b> QUALITY CONTROL/MOTOWN/CAPITOL	Quality Control: Control The Streets, Volume 2	3	16
46	65	<b>DABABY</b> SOUTHC0AST1/INTERSCOPE/JGA	Baby On Baby	7	40
57	66	<b>CREEDENCE CLEARWATER REVIVAL</b> 10 FANTASY/CONCORD	Chronicle: The 20 Greatest Hits	22	448
54	67	<b>JONAS BROTHERS</b> REPUBLIC	Happiness Begins	1	26
51	68	<b>SHAWN MENDES</b> ISLAND	Shawn Mendes	1	80
69	69	<b>SOUNDTRACK</b> 3 FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	104
60	70	<b>VARIOUS ARTISTS</b> DREAMVILLE/INTERSCOPE/JGA	Dreamville & J. Cole: Revenge Of The Dreamers III	1	22
58	71	<b>JUICE WRLD</b> GRADE A/INTERSCOPE/JGA	Goodbye & Good Riddance	4	81
48	72	<b>KEVIN GATES</b> BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	I'm Him	4	10
165	73	<b>JOSH GROBAN</b> 6 143/REPRISE/WARNER	Noel	1	91
67	74	<b>BOB MARLEY AND THE WAILERS</b> 15 TUFF GONG/ISLAND/UME	Legend: The Best Of...	5	603
RE	75	<b>ANDY WILLIAMS</b> COLUMBIA/LEGACY	The Andy Williams Christmas Album	63	5
73	76	<b>LAUREN DAIGLE</b> CENTRICITY/12TONE	Look Up Child	3	65
63	77	<b>XXXTENTACION</b> BAD VIBES FOREVER	?	1	90
72	78	<b>LIZZO</b> NICE LIFE/ATLANTIC/AG	Coconut Oil (EP)	31	20
65	79	<b>FRANK SINATRA</b> FRANK SINATRA ENTERPRISES/CAPITOL/UME	Ultimate Sinatra	32	87
85	80	<b>SOUNDTRACK</b> WALT DISNEY	Frozen: The Songs	16	25
NEW	81	<b>PEARL JAM</b> MTV/EPIC/LEGACY	MTV Unplugged	81	1
53	82	<b>OLD DOMINION</b> RCA NASHVILLE/SMN	Old Dominion	9	6
66	83	<b>A BOOGIE WIT DA HOODIE</b> HIGHBRIDGE THE LABEL/ATLANTIC/AG	Hoodie SZN	1	50
62	84	<b>TONES AND I</b> BAD BATCH/ELEKTRA/EMG	The Kids Are Coming (EP)	62	9
59	85	<b>ED SHEERAN</b> 4 ATLANTIC/AG	÷ (Divide)	1	144
100	86	<b>THE WEEKND</b> 3 XO/REPUBLIC	Starboy	1	158
83	87	<b>TREVOR DANIEL</b> INTERNET MONEY/ALAMO/JGA	Homesick (EP)	83	3
87	88	<b>JUICE WRLD</b> GRADE A/INTERSCOPE/JGA	Death Race For Love	1	39
78	89	<b>CHRIS STAPLETON</b> 4 MERCURY NASHVILLE/UMGN	Traveller	1	221
67	90	<b>DAN + SHAY</b> WARNER MUSIC NASHVILLE/WMN	Dan + Shay	6	76
NEW	91	<b>BLAC YOUNGSTA</b> HEAVY CAMP/CMG/EPIC	Church On Sunday	91	1
120	92	<b>MICHAEL JACKSON</b> 33 EPIC/LEGACY	Thriller	1	395
68	93	<b>MORGAN WALLEN</b> BIG LOUD	If I Know Me	35	62
77	94	<b>MEEK MILL</b> MAYBACH/ATLANTIC/AG	Championships	1	53
98	95	<b>FLEETWOOD MAC</b> 20 WARNER BROS./RHINO	Rumours	1	349
94	96	<b>LIL UZI VERT</b> GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	119
199	97	<b>CARPENTERS</b> A&M/UME	Christmas Portrait	67	52
159	98	<b>GEORGE MICHAEL</b> AEGEAN/EPIC/LEGACY	TwentyFive	12	19
88	99	<b>THE BEATLES</b> 11 APPLE/CAPITOL/UME		1	397
119	100	<b>THE WEEKND</b> 3 XO/REPUBLIC	Beauty Behind The Madness	1	222



## Frozen II Chills At No. 1

The *Frozen II* soundtrack jumps to No. 1 on the Billboard 200 as the set rises 3-1 with 80,000 equivalent album units earned in the United States during the week ending Dec. 5 (up 2%), according to Nielsen Music.

*Frozen II* and *Frozen* join an elite group of theatrical film or TV movie soundtracks whose original and sequel film albums hit No. 1. (The album for the first *Frozen* movie spent 13 weeks atop the tally in 2014.) They join the soundtracks to the TV movies *High School Musical* and *High School Musical 2* (in 2006 and 2007, respectively) and theatrical releases *Twilight* and *The Twilight Saga: New Moon* (2008, 2009).

*Frozen II* also marks the rare No. 1 that did not debut at the top. Of the 38 releases that ruled the chart in 2019, it's just the second set to do so, following A Boogie Wit Da Hoodie's *Hoodie SZN*.

—KEITH CAULFIELD

**abkco** congratulates Alisa Coleman  
on her Billboard Women In Music 2019 Honor  
as well as all this year's honorees.



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*Billboards Indie Power Players/Digital Power Players 2019*

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL		IMPRINT/PROMOTION LABEL		
84	101	JOURNEY 15		Journey's Greatest Hits	10	593
75	102	CARDI B 3		Invasion Of Privacy	1	87
95	103	DRAKE 6		Take Care	1	353
74	104	BAD BUNNY		X 100PRE	11	50
RE	105	JUSTIN BIEBER		Under The Mistletoe	1	46
55	106	LADY ANTEBELLUM		Ocean	11	3
92	107	POLO G		Die A Legend	6	26
106	108	AC/DC 22		Back In Black	4	388
97	109	KANE BROWN		Experiment	1	56
96	110	KENDRICK LAMAR 3		DAMN.	1	138
110	111	TYLER, THE CREATOR		IGOR	1	29
125	112	KIDZ BOP KIDS		Kidz Bop 40	97	3
102	113	LADY GAGA & BRADLEY COOPER 2		A Star Is Born (Soundtrack)	1	61
86	114	MIRANDA LAMBERT		Wildcard	4	5
82	115	LIL MOSEY		Certified Hitmaker	12	4
NEW	116	CATTLE DECAPITATION		Death Atlas	116	1
RE	117	EMINEM 7		Curtain Call: The Hits	1	473
115	118	PINK FLOYD 15		The Dark Side Of The Moon	1	945
117	119	NIRVANA 5		MTV Unplugged In New York	1	95
NEW	120	KACEY MUSGRAVES		The Kacey Musgraves Christmas Show (Soundtrack)	120	1
123	121	KACEY MUSGRAVES		Golden Hour	4	68
81	122	DOJA CAT		Hot Pink	19	5
122	123	J. COLE 3		2014 Forest Hills Drive	1	261
116	124	PANIC! AT THE DISCO		Pray For The Wicked	1	76
103	125	LIL BABY & GUNNA		Drip Harder	4	61
RE	126	PENTATONIX		Christmas Is Here!	7	10
105	127	DRAKE 6		Views	1	188
NEW	128	IDINA MENZEL		Christmas: A Season Of Love	128	1
168	129	SUPERM		SuperM: The 1st Mini Album (EP)	1	9
108	130	TOM PETTY AND THE HEARTBREAKERS 12		Greatest Hits	2	334
148	131	QUEEN		Bohemian Rhapsody (Soundtrack)	2	59
131	132	THE BEACH BOYS 3		Sounds Of Summer: The Very Best Of The Beach Boys	16	187
144	133	MAC MILLER		Swimming	3	70
111	134	CELINE DION		Courage	1	3
RE	135	CELINE DION 5		These Are Special Times	2	76
129	136	KENDRICK LAMAR 3		good kid, m.A.A.d city	2	371
104	137	MAREN MORRIS		GIRL	4	39
40	138	BECK		Hyperspace	40	2
136	139	LANA DEL REY		Born To Die	2	334
118	140	IMAGINE DRAGONS 2		Evolve	2	128
99	141	WALE		Wow... That's Crazy	7	8
109	142	TAYLOR SWIFT 8		1989	1	260
NEW	143	DEAN MARTIN		A Winter Romance	143	1
113	144	2PAC 10		Greatest Hits	3	301
135	145	21 SAVAGE		I Am > I Was	1	50
141	146	NF		Perception	1	113
RE	147	PENTATONIX		A Pentatonix Christmas	1	32
142	148	XXXTENTACION			17	119
RE	149	JOSE FELICIANO		Feliz Navidad	84	4
139	150	ARIANA GRANDE		Sweetener	1	68



