

billboard

JANUARY 30, 2021 • BILLBOARD.COM



From left: Amir "Cash" Esmailian, The Weeknd, La Mar C. Taylor and Wassim "Sal" Slaiby

CHANGE AGENTS

THE WEEKND AND HIS XO RECORDS BRAIN TRUST KICK OFF *BILLBOARD'S* LIST OF LEADERS TRANSFORMING THE BUSINESS NOW

WE ARE POSITIVE CHANGE.

#WEAREBMG. 979 CHANGE AGENTS. COMMITTED TO MAKING
A BETTER MUSIC BUSINESS FOR ARTISTS & SONGWRITERS.

CHRISTIAN HEUMANN
RODRIGO HOYOS
CAETANO BARBOSA
TATJANA SHAW
JUSTIN GENZO
ERIC JENSEN
AIDAN KENNY
JASON MUNRO
MYKAL SUMTER
NITSA KALISPERA
CLÉMENTINE HOCH
DREW PINAS
LEO LAVORO
STEPHANIE HUBERT
TAYLOR BRINGUEL
JOSEPH VANAGS
FLEMING
GUADALUPE LUNA
MARK LEVIN
PETE GARDINER
ISABELL KÖNIG
STEPHANIE RUTTER
NITA PATEL
ANTHONY ABNER
KEN TUCKER
LUKA STAPPER
KAREN CHRISTIE
SCOTT DORAN
CARSON JAMES
JACQUELINE AUSTIN
RICK BOND
CHELSEA LIM
GAURAV MITTAL
CLAIRE-ANN VARLEY
KERSTIN NIEHLE
MUSTAFA ALPARSLAN
KATHERINE MURRAY
KATJIA GEHNEH
JAIDON KENT
CHARLOTTE HOLLAND
DESIREE BLANK
COLTON MCGEE
TAB NIKHEREANYE
AYESHA ARMSTRONG
BENEDIKT FRICKE
SEBASTIAN VON
REITZENSTEIN
AHMINA MESSING-EL-
KOUATLI
INES GRIFFART
DEEPAK SUTHAR
ALEX MAGANELLI
MARTYN SAVILLE
EMI HORIKAWA
TRACIE GUYETT
JAMES FARRELLY
JENISSA AZARD
JARED GUIDRÖZ
CAROLINE ROUGET
LISA GARELICK
MARKO PAOLI
LYNETTE CARBONOLA
CYNTHIA LYNOTT
CHRIS POOLE
JUSTIN ROBSON
JEAN-BAPTISTE
BIGAND
YENNIFER GARCIA
TODD ROLFS
GIULIA HÖCK
JONATHAN KYTE
RONNY GÜTFREUND
ANNA-LOUISE
DUPONT
ADRIAN MICHAELS
DANNY CHAN
CRAIG REDFEARN
SARA MENECHINI
MATTHIAS THIEMIG
EVELYN MÖLLER
NEDELCHO
BACHKAROV
JOYCE LIN
DINO STEWART
BRITTANY PITTMAN
SARAH WATSON
ALEX CRABBE
GERARD JOHNSTON
JASCHA KREFT
FLORIS JANSSEN
WESTON PAGOANO
MONICA COPCIAC
ARIANA INFANTE
BETHANY WARD
CHRIS KELLEHER
JILL REDA
BENTE DE JONG
GIORGIA TEMPERA
KRISTINE HOLLAND
LÜDER CASTRINGIUS
JILLIAN STRAUSS
DANIELA BARONI
SPENCER LEBOFF
STEPHANIE LIU
VICTOR MORO
NICOLE PELLEGRINO
PASCAL LONSDORFER
LORENZO MARTELLI
DANIEL SOSNOVCHYK
JEFF CHRISTIAN
EVA WIEDEMANN
LEVY ISABELLA
MARIE BARKLAMB
JESSIE SCHROEDER
VOLKER MÜLLER
JULIA XU
DANIEL POUNDER
SARAH CHAMPION
CHRISTINA GERKEN
OSKAR JANOSZCZYK
JÖRG WANKMÜLLER
JASON BENNETT
CHARLOTTE ROWE
DORIS HABERKORN
JO HORTON
ANDREW BLACKMORE
MATHIJS ZIJLMANS
NEEL PANCHAL
DANIEL HILDEBRANDT
KATJIA FECHNER
STEFAN RADKE
ALEXANDER
SCHUMANN
RANDALL LEDDY
JOANNE FLORENCIO