## 8

### PENTATONIX The Best Of Pentatonix Christmas

The group scores its 10th top 10 as this hits set zips 18-8 with 43,000 equivalent album units earned in the week ending Dec. 5 (up 64%), according to Nielsen Music. Always a seasonal favorite, half of Pentatonix's top 10s are holiday sets.



## 15

### VINCE GUARALDI TRIO A Charlie Brown Christmas

The classic soundtrack to the 1965 TV special earns a new peak as it climbs 32-15 (28,000 units; up 58%) in the wake of ABC's Dec. 5 airing of the cartoon. The set previously topped out at No. 16 in 2018.



## 21

### KACEY MUSGRAVES A Very Kacey Christmas

The album returns (24,000 units; up 716%) thanks to buzz generated by the Dec. 1 premiere of *The Kacey Musgraves Christmas Show* on Amazon Prime Video. A soundtrack to the program also bows at No. 120 (9,000 units).

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL		IMPRINT/PROMOTION LABEL		
162	151	LANA DEL REY		Norman Fucking Rockwell!	3	14
RE	152	EAGLES 5		The Very Best Of The Eagles	3	210
133	153	DRAKE		More Life	1	142
143	154	TRAVIS SCOTT		Birds In The Trap Sing McKnight	1	170
176	155	ADELE 14			21	442
175	156	AMY WINEHOUSE 2		Back To Black	2	166
145	157	TWENTY ONE PILOTS 4		Blurryface	1	238
134	158	ELLA MAI		Ella Mai	5	60
152	159	GUNS N' ROSES 18		Appetite For Destruction	1	212
NEW	160	BORIS KARLOFF / THURL RAVENSCROFT		How The Grinch Stole Christmas (Soundtrack)	160	1
124	161	THOMAS RHETT		Center Point Road	1	27
NEW	162	GARTH BROOKS		Legacy	162	1
151	163	SZA		Ctrl	3	130
138	164	NIPSEY HUSSLE		Victory Lap	2	46
RE	165	TRANS-SIBERIAN ORCHESTRA 3		Christmas Eve And Other Stories	48	58
170	166	NIRVANA 10		Nevermind	1	450
146	167	EAGLES 38		Their Greatest Hits 1971-1975	1	303
80	168	NOCAP		The Hood Dictionary	80	3
114	169	CHANCE THE RAPPER		The Big Day	2	19
127	170	SOUNDTRACK 2		Moana	2	159
RE	171	SOUNDTRACK		Queen & Slim: The Soundtrack	122	2
RE	172	JACKSON 5		The Best Of The Jackson 5: 20th Century Masters: The Christmas Collection	105	9
RE	173	THE BEATLES 11		Sgt. Pepper's Lonely Hearts Club Band	1	225
183	174	METALLICA 16		Metallica	1	551
150	175	H.E.R.		H.E.R.	23	111
158	176	FRANK OCEAN		Blonde	1	156
153	177	KANE BROWN		Kane Brown	5	157
130	178	J BALVIN & BAD BUNNY		Oasis	9	23
184	179	PINKFONG		Pinkfong Presents: The Best Of Baby Shark	100	11
193	180	BOB SEGER & THE SILVER BULLET BAND 10		Greatest Hits	8	306
RE	181	JOHN LENNON		Power To The People: The Hits	24	12
156	182	TAYLOR SWIFT 3		reputation	1	108
154	183	LIL BABY		Harder Than Ever	3	81
155	184	LIL WAYNE		Tha Carter V	1	62
NEW	185	THE BEACH BOYS		Merry Christmas From The Beach Boys	185	1
RE	186	PHISH		The Story Of The Ghost	8	6
166	187	GUNNA		Drip Or Drown 2	3	41
181	188	MELANIE MARTINEZ		K-12 (Soundtrack)	3	13
128	189	JACQUEES		King Of R&B	20	4
RE	190	PENTATONIX 2		That's Christmas To Me	2	50
198	191	TWENTY ONE PILOTS		Trench	2	59
RE	192	LINDSEY STIRLING		Warmer In The Winter	22	18
RE	193	BTS		Map Of The Soul: PERSONA	1	29
171	194	BAZZI		Cosmic	14	87
79	195	PRINCE AND THE REVOLUTION 13		Purple Rain (Soundtrack)	1	128
126	196	LIL PEEP		EVERYBODY'S EVERYTHING	14	3
NEW	197	PINK FLOYD		The Later Years: 1987-2019	197	1
NEW	198	EXO		OBSESSION: The 6th Album	198	1
157	199	BRUNO MARS 5		Doo-Wops & Hooligans	3	450
190	200	PLAYBOI CARTI		Die Lit	3	78



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SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
	1	<b>#1</b> <b>BTS</b> 15R WKS. BIGHIT ENTERTAINMENT	165
2	2	<b>EXO</b> SM	124
17	3	<b>TOMORROW X TOGETHER</b> BIGHIT ENTERTAINMENT/REPUBLIC	38
7	4	<b>STRAY KIDS</b> JYP	63
4	5	<b>GOT7</b> JYP	120
3	6	<b>BILLIE EILISH</b> DARKROOM/INTERSCOPE/JGA	72
19	7	<b>SELENA GOMEZ</b> INTERSCOPE/JGA	399
18	8	<b>NCT DREAM</b> SM	49
10	9	<b>SEVENTEEN</b> PLEDIS/KAKAO M	129
8	10	<b>MONSTA X</b> STARSHIP ENTERTAINMENT	105
21	11	<b>BAEKHYUN</b> SM	37
5	12	<b>ARIANA GRANDE</b> REPUBLIC	357
6	13	<b>THE WEEKND</b> XO/REPUBLIC	133
RE	14	<b>TRAVIS SCOTT</b> CACTUS JACK/GRAND HUSTLE/EPIC	47
12	15	<b>CAMILA CABELLO</b> SYCO/EPIC	172
15	16	<b>ATEEZ</b> KQ/RCA	27
RE	17	<b>WAYV</b> LABEL V	40
13	18	<b>SHAWN MENDES</b> ISLAND	259
11	19	<b>TAYLOR SWIFT</b> REPUBLIC	388
RE	20	<b>LIL UZI VERT</b> GENERATION NOW/ATLANTIC/AG	11
39	21	<b>HALSEY</b> CAPITOL	142
9	22	<b>NCT 127</b> SM	70
28	23	<b>MAMAMOO</b> RBW/LOEN ENTERTAINMENT	16
25	24	<b>FIERSA BESARI</b> UNSIGNED	37
33	25	<b>BLACKPINK</b> YG/INTERSCOPE/JGA	111
22	26	<b>LALI</b> ARIOLA/SONY MUSIC ARGENTINA	137
RE	27	<b>A.C.E.</b> BEAT INTERACTIVE	2
RE	28	<b>QUEEN</b> HOLLYWOOD	25
31	29	<b>RIHANNA</b> WESTBURY ROAD/ROC NATION	453
34	30	<b>DUA LIPA</b> WARNER	96
RE	31	<b>KAROL G</b> UNIVERSAL MUSIC LATINO/UMLE	11
RE	32	<b>THE BOYZ</b> CRE KER/KAKAO M	9
35	33	<b>TWICE</b> JYP	79
RE	34	<b>HARRY STYLES</b> ERSKINE/COLUMBIA	65
32	35	<b>KANG DANIEL</b> KONNECT	9
24	36	<b>ASTRO</b> INTERPARK	60
RE	37	<b>DADDY YANKEE</b> EL CARTEL/UMLE	90
44	38	<b>MARILIA MENDONCA</b> SOM LIVRE	35
36	39	<b>LIL NAS X</b> COLUMBIA	37
37	40	<b>LOUIS TOMLINSON</b> 78/SYCO/ARISTA	120
45	41	<b>DABABY</b> SOUTHWEST/INTERSCOPE/JGA	7
16	42	<b>MEEK MILL</b> MAYBACH/ATLANTIC/AG	81
RE	43	<b>THE PUSSYCAT DOLLS</b> INTERSCOPE	3
RE	44	<b>LIL DURK</b> DTF/DEF JAM	8
46	45	<b>NCT</b> SM	78
40	46	<b>LADY GAGA</b> INTERSCOPE/JGA	439
RE	47	<b>TYLER, THE CREATOR</b> COLUMBIA	37
42	48	<b>CARDI B</b> THE KSR GROUP/ATLANTIC/AG	128
RE	49	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/DEF JAM	430
26	50	<b>POST MALONE</b> REPUBLIC	94



## The Dolls Are Back

For the first time since 2012, The Pussycat Dolls (above) return to the Social 50. The girl group, led by Nicole Scherzinger, reenters at No. 43 on the (high) heels of its reunion and performance during the Nov. 30 finale of U.K. series *The X Factor: Celebrity*. Scherzinger was also featured as a judge on the ITV competition series.

During the show, the group, which is now a five-piece, performed a medley of its previous hits, plus a new song called "React." It was the act's first performance since 2010, when Scherzinger departed for a solo career. Before disbanding, the Dolls earned a pair of top 10 albums on the Billboard 200 and 11 hits on the Billboard Hot 100. The Dolls' chart metrics were led by 87,000 Wikipedia views (up 353%), and they were mentioned on Twitter 26,000 times. The group will embark on a reunion tour beginning in April in the United Kingdom.

—KEVIN RUTHERFORD

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
11	1	<b>#1</b> <b>ALL I WANT FOR CHRISTMAS IS YOU</b> 2 WKS. COLUMBIA/LEGACY	Mariah Carey	29
37	2	<b>HEARTLESS</b> XO/REPUBLIC	The Weeknd	2
1	3	<b>ROXANNE</b> ARIZONA ZERVAS/COLUMBIA	Arizona Zervas	5
23	4	<b>ROCKIN' AROUND THE CHRISTMAS TREE</b> DECCA/MCA NASHVILLE/UME	Brenda Lee	19
2	5	<b>BOP</b> SOUTHWEST/INTERSCOPE	DaBaby	9
NEW	6	<b>BLINDING LIGHTS</b> XO/REPUBLIC	The Weeknd	1
46	7	<b>A HOLLY JOLLY CHRISTMAS</b> DECCA/MCA SPECIAL PRODUCTS/GEFFEN/UME	Burl Ives	11
3	8	<b>CIRCLES</b> REPUBLIC	Post Malone	14
44	9	<b>JINGLE BELL ROCK</b> DECCA/MCA NASHVILLE/UME	Bobby Helms	13
6	10	<b>WOAH</b> QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	4
14	11	<b>EVERYTHING I WANTED</b> DARKROOM/INTERSCOPE	Billie Eilish	3
7	12	<b>DANCE MONKEY</b> BAD BATCH/ELEKTRA/EMG	Tones And I	7
4	13	<b>OLD TOWN ROAD</b> COLUMBIA	Lil Nas X Featuring Billy Ray Cyrus	39
47	14	<b>IT'S THE MOST WONDERFUL TIME OF THE YEAR</b> COLUMBIA/LEGACY	Andy Williams	13
10	15	<b>HIGHEST IN THE ROOM</b> CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	9
8	16	<b>BAD GUY</b> DARKROOM/INTERSCOPE	Billie Eilish	36
RE	17	<b>LET IT SNOW, LET IT SNOW, LET IT SNOW</b> CAPITOL/UME	Dean Martin	8
9	18	<b>BANDIT</b> JUICE WRLD & YOUNG BOY NEVER BROKE AGAIN GRADE A/INTERSCOPE	Juice WRLD & YoungBoy Never Broke Again	9
24	19	<b>FALLING</b> INTERNET MONEY/ALAMO/INTERSCOPE	Trevor Daniel	2
5	20	<b>RANSOM</b> GALACTIC/REPUBLIC	Lil Tecca	26
15	21	<b>SOMEONE YOU LOVED</b> VERTIGO/CAPITOL	Lewis Capaldi	22
13	22	<b>HOT</b> YOUNG STONER LIFE/ATLANTIC/300	Young Thug Featuring Gunna	16
12	23	<b>PANINI</b> COLUMBIA	Lil Nas X	24
16	24	<b>BALLIN'</b> 10 SUMMERS/INTERSCOPE	Mustard Featuring Roddy Ricch	12
49	25	<b>LAST CHRISTMAS</b> COLUMBIA/LEGACY	Wham!	12
17	26	<b>NO GUIDANCE</b> CBE/RCA	Chris Brown Featuring Drake	26
20	27	<b>MEMORIES</b> 222/INTERSCOPE	Maroon 5	9
19	28	<b>SUNFLOWER (SPIDER-MAN: INTO THE SPIDER-VERSE)</b> REPUBLIC	Post Malone & Swae Lee	59
RE	29	<b>THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU)</b> CAPITOL/UME	Nat King Cole	12
RE	30	<b>SLEIGH RIDE</b> PHIL SPECTOR/EMI BLACKWOOD/LEGACY	The Ronettes	5
RE	31	<b>RUDOLPH THE RED-NOSED REINDEER</b> COLUMBIA/LEGACY	Gene Autry	12
21	32	<b>LOSE YOU TO LOVE ME</b> INTERSCOPE	Selena Gomez	7
22	33	<b>SENORITA</b> SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	24
RE	34	<b>HAPPY HOLIDAY / THE HOLIDAY SEASON</b> COLUMBIA/LEGACY	Andy Williams	2
25	35	<b>10,000 HOURS</b> WARNER MUSIC NASHVILLE/WAR	Dan + Shay & Justin Bieber	9
RE	36	<b>HERE COMES SANTA CLAUS (RIGHT DOWN SANTA CLAUS LANE)</b> COLUMBIA NASHVILLE/LEGACY	Gene Autry	5
NEW	37	<b>INTO THE UNKNOWN</b> WALT DISNEY	Idina Menzel & AURORA	1
26	38	<b>HEART ON ICE</b> ALAMO/INTERSCOPE	Rod Wave	4
40	39	<b>VIBEZ</b> SOUTHWEST/INTERSCOPE	DaBaby	10
RE	40	<b>FELIZ NAVIDAD</b> RCA/LEGACY	Jose Feliciano	4
RE	41	<b>IT'S BEGINNING TO LOOK... PERRY COMO AND THE FONTANE SISTERS WITH MITCHELL AYRES AND HIS ORCHESTRA</b> RCA/LEGACY	Perry Como And The Fontane Sisters With Mitchell Ayres And His Orchestra	4
30	42	<b>DEATH</b> TENTH USLAND PROJECTS/CAROLINE	Trippie Redd Featuring DaBaby	2
31	43	<b>BABY SHARK</b> SMART STUDY	Pinkfong	58
RE	44	<b>(THERE'S NO PLACE LIKE) HOME FOR THE HOLIDAYS</b> RCA/LEGACY	Perry Como	4
34	45	<b>PLAYING GAMES</b> LVRN/INTERSCOPE	Summer Walker	9
35	46	<b>BABY</b> QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby & DaBaby	20
18	47	<b>VETE</b> RIMAS	Bad Bunny	2
NEW	48	<b>NO IDEA</b> CACTUS JACK/ATLANTIC	Don Toliver	1
RE	49	<b>RUN, RUDOLPH, RUN</b> CHESS/GEFFEN/UME	Chuck Berry	3
27	50	<b>TRUTH HURTS</b> NICE LIFE/ATLANTIC	Lizzo	31