ANNA ZIEBA-OLEJNIK
JAMES NEELY
DANIELLE LAGE
KATHARINA STEPHAN
BEN KATOVSKY
RICHARD MAILLARD
PAUL LOWE
CHRIS MARION
LISA MCERLAIN
BIRGIT HÖNSCH
FRANCESCA
COMINELLI
RAMAGE
MATT AMOROSO
MARSHALL NELSON
LAURIE RAMIREZ
CAMILA FERRAZ
DAN ROSENBAUM
SAMUEL DELVES
NIKLAS TIMM
JO POWER
ALAN SAWYER
SAM CORRADO
CARLY ZIFF
JEFF BRABEC
SEBASTIAN
HENTZSCHEL
CHRISTOPHER
GATHMANN
RONAN FIACRE
FLAVIAN CAILLY
KATIE SZOLNOKI
LAURA BRUINEAU
PASCAL MÖLLER
SIMON LINDSAY
JOSEPH BETTS
THOMAS SCHERER
EMILIE HAUCK
ANDY LLOYD
MAX MITCHELL
RONALD YAP
ROBERT HENRY
RENEE LEYMON
DANIEL VAN HEST
JOE THOMAS
CRISTINA STELLA
SCOTT BOMAR
SEROJNIE DE SILVA
KATE EDWARDS
WILLIAM TENG
ANDREAS PAPSON
STANLEY
MARCZEWSKI
LORETO SESMA
YVONNE GOMMLICH
ADDIE SALOMAN
ANDREA KÖCHEL
MANON CLAYEUX
ALISA MASSIH
ZAC CENTERS
ZOE HECKMANN
JOHN DE BOO
ZINNAH FINDLAY
DAVID WIMBUSH
JOSHUA MANCOSO
SEAN HEYDORAN
AGNES DE VILLELE
DOMINIC MATHURA
GABY URBAN
VINIT PATEL
JOURDAN STRACUZZI-
HOUSE
ROBIN JAGDBERG
JON RUNDALL
LOUISE HART
BLANCA BENAVENT
JESS LUTON
JOAMIE HAHN
ADRIAN CLAES
RACHEL AZER
VERONIC MENZIES
OYINDA HOBO
PETER KUONO
ANDY LEWIS
DESMOND SHIELDS
CASPAR KEDROS
PETER VAN
ROSMALLEN
NATALIE GRAY
ALISTAIR NORBURY
EMILY STELLAR
MAITE BURSIĆ
THOMAS COTTRELL
THALIA "MUZIQUEEN"
EWING
FAITH BELLER
MAREK PETNER
WESLEY CHAN
EMMA ROBERTS
JESSICA BRANT
ZACHARY WATSON
TOBIAS HUWE
LEONIE KUIPERS-BOS
PAUL MILNE
WILLA WANG
TRACEY COX
STEFAN REINHOLDT
CHANEL DE LA CRUZ
JACLYNN LOGATTO
ARIO PRARIYADI
CINDY RAITA
DANIEL ZAMORANO
DAVID HIRSHLAND
FREDERICK
MCKENDREE
JAKE SAMPSON
JON BOVA
JULIANE HOFFMANN
PHILIP STUBBS
MARTIN KLEMKE
DANIEL BAXTER
CHRISTOS BUTTIGIEG
MILES TAYLOR
BRIAN FRANK
JASMINA ZAMMIT
WILLIAM KENNEDY
NORA ABDULRAHMAN
MANDY KAUFMANN
JAMES MEYER
CARL SCHWARZ
CELEIGH CHAPMAN
ZARAH ORTIZ
TOBIAS BÖNSCH
CARLOS DOIG
PENAHERRERA