### CHARTS LEGEND

Bullets indicate titles with greatest weekly gains.

### ALBUM CHARTS

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)

Publishing song index available on [Billboard.com](http://Billboard.com).

Visit [Billboard.com](http://Billboard.com) for complete rules and explanations.

SOCIAL 50: THE WEEK'S MOST ACTIVE ARTISTS ON SOCIAL NETWORKING SITES BASED ON WEEKLY ADDITIONS OF FANS ACROSS FACEBOOK, TWITTER, YOUTUBE AND INSTAGRAM; REACTIONS AND COMMENTS ACROSS TWITTER, YOUTUBE, INSTAGRAM AND FACEBOOK; AND VIEWS TO AN ARTIST'S WIKIPEDIA PAGE. AS MEASURED BY NEXT BIG SOUND. STREAMING SONGS: THE WEEK'S TOP STREAMING SONGS AND ON-DEMAND SONGS AND VIDEOS ON LEADING ONLINE MUSIC SERVICES AS COMPILED BY NIELSEN MUSIC. SEE CHARTS. LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2019, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

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Amelia Earhart



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TOP 20 ITUNES ARTIST



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"...a rustic, Americana charm..."  
Kalliope Mathias  
MTS ISSA

HOT 100 SONGWRITERS™

	1	#1 2 WKS	JOHNNY MARKS
TIE	2		BILLIE EILISH
TIE	2		FINNEAS
	4		TONES AND I
	5		DABABY
TIE	6		LIZZO
TIE	6		RICKY REED
	8		GEORGE MICHAEL
	9		TAYLOR SWIFT
TIE	10		THE WEEKND
TIE	10		DRE MOON
TIE	10		ILLANGELO
TIE	10		METRO BOOMIN

COUNTRY SONGWRITERS™

	1	#1 5 WKS	LUKE COMBS
	2		ASHLEY GORLEY
	3		LAURA VOLTZ
	4		JOSH OSBORNE
	5		JIMMY ROBBINS
	6		JESSE FRASURE
	7		BLANCO BROWN
TIE	8		RAY FULCHER
TIE	8		WYATT DURRETTE
	10		ZACH CROWELL

R&B SONGWRITERS™

TIE	1	#1 1 WK	THE WEEKND
TIE	1	#1 1 WK	DRE MOON
TIE	1	#1 1 WK	ILLANGELO
TIE	1	#1 1 WK	METRO BOOMIN
	5		LIZZO
TIE	5		RICKY REED
	7		CHRIS BROWN
TIE	8		DOJA CAT
TIE	8		YETI
TIE	10		AUBREY ROBINSON
TIE	10		LONDON ON DA TRACK
TIE	10		ROARK BAILEY
TIE	10		SUMMER WALKER



Johnny Marks' Yuletide Rule

Late legend Johnny Marks (above) leads the Hot 100 Songwriters chart for a second week thanks to a trio of seasonal standards — all of which he wrote — on the Billboard Hot 100. Brenda Lee's "Rockin' Around the Christmas Tree" surges 29-8, hitting a new peak; Burl Ives' "A Holly Jolly Christmas" vaults 48-18; and Gene Autry's "Rudolph the Red-Nosed Reindeer" reenters at No. 44. Marks died in 1985 at age 75 and is the first artist to posthumously top Hot 100 Songwriters (dating to the chart's inception in June).

Plus, Finneas paces Hot 100 Producers for a sixth week thanks to three songs by Billie Eilish that he produced: "Bad Guy" (No. 21), "Everything I Wanted" (No. 25) and "All the Good Girls Go to Hell" (No. 79).

—XANDER ZELLNER

HOT 100 PRODUCERS™

	1	#1 5 WKS	FINNEAS
	2		OWEN BRADLEY
	3		RICKY REED
	4		LEE GILLETTE
	5		WHEEZY
	6		TMS
	7		LOUIS BELL
	8		NICK MIRA
	9		MATTMAN & ROBIN
	10		DAN SMYERS

COUNTRY PRODUCERS™

	1	#1 17 WKS	DANN HUFF
	2		DAN SMYERS
	3		SCOTT MOFFATT
	4		ZACH CROWELL
	5		SHANE MCANALLY
	6		GREG KURSTIN
	7		MARSHMELLO
	8		ROSS COPPERMAN
	9		MICHAEL KNOX
	10		JOEY MOI

R&B PRODUCERS™

	1	#1 5 WKS	RICKY REED
TIE	2		THE WEEKND
TIE	2		ILLANGELO
TIE	2		METRO BOOMIN
	5		LONDON ON DA TRACK
	6		BUDDAHBLESS
	7		YETI
	8		40
	9		DRE MOON
	10		TYSON TRAX

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 December 14, 2019. 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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*Alicia Keys*  
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*Nicki Minaj*  
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*Desiree Perez*  
*Rosalía*  
*Taylor Swift*

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DIGITAL SONG SALES™ chart listing top digital song sales by title, artist, and weeks on chart.

POP/RHYTHMIC/ADULT



DEC. 14 2019

MAINSTREAM TOP 40™ chart listing top 40 mainstream songs by title, artist, and weeks on chart.

ADULT CONTEMPORARY™ chart listing top adult contemporary songs by title, artist, and weeks on chart.

RHYTHMIC™ chart listing top rhythmic songs by title, artist, and weeks on chart.