QUINN KAEMMER
MARK LAGOWSKI
ANDREW GODFREY
NIELS EBERHARDT
BRAD MARRAPODI
NELLIE BOSSA
ALEX PERKINS
HELENA "DAKOTA"
PARRISH
MARIAN WOLF
MILO PACHECO
JONATHAN BLAKE
TOBIAS HAACK
ALINA
AKHMADULLINA
ETIENNE SALINA
IAN BENNETT
ASHLEY WOJCINSKI
PATRICK CLEARY
GLENDA JOHNSON
CAROLINE
ZIMMERMAN
COURTNEY DAY
MARCO TILLY
AIMEE NADEAU
GONG-THIEN LE
LEO DE ROSA
JESSICA DOWLING
SUSANNE SCHARGES
STEPHAN KOSCHÉL
CHANNING WISZ
ENRICO SCHULZ
LAURA VIDAL-BATIZ
FELIX HOWARD
HELENE HALBEN
CAROLIN HESSEL
REGGIE DBRAS
MANOEL RODRIGUES
JODIE FELD
STEVE GREENBERG
KARINA HASLER
NADINE BRODÖHL
DANNY MACLEMAN
BERNIE OSHOMUVWE
TORI YEOMANS
CHRISTIAN
KELLERSMANN
YULIANTI YU
JAKOB HÜFFELL
SANDOR DE GRAAF
GREGOIRE ROUAUD
LAUREN
CUNNINGHAM
PATRICIA WITTMER
SIMON RUGG
GREGOR LUIS
SCHMIDT
PAUL SCHÄFER
MARIA CARLEBERG-
PERSSON
CRISTINA ESTEBAN
ANTHONY BEAUMONT
CASSIE MCILROY
GIULIA VILLA
MICHAEL LÜCKE
TYRELL FAUCHE
LUTZ RIPPE
GURSHARAN KAUR
MATT HOLMBERG
LEFROY VERGHESE
ANIYA DAS
PABLO RODRIGUEZ
TAYLOR GUNTHER
SEBASTIAN
HERRIDGE-CADE
RILANA
SANDELMANN
RYAN SALCEDO
BRANDON
HAMMERSTROM
RHYS ANGULATTA
TOM STINGEMORE
JONATHAN GRIFFIN
SHELLEY GAINES
HOLLY BARRINGER
GEENA KLOEPPEL
RONALD DE BAS
AMANDA ROMANO
NICK ATTAWAY
VANEZA PITYSKI
DAVID D'URBANO
ALAN CAO
VICTORIA HEFLIN
DANIEL FORD
BRUNO BRIGNOLI
CHRISTINE SABA
TERRY FELGATE
JENNIFER
WHITEHOUSE VAUX
JULIA RAUCH
LISA HUMANN
MATT VIEIRA
CAMILLA DANSON
MEGAN GOLDSTEIN
TYLER TESTER
MICHAEL SCHMITT
THOMAS CURTO
DENTINI
JEN MORGAN
EDOARDO TOZZI
RICK SHEDD
NACHO DUVERNELL
MAREN HELENE POHL
JONATHAN BAKER
MARCO SCATTARELLA
ANTOINE SERVOUZE
YE JIN LEE
JAY JONES
CHRISTOPHER GENCO
PAMELA LILLIG
MELISSA KRAMER
LUIS RAMOS
MATTHIAS HENNING
SCOTTY O'BRIAN
SAUL LISBOA
SULE KACAR
NICHOLAS LILLEY
LYDIA INGATE
AIDEN CHAN
COURTNEY ALLEN
ANTONIA FUCHS
ANA RUNGO
MARINA SCHULZ
AMANDINE CHARLIER
GIULIA MULLER