ADULT TOP 40™ chart listing top adult top 40 songs by title, artist, and weeks on chart.

ADULT CONTEMPORARY™, DIGITAL SONG SALES™, MAINSTREAM TOP 40™, POP/RHYTHMIC/ADULT, RHYTHMIC™, AND TOP 40™ CHARTS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. ALL RIGHTS RESERVED.

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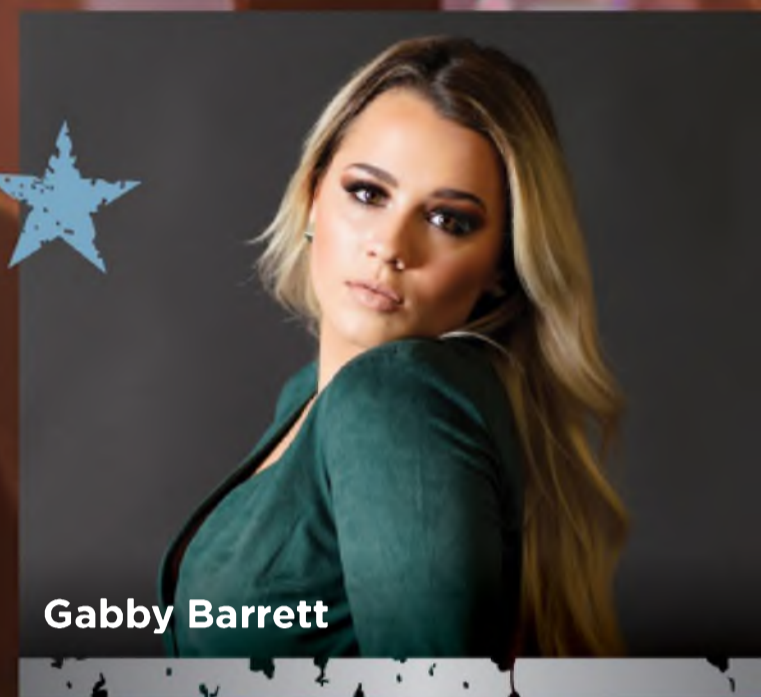
Gone West



Niko Moon



Ingrid Andress



Gabby Barrett



The Highwomen



Parker McCollum

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## HOT COUNTRY SONGS™

LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	<b>#1</b> 10,000 HOURS	9 WKS	Dan + Shay & Justin Bieber	1	10
2	2	ONE MAN BAND		Old Dominion	2	36
3	3	EVEN THOUGH I'M LEAVING		Luke Combs	2	26
5	4	THE BONES		Maren Morris	4	40
4	5	ONE THING RIGHT		Marshmello & Kane Brown	1	22
7	6	REMEMBER YOU YOUNG		Thomas Rhett	6	21
8	7	<b>AIR</b> WE WERE		Keith Urban	7	30
6	8	WHAT IF I NEVER GET OVER YOU		Lady Antebellum	5	29
11	9	RIDIN' ROADS		Dustin Lynch	9	39
12	10	HEARTACHE MEDICATION		Jon Pardi	10	26
10	11	KINFOLKS		Sam Hunt	9	9
13	12	WE BACK		Jason Aldean	12	13
16	13	<b>SAL</b> HOMESICK		Kane Brown	13	37
14	14	TIP OF MY TONGUE		Kenny Chesney	13	22
18	15	I HOPE		Gabby Barrett	15	32
17	16	MEET ME AT THE DRIVE-IN		Thomas Rhett	14	13
21	17	WHAT SHE WANTS TONIGHT		Luke Bryan	17	7
22	18	MORE HEARTS THAN MINE		Ingrid Andress	18	22
23	19	MAKE ME WANT TO		Jimmie Allen	19	27
19	20	HEARTLESS		Diplo Presents Thomas Wesley Featuring Morgan Wallen	15	16
26	21	I WISH GRANDPAS NEVER DIED		Riley Green	21	18
20	22	HELL RIGHT		Blake Shelton Featuring Trace Adkins	19	16
24	23	DIVE BAR		Garth Brooks & Blake Shelton	23	23
25	24	SLOW DANCE IN A PARKING LOT		Jordan Davis	24	20
27	25	I HOPE YOU'RE HAPPY NOW		Carly Pearce & Lee Brice	25	8
29	26	CATCH		Brett Young	26	23
28	27	TO A T		Ryan Hurd	27	43
31	28	HOMEMADE		Jake Owen	28	12
32	29	CHASIN' YOU		Morgan Wallen	29	16
30	30	BETTER TOGETHER		Luke Combs	14	4
38	31	<b>STM</b> ALL IS FOUND		Kacey Musgraves	31	2
37	32	HER WORLD OR MINE		Michael Ray	32	6
36	33	AFTER A FEW		Travis Denning	33	8
42	34	IN BETWEEN		Scotty McCreery	34	5
43	35	DIE FROM A BROKEN HEART		Maddie & Tae	35	21
35	36	COVER ME UP		Morgan Wallen	35	5
RE	37	BLESSINGS		Florida Georgia Line	37	4
41	38	WHAT YOU SEE IS WHAT YOU GET		Luke Combs	30	6
40	39	DRINKING ALONE		Carrie Underwood	36	4
44	40	DROWNING		Chris Young	18	11
49	41	MONSTERS		Eric Church	41	3
39	42	1, 2 MANY		Luke Combs & Brooks & Dunn	20	9
47	43	FAMILY TREE		Caylee Hammack	40	13
34	44	GOT WHAT I GOT		Jason Aldean	34	3
HOT SHOT DEBUT	45	ROCKIN' AROUND THE CHRISTMAS TREE		Kacey Musgraves Featuring Camila Cabello	45	1
45	46	FOR MY DAUGHTER		Kane Brown	19	5
NEW	47	HEY BOY, HEY GIRL		Upchurch & Katie Noel	47	1
NEW	48	WHAT COULD'VE BEEN		Gone West	48	1
RE	49	BIG, BIG PLANS		Chris Lane	33	8
50	50	BLUEBIRD		Miranda Lambert	38	3



## Strike Up The 'Band'

"One Man Band" by Old Dominion (above) ascends 2-1 on Country Airplay with 38.8 million audience impressions in the week ending Dec. 8, according to Nielsen Music. The group adds its seventh leader and its sixth in a row, an active streak second only to Luke Combs' seven.

The song is the second single, and second Country Airplay leader, from Old Dominion's self-titled third studio LP, which debuted atop the Top Country Albums chart on Nov. 9. Lead single "Make It Sweet" topped the Country Airplay tally dated May 4.

Dustin Lynch lands his eighth top 10 on Hot Country Songs as "Ridin' Roads" rolls 11-9, thanks to 27.1 million in airplay audience, 4.8 million U.S. streams and 2,000 downloads sold. Plus, Jon Pardi earns his sixth Hot Country Songs top 10 with "Heartache Medication" (12-10), which sports 26.1 million in radio reach, 4.6 million streams and 2,000 sold.