KURT ACKERMANN
DARRYLL KEELDAR
CARMEN RODRIGUEZ
DIAZ
BEN MAWDSLEY
TROY HICKS
SAM DODSON
SASHA BECERRA DE LA
ROCA
FERNANDA BRACHO
FRED CASIMIR
FRANZISKA KNAPP
ALUN WILLIAMS
ESMAY SMIDT
ROMAN WEILER
AMBERLY CROUSE
KNOX
LINUS LASSUS
RAHIA MICHAEL
SASCHA MATTHES
ANKE BECKER
CLAIRE HINDERMEYER-
GAYZ
MARINE CHEVREUX
CLARA CANAS CANO
BETH ARZY
BRIELLE AMATO
JANINE POSPIESZNY
DEAN TRUETT
CHRIS ETSCHIED
TOM SKINNER
ROWAN TRAFFORD
CAESHIA ST PAUL
JUSTUS HAERDER
HUGO TURQUET
IRA SALLEN
VANESSA MCCARRON
JOHNATHAN CLIFFORD
JOSUE TORRES
ARAUQUE
MICHAEL KACHKO
AHMET HUSSEIN
DARBI DONALDSON
MARK MUELLER
RACHAEL MILLETT
ANDY BURY
DAVID MILLER
XINJIA HUANG
SARAH ZUVANICH
ESTHER REGATERO
KRIS MUÑOZ
SARAH HAMMOND
STEPHANIE BECKER
VANESSA SANDBERG
VANESSA SYLVIA
JENNIFER STORBECK
SARA KNABE
RUTH DONEGAN
SHANE KEITH
LACEY CHEMSAK
TINA BRINKMANN
KATHRIN MEYER
DORIT JESCHKE
SARAH NIXON
CARLA MAYO
CORINNE FALLBACH
CHARLIE DAVIS
FRANK STROEBELE
MELISSA MUNANA
NILS SCHNEIDER
CAROLINE
BOURSERAU
TONY FÜRST
JÖRG ALLRATH
BRIAN SHAFTON
JEAN-VALÈRE
ALBERTINI
KENDRA WHITEHEAD
KATHRIN HÄRIG
DENISE LINDBERG
PAKI NEWELL
JECOURE LAMOTHE
JENNIFER KENYON
LAYNA BUNT
STEPHEN FRUIN
GEORGE HYDE
ESTHER STORCK
SUZANNE
OUDSHOORN
CHRISTIAN PÖTSCH
KATHRIN SCHENDEL
CASPAR VON REDELEN
DIPLE SHAH
CHRISTIANE SCHMIDT
JAMIE NELSON
SIMON TAYLOR
SAMANTHA SHEPPARD
RYAN NIELSON
KATJIA BAB
BERRIN LAFIE
LEIGH JONES
SIMON FENNELLS
NICHOLAS LOW
CAROLYN SOYARS
NILS EISMANN
CHRISTIAN NOWAK
YUEHENG WANG
KRISTIN WARD
EMINE RIFAT
SIÂN HOMANS
DOMINIQUE CASIMIR
ROXANA EVELIN
KERESZTES
CONOR HENDERSON
MICHAEL VAUGHAN
FRANK
SCHELLENBERGER
LEON LIN
RYAN FERGUSON
MICHAEL MÖLLER
ELLA MARKHAM
MICHAEL POLIFKA
TOBIAS KNAPP
ZALAN MARKO
CHRISTIAN POLEMENI
DIANA GELSENLICHTER
CHRIS HUGHES
DAN ECKARDT
DIIDER DEHAUTEUR
JEN COEN
CINDY KRAMER
JOSIE TWOMEY
PAUL GULMANS
ARMINDA TREVINO