—JIM ASKER

## TOP COUNTRY ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
2	1	<b>#1</b> LUKE COMBS	3 WKS	What You See Is What You Get	4
1	2	JASON ALDEAN		Old Dominion	9
8	3	GENE AUTRY		Rudolph The Red-Nosed Reindeer And Other Christmas Classics	17
11	4	<b>GG</b> BURL IVES		Rudolph The Red-Nosed Reindeer	18
3	5	LUKE COMBS	2	This One's For You	131
RE	6	ELVIS PRESLEY	4	It's Christmas Time	16
10	7	<b>PS</b> BRENDALEE		Rockin' Around The Christmas Tree	6
4	8	OLD DOMINION		Old Dominion	6
9	9	CHRIS STAPLETON	4	Traveller	240
6	10	DAN + SHAY		Dan + Shay	76
7	11	MORGAN WALLEN		If I Know Me	79
5	12	LADY ANTEBELLUM		Ocean	3
13	13	KANE BROWN		Experiment	56
10	14	MIRANDA LAMBERT		Wildcard	5
16	15	KACEY MUSGRAVES		Golden Hour	83
14	16	MAREN MORRIS		GIRL	39
17	17	THOMAS RHETT		Center Point Road	27
RE	18	GARTH BROOKS		Legacy	2
RE	19	KACEY MUSGRAVES		A Very Kacey Christmas	11
HOT SHOT DEBUT	20	KACEY MUSGRAVES		The Kacey Musgraves Christmas Show (Soundtrack)	1
20	21	KANE BROWN		Kane Brown	157
19	22	ELVIS PRESLEY	3	The Essential Elvis Presley	38
12	23	ELVIS PRESLEY		The Classic Christmas Album	34
21	24	JASON ALDEAN		Rearview Town	86
23	25	TAYLOR SWIFT	7	Red	209

## COUNTRY AIRPLAY™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
		IMPRINT/PROMOTION LABEL		
2	1	<b>#1</b> ONE MAN BAND	Old Dominion	26
1	2	EVEN THOUGH I'M LEAVING	Luke Combs	18
3	3	REMEMBER YOU YOUNG	Thomas Rhett	23
4	4	WE WERE	Keith Urban	30
5	5	RIDIN' ROADS	Dustin Lynch	37
7	6	HEARTACHE MEDICATION	Jon Pardi	28
6	7	WHAT IF I NEVER GET OVER YOU	Lady Antebellum	30
9	8	10,000 HOURS	Dan + Shay & Justin Bieber	10
8	9	TIP OF MY TONGUE	Kenny Chesney	22
10	10	KINFOLKS	Sam Hunt	9
11	11	MAKE ME WANT TO	Jimmie Allen	46
12	12	WE BACK	Jason Aldean	13
14	13	THE BONES	Maren Morris	16
13	14	HOMESICK	Kane Brown	18
15	15	DIVE BAR	Garth Brooks & Blake Shelton	25
16	16	WHAT SHE WANTS TONIGHT	Luke Bryan	7
17	17	SLOW DANCE IN A PARKING LOT	Jordan Davis	33
19	18	MORE HEARTS THAN MINE	Ingrid Andress	24
18	19	HELL RIGHT	Blake Shelton Feat. Trace Adkins	17
20	20	CATCH	Brett Young	28
22	21	HOMEMADE	Jake Owen	27
21	22	MEET ME AT THE DRIVE-IN	Kelsea Ballerini	14
24	23	I WISH GRANDPAS NEVER DIED	Riley Green	18
23	24	TO A T	Ryan Hurd	42
25	25	AFTER A FEW	Travis Denning	39

HOT COUNTRY SONGS: THE WEEK'S MOST POPULAR COUNTRY SONGS, AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS COMPILATED BY NIELSEN MUSIC. SALES DATA AS COMPILATED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING RESURGED SALES AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILATED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR COUNTRY ALBUMS: THE WEEK'S MOST POPULAR COUNTRY ALBUMS, AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILATED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING RESURGED SALES AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILATED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR COUNTRY ALBUMS: THE WEEK'S MOST POPULAR COUNTRY ALBUMS, AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILATED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING RESURGED SALES AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILATED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR COUNTRY SONGS: THE WEEK'S MOST POPULAR COUNTRY SONGS, AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS COMPILATED BY NIELSEN MUSIC. SALES DATA AS COMPILATED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING RESURGED SALES AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILATED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR COUNTRY ALBUMS: THE WEEK'S MOST POPULAR COUNTRY ALBUMS, AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILATED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING RESURGED SALES AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILATED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR COUNTRY ALBUMS: THE WEEK'S MOST POPULAR COUNTRY ALBUMS, AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILATED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING RESURGED SALES AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILATED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR COUNTRY SONGS: THE WEEK'S MOST POPULAR COUNTRY SONGS, AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS COMPILATED BY NIELSEN MUSIC. SALES DATA AS COMPILATED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING RESURGED SALES AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILATED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR COUNTRY ALBUMS: THE WEEK'S MOST POPULAR COUNTRY ALBUMS, AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILATED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING RESURGED SALES AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILATED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR COUNTRY ALBUMS: THE WEEK'S MOST POPULAR COUNTRY ALBUMS, AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILATED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING RESURGED SALES AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILATED BY NIELSEN MUSIC.

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DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	<b>#1</b> LOSE CONTROL 1 WK MEDUZA x BECKY HILL x GOODBOYS VIRGIN/ASTRALWERKS/CAPITOL		7
3	2	<b>GOD IS A DANCER</b> MUSICAL FREEDOM/PM.AM/CASABLANCA/REPUBLIC	Tiesto & Mabel	7
4	3	<b>TROUBLE</b> SPINNIN'	VASSY	7
5	4	<b>TRAMPOLINE</b> PHOTO FINISH/CAROLINE	SHAED	8
1	5	<b>GOOD AS HELL</b> NICE LIFE/ATLANTIC	Lizzo	8
7	6	<b>GG</b> RITMO (BAD BOYS FOR LIFE) BEP/EPIC	The Black Eyed Peas x J Balvin	5
11	7	<b>TURN ME ON</b> MINISTRY OF SOUND/RCA/SONY MUSIC	Riton x Oliver Heldens Featuring Vula	5
6	8	<b>PUMP IT UP</b> DEFECTED	Endor	11
12	9	<b>HIGHER</b> LATIUM/ATLANTIC	Ally Brooke x Matoma	8
15	10	<b>THE MAN THAT GOT AWAY</b> UNIVERSAL	Judy Garland x Eric Kupper	6
9	11	<b>OMG</b> DARKROOM/GEFFEN/INTERSCOPE	Gryffin And Carly Rae Jepsen	15
8	12	<b>ROOTS</b> PALM TREE/RCA	Valerie Broussard & Galantis	10
18	13	<b>DREAMLAND</b> X2/AWAL-KOBALT	Pet Shop Boys Featuring Years & Years	4
14	14	<b>SOMEONE I USED TO KNOW</b> ZAC BROWN COLLECTIVE/BMG/WHEELHOUSE	Zac Brown Band	11
19	15	<b>DON'T START NOW</b> WARNER	Dua Lipa	3
26	16	<b>I FEEL LOVE</b> CAPITOL	Sam Smith	3
25	17	<b>GRAVEYARD</b> CAPITOL	Halsey	3
23	18	<b>MOTIVATION</b> KEEP COOL/RCA	Normani	4
13	19	<b>RUNNING</b> DEF JAM	Arlissa	10
16	20	<b>ROSES</b> GODD COMPLEX/HITCO	SAINT JHN	7
27	21	<b>YOU GOTTA BE</b> CENTRAL STATION/RADIKAL	Bombs Away Featuring Reigan	6
29	22	<b>CAME FOR THE LOW</b> ZHU/MUSIC/ASTRALWERKS/CAPITOL	ZHU & partywithray	4
22	23	<b>A MILLION</b> ZONE 4	Veronica Vega & Quavo	7
21	24	<b>I'M STANDING WITH YOU</b> MERCURY NASHVILLE/UMGN	Chrissy Metz	7
17	25	<b>STOP THE SHOW</b> ADVANCED	Kian Blume	8
30	26	<b>WANTED</b> TOWONDER/ISLAND/REPUBLIC	NOTD x Daya	4
10	27	<b> CRAVE</b> LIVE NATION/INTERSCOPE	Madonna & Swae Lee	11
38	28	<b>SOUTH OF THE BORDER</b> ATLANTIC	Ed Sheeran Featuring Camila Cabello & Cardi B	3
35	29	<b>EASY</b> ISLAND/REPUBLIC	Frawley	4
24	30	<b>DON'T FALL FOR IT</b> HOWE	Grapefruit Sound Lab And Amuka	11
31	31	<b>WORTH THE PRICE</b> 418	Urbano & RM4K	6
33	32	<b>WHAT MAMA SAID</b> RADIKAL	Manuel Riva Featuring Misha Miller	9
42	33	<b>IN THE DARK</b> SPINNIN'	Vintage Culture, Fancy Inc	2
20	34	<b>THE POWER</b> VIRGIN/ASTRALWERKS/CAPITOL	Duke Dumont & Zak Abel	13
39	35	<b>CIRCLES</b> REPUBLIC	Post Malone	9
28	36	<b>I DON'T EVEN CARE</b> RADIKAL	Filippin Featuring Chiara	6
HIT SHOT DEBUT	37	<b>RABBIT HOLE</b> COLUMBIA	CamelPhat & Jem Cooke	1
44	38	<b>DON'T CALL ME ANGEL (CHARLIE'S ANGELS)</b> REPUBLIC	Ariana Grande, Miley Cyrus & Lana Del Rey	6
NEW	39	<b>FAITH</b> BIG BEAT/EMG	Galantis & Dolly Parton Featuring Mr. Probz	1
49	40	<b>CHESS GAME</b> HARD POP	Jasmine Crowe	2
50	41	<b>HIGHER THAN HEAVEN</b> 418	Nicole Markson	2
48	42	<b>NO BOYS</b> INSPIROS	Izzy Escobar	2
32	43	<b>UR MOVING ME</b> RADMILLA LOLLY	Radmila Lolly Featuring Dani Hagan	10
34	44	<b>NODAY LIKE TODAY</b> 34 WHALE	Lovari & Adam Barta Featuring Electropoint	10
46	45	<b>QUE CALOR</b> MAD DECENT	Major Lazer & J Balvin Featuring El Alfa	6
NEW	46	<b>JUST A LIE</b> FLY AGAIN	Kristine W	1
NEW	47	<b>MOVING ON UP</b> SWISHCRAFT	Heather Small Featuring Dirty Disco And Matt Consola	1
NEW	48	<b>NOT READY FOR LOVE</b> ASTRALWERKS/CAPITOL	TCTS Featuring Maya B	1
NEW	49	<b>ENERGY</b> GLIDESONIC	Glidesonic	1
NEW	50	<b>INTO THE NIGHT 2019</b> SILVER BLUE	Benny Mardones	1