ANIL KUMAR CHAWLA
NOEMI HANAK
RYAN KOFMAN
CHRISTOPHER
LUDWIG
DARREN RIDGEWELL
TIM WASHINGTON
JOE GILLEN
CÉLINE EVANO
LISA CULLINGTON
ANTOINE BARBIER
MARTIN CHIESI
BRYAN CHABROW
FANNY JANSON
JÉRÔME KEFF
MICHELLE SCHÄFER
DARON MOORE
JOE INNES
ANTON SPRY
MAXINE BELL
TARA SAMAHA
JOHN ROFFE-
RIDGARD
KATHY RIVKIN DAUM
TIM REID
COREY BRULE
ALICE SHALE
TOBIAS MENSCKES
KATELYN POPE
JORI GRAMMATICO
YOLANDE CUSH
JUSTIN POLOKOFF
MINH
RAFFAELE VIGANO
MATT SMITH
EMA FERMANDEZ
ANDY MORRIS
CASEY REZNIK
FLORIAN SCHRÖDTER
DARREN KENNY
SYLVAIN GAZAINES
LEXI WILLSON
ASHLEY VILLONE
SAMUEL HILL
JON LOBA
ULRIKE LIERO
TANJA JUREK
MARY CAMPBELL
LAURA WEINGARTEN
CAROLE DUPUY
CIARA NEWELL-BAILEY
TAMMO FRERICHS
SAM PAGE
CLAIRE BERNARDIN
JAVIER DORIA
JENS PFEIFER
DEVIN DETORO
CASSANDRA POWERS
GIOVANNA PAGLINO
ANJA REBMANN
KATJIA HÜBNER
LEON BOOKER
JANELLE HAWKES
JEFF LONG
LORENZO
LOUHATAPESSY
SIMON KATAI
JAZZ HORROCKS
ROBERT BEAUMONT
BENJAMIN LANGE
ANNA KATKO
THOMAS FÜCHSEL
SARAH MOIR
STEVE BUNYAN
ED HOLLAND
OLIVER SCHNEIDER
PAULA IGLESIAS
ANNE-MARIE
SCHRÖDER
BAS SCHOLZE
ANGELA ALZATE
MAGDA SKRABALAK
JOHN LOEFFLER
JJ KNERR JR.
NIRAL SHAH
OLIVIA EMERY
CAITLYN GORDON
CLAUDIA HASS
ISOBEL LEVENTHORPE
RAINER RACHBAUER
CLAUDIA NEHLS
STANISLAS
CAUDRELIER-BENAC
LIVIA PAPP
TIMOTHY SPINKS
THOMAS COESFELD
STEPHANIE FEIST
KAREN KINSELLA
FETHAWI SOLOMON
PHILIPP RICHTER
DAN GILL
EMMA CURLEY
PEGGY HOEHNE
JANET ANDERSEN
OLLE RÖNNBÄCK
ANDREW HUKU
MAI YANG
DAVID RILEY
SATVIR BHAMRA
ALBERT
SLENDEBROEK
KAILYN ARCURY
MICHAEL
ORCHUDESCH
JENNIFER SHAFFER
SIMON EDWARDS
PAUL STEINKE
FRANCK LORCHER
SARAH POWERS
CHRIS OGLESBY
CYNTHIA RATLIFF
DANIEL LINKE
JOHANN SPANUTH
DIETER KORNEFFEL
STEVE REDMOND
SIMON
WEICHELBAUMER
YVONNE RANOUX
MARK FABISH
ANITA STÜVE
LAURA WITTE
CODY HECKERB
PATRICIA SANTOS
FERREIRA
ILONA KOPER