# BOXSCORE

billboard

DEC. 14 2019

CONCERT GROSSES				
GROSS PER TICKET PRICE(S)	ARTIST	VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	<b>\$3,318,044</b> (50 CANADIAN) \$249.50/\$69.50	<b>TOOL</b> SCOTIABANK ARENA, TORONTO NOV 11-12	28,757 TWO SHOWS TWO SELLOUTS	AEG PRESENTS
2	<b>\$2,939,051</b> \$170/\$69.50	<b>FLEETWOOD MAC</b> T-MOBILE ARENA, LAS VEGAS NOV 16	15,464 SELLOUT	LIVE NATION
3	<b>\$2,750,256</b> \$259.50/\$42.50	<b>BACKSTREET BOYS</b> NEAL S. BLAISDELL CENTER, HONOLULU NOV 2-3, 5-6	23,134 23,588 FOUR SHOWS THREE SELLOUTS	LIVE NATION
4	<b>\$2,617,990</b> (\$3,827.406 AUSTRALIAN) \$102.53/\$68.33	<b>KHALID</b> QUODS BANK ARENA, SYDNEY DEC 4-5	30,945 31,617 TWO SHOWS	FRONTIER TOURING
5	<b>\$2,138,004</b> \$149/\$15	<b>ERIC CHURCH</b> GOLDEN 1 CENTER, SACRAMENTO, CALIF NOV 22-23	25,915 TWO SHOWS TWO SELLOUTS	MESSINA TOURING GROUP/AEG PRESENTS
6	<b>\$1,710,269</b> \$169/\$49	<b>BAD BUNNY</b> ALLSTATE ARENA, ROSEMONT, ILL NOV 29	17,299 SELLOUT	CARDENAS MARKETING NETWORK
7	<b>\$1,602,916</b> \$219.95/\$49.95	<b>CHER, CHIC FEATURING NILE RODGERS</b> CHASE CENTER, SAN FRANCISCO NOV 21	12,605 12,750	LIVE NATION
8	<b>\$1,563,837</b> \$272.50/\$190.75/\$152.60/ \$103.55/\$59.95	<b>MARIAH CAREY</b> THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS NOV 27-30	10,215 11,012 THREE SHOWS	CAESARS ENTERTAINMENT/LIVE NATION
9	<b>\$1,554,002</b> \$181/\$51	<b>BAD BUNNY</b> TOYOTA CENTER, HOUSTON, TEXAS DEC 1	15,790 SELLOUT	CARDENAS MARKETING NETWORK
10	<b>\$1,553,756</b> \$150/\$95/\$65	<b>TOOL</b> PRUDENTIAL CENTER, NEWARK, N.J. NOV 16	13,067 SELLOUT	METROPOLITAN ENTERTAINMENT CONSULTANTS LLC
11	<b>\$1,521,445</b> \$214.95/\$44.95	<b>CHER, CHIC FEATURING NILE RODGERS</b> MODA CENTER, PORTLAND, ORE NOV 19	12,921 13,673	LIVE NATION
12	<b>\$1,499,603</b> \$213.20/\$35.20	<b>CHER, CHIC FEATURING NILE RODGERS</b> GILA RIVER ARENA, GLENDALE, ARIZ NOV 23	12,020 12,753	LIVE NATION
13	<b>\$1,499,232</b> \$181/\$41	<b>BAD BUNNY</b> CHASE CENTER, SAN FRANCISCO NOV 24	16,387 SELLOUT	CARDENAS MARKETING NETWORK
14	<b>\$1,374,840</b> (1,257,525 EUROS) \$175/\$80	<b>CHER</b> 3 ARENA, DUBLIN, IRELAND NOV 1	7,905 8,323	MARSHALL ARTS, AIKEN PROMOTIONS
15	<b>\$1,191,574</b> \$151/\$51	<b>BAD BUNNY</b> TALKING STICK RESORT ARENA, PHOENIX, ARIZ NOV 15	14,365 SELLOUT	CARDENAS MARKETING NETWORK
16	<b>\$1,158,555</b> \$169/\$59	<b>BAD BUNNY</b> TOYOTA ARENA, ONTARIO, CALIF NOV 23	10,154 SELLOUT	CARDENAS MARKETING NETWORK
17	<b>\$1,146,468</b> \$272.50/\$190.75/\$152.60/ \$103.55/\$59.95	<b>MARIAH CAREY</b> THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS NOV 22-23	7,268 TWO SHOWS TWO SELLOUTS	CAESARS ENTERTAINMENT/LIVE NATION
18	<b>\$1,117,657</b> (0 EUROS) \$70.36	<b>JOJO SIWA</b> 3 ARENA, DUBLIN, IRELAND NOV 6-7	15,884 16,653 TWO SHOWS	AEG PRESENTS
19	<b>\$1,077,223</b> \$275/\$59.50	<b>JOHN FOGERTY</b> ENCORE THEATER AT WYNN HOTEL, LAS VEGAS NOV 6-16	8,015 8,880 SIX SHOWS	AEG PRESENTS
20	<b>\$1,071,480</b> \$159/\$49	<b>BAD BUNNY</b> PECHANGA ARENA SAN DIEGO, SAN DIEGO, CALIF NOV 22	13,414 SELLOUT	CARDENAS MARKETING NETWORK
21	<b>\$1,002,135</b> \$165/\$45	<b>BAD BUNNY</b> STATE FARM ARENA, ATLANTA, GA NOV 3	11,155 SELLOUT	CARDENAS MARKETING NETWORK
22	<b>\$999,101</b> \$159/\$59	<b>BAD BUNNY</b> FREEMAN COLISEUM, SAN ANTONIO, TEXAS NOV 9	10,108 SELLOUT	CARDENAS MARKETING NETWORK
23	<b>\$968,155</b> \$76.50/\$32.99	<b>TRANS-SIBERIAN ORCHESTRA</b> TOYOTA ARENA, ONTARIO, CALIF NOV 30	15,406 17,692 TWO SHOWS	AEG PRESENTS
24	<b>\$963,260</b> \$149/\$49	<b>BAD BUNNY</b> EAGLEBANK ARENA, FAIRFAX, VA NOV 1	9,980 SELLOUT	CARDENAS MARKETING NETWORK
25	<b>\$935,368</b> (\$720.123) \$194/\$90.53	<b>CHER</b> SSE ARENA, BELFAST, NORTHERN IRELAND NOV 3	7,199 7,650	MARSHALL ARTS, AIKEN PROMOTIONS
26	<b>\$808,803</b> \$175/\$45	<b>BAD BUNNY</b> MANDALAY BAY EVENTS CENTER, LAS VEGAS NOV 16	8,841 SELLOUT	CARDENAS MARKETING NETWORK
27	<b>\$801,990</b> \$45	<b>ILLENIUM</b> WAMU THEATER, SEATTLE, WASH NOV 27, 29	18,006 TWO SHOWS TWO SELLOUTS	AEG PRESENTS
28	<b>\$761,482</b> \$161/\$41	<b>BAD BUNNY</b> GREENSBORO COLISEUM, GREENSBORO, N.C. NOV 2	8,648 SELLOUT	CARDENAS MARKETING NETWORK
29	<b>\$702,482</b> \$79.50/\$39.50	<b>TWENTY ONE PILOTS</b> VIVINT SMART HOME ARENA, SALT LAKE CITY, UTAH NOV 4	9,756 SELLOUT	AEG PRESENTS
30	<b>\$690,601</b> \$151/\$61	<b>BAD BUNNY</b> BOK CENTER, TULSA, OKLA NOV 10	7,131 7,778	CARDENAS MARKETING NETWORK
31	<b>\$636,749</b> \$159/\$35	<b>BAD BUNNY</b> TUCSON ARENA, TUCSON, ARIZ NOV 27	7,167 SELLOUT	CARDENAS MARKETING NETWORK
32	<b>\$628,310</b> \$250/\$59	<b>BAD BUNNY</b> CURTIS CULWELL CENTER, DALLAS, TEXAS NOV 8	7,065 8,120	CARDENAS MARKETING NETWORK
33	<b>\$610,105</b> (\$0) \$54.33	<b>JOJO SIWA</b> O2 ARENA, LONDON NOV 3	11,229 11,633	AEG PRESENTS
34	<b>\$507,663</b> \$79.50/\$37.49	<b>TRANS-SIBERIAN ORCHESTRA</b> SAP CENTER, SAN JOSE, CALIF. NOV 26	8,483 9,430	AEG PRESENTS
35	<b>\$499,975</b> \$68/\$38	<b>OLD DOMINION</b> ST. AUGUSTINE AMPHITHEATER, ST. AUGUSTINE, FLA NOV 2-3	8,671 9,288 TWO SHOWS	AEG PRESENTS



## Bad Bunny Returns

With reports for 14 shows from Nov. 22 to Dec. 1, Bad Bunny (above) returns to the Boxscore chart with two engagements in the top 10 of the Dec. 14-dated ranking. According to figures reported to Boxscore, the new receipts total \$7.6 million and over 80,000 tickets sold.

These figures lift the Puerto Rican superstar's fall tour to \$19.3 million. And when combined with his spring trek earlier this year, his 2019 total rises to \$42.8 million, up by over 100% from a reported \$21.2 million in 2018.

His top-performing show from the most recent data is his Nov. 29 date at Allstate Arena in Rosemont, Ill. (20 miles outside of Chicago), earning \$1.7 million from 17,299 tickets sold.

—ERIC FRANKENBERG

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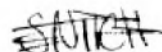
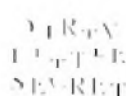


**BACK BAR**  
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# My Billboard Moment

## Eric Wong

COO, ISLAND RECORDS

● A nearly two-decade veteran of Island, Wong has led operations and marketing strategy for the label since he became COO in 2018. Billboard covered his promotion in these pages — a full-circle moment for Wong, who landed his first internship after seeing an ad in the magazine.

I grew up in Brooklyn and always just loved music. Every week as a teenager, I would run to grab *Billboard* magazine to check on chart positions and my favorite artists. It gave real access and insight into the industry. When I was 16, I was flipping through it and saw an ad for the minority jobs program YES, which stood for Youth Entertainment Summer. I got my first internship at WEA Distribution through the program [that summer], as well as my second internship at Atlantic Records the following summer. Shortly after, I started at New York University, where I became a college marketing rep for EMI Records.

As an Asian American, I wasn't sure how I would even get into the music business, but finding the YES program in *Billboard* gave me my first real opportunity. It's a big part of how I got here today. Not knowing if I had a place in the music business, I honed my abilities as a marketer, and as someone who would work well with artists. I focused on the fact that I could do this job. I could be placed in any situation and excel. I never let anyone make me feel that I didn't belong.

Seeing myself in *Billboard*, a publication that I grew up with, was really special and humbling. If you had asked me when I was 16 if I would ever be in the publication that basically started my career in the music business, I would never have believed it.

—AS TOLD TO NICK WILLIAMS

“Eric is energetic, passionate and always there to support and guide us. He’s such an amazing presence, and I can’t thank him enough for being there for me.”

—SHAWN MENDES

## THE LEGACY

▽  
Shawn Mendes' “Señorita” (with Camila Cabello) became his sixth No. 1 on *Billboard*'s Adult Top 40 chart, the most ever among solo male artists.

▽  
Demi Lovato scored her second No. 1 on the Mainstream Top 40 chart with “Sorry Not Sorry” in 2017.

▽  
Bon Jovi earned its sixth No. 1 album on the *Billboard* 200 with *This House Is Not for Sale* in 2016.

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