MATTHEW FURLONG
NICHAL SETHI
NADIA FRANZKE
MOUSSA
ABOUAZZAOU
KIERAN LAVERY
MAREN HOFFMANN
FREDERIC CORTIAL
MAHEVA
MANGANARO-
CHIAPPERO
ANDY SAIKER
JORDY DE GRAAF
DAWN FERRIS
MARIANA MIGLIORE
PETER STACK
ALLEN MATTOX
BRIAN MEILER
ALEX HILLEBRANDT
NIKOLA HOLLE-
SPIEGEL
HENRY BISHOP
ANGELA BARKAN
ALEXANDRA
RAMPERSAUD
MAARTJE ALBERS
SHIVA NOORDENBOS
INGO BLEICHER
JANINE GÜNTHER
ERIC DWYER
FABIAN KORTHUES
JUSTIN POLOKOFF
ROCCO WOLFF
LISA HELLER
SARAH BARGIELA
CORINA KIM
LAURA NOEL
JULIE LOCKWOOD
LILLI ADAMS-KUHN
SYBILLE BECK
KATHERINE
HORROCKS
LEA ACHMUS
YO FU
JAIME VAZQUEZ
HAYLEY EAGLE
DENNIS MAZUR
PHILLIP BROWN
ANNIKA GROTJOHANN
PAOLA ARCERI
JULIANE RYLL
BARRY CLIFFE
LINNEA BERG
MATT SMALLWOOD
ENIS SEFA
NAIMA ANDAOU
PIERRE SUIGNARD
MIKE FINK
IAN HAYLLAR
IMANI GRIMES
TOBIAS LAUFER
MARTINE ALEXANDRA
KLANN
MARIA FRANZHELD
MAX DERNEDEN
KATHILEEN
HERRANDEZ
LOUELLA ROMANO
FRANCA PARK
VICTORIA REINO
EDWARD WHITE-HUNT
WILLIAM STEVENSON
KATIE KERKHOVER
HELENA GEE
DAGMAR
SCHWENGLER
SCOTT GERSTEIN
LORI ANDERSON
ALI PISTORES
KARIM THIAM
ANNE EICHLER
MELINDA PACE
FLORENCE DE LA
FOURNIERE
MARK SMITH
GEORGIA FENN
CAMERON ELLIOT
LILY KLING-KOENIG
ULRIKA HAMMAR
CAS PLOMP
CECILIA GANDINI
KYARA RAFFERTY
JATY CATELAN
JESSICA FORD
CHDIARA CORBIA
JORDAN REUTENAUER
DAVID JOHN
CLARA ANGER
EKATERINA
ZHELEZKINA
KEENA GONZALEZ
ALEXANDRA
MAKAROWSKI
EDEN BEKELE
JOSEPH WATKIN
MAXIMILIAN
DRESSENDORFER
LENA KERKHOFF
ALLEGRA CALDWELL
MATTHIAS KUNZ
CHRIS HUTH
ANN HANSEN
SIMON ADAMSON
IAN WILLIAMSON
EVA HALL-BRODERSEN
DAISY FOSTER
SEVERINE MAILLIER
TITUS PÜNDER
DIMITRI FAROUGIAS
HEATH JOHNS
FABIAN
MÜHLENKORDT
KAVITA PANESAR
GEORGINA UPTON
MICHAEL SCHACKE
CORNELIA BÜHL
MAXIME ROUSSON
LUCIE ABIVEN
HAYLEE YOUNG
GARY HARTNELL
SARAH BERGMANN
JAMIE JEFFCOATE
ROIN JORDANIDZE
GREGORY WILSON
ANNIKA WEBER

KAREN MEEKINGS
PHILIPP NEUHAUS
RICKELLE MAGOON
SIMON LI
AMIT KUMAR
JOE BILLS
BILLY MILLAR
CHRISTINE DAVID
BERNADETTE FOWLER
JESSICA ALLARD-
LANGER
ELENA MÜHLE
DOMINICK WORTHY
MADHAVEN
CHANDRAKIRAN
SHAVINDER KALCUT
DAVIT TER-
VOSKANYAN
KATJA WILDGRUBE
NICO HEIN
ROBERT PANTEL
LUCIO GIORDANINO
SARAH WOOLCOTT
PAUL JACKSON
COLETTE VAN DER
BOGT
ZOLTAN KIRALY
JOSEPH WAGHORN
TOM GILBERT
JUSTIN THORNTON
ROB GROSS
NATE SANDIDGE
MATTHEW PARNELL
AMY MA
LEONA LESCOULT
SYBELA
RANDRIANASOLO
ARNE HILDEBRANDT
ANJA LIEBAU
DYENIOL BENDEBEL
JAMES STEPHENS
BRIAN DODD
MAXIMILIAN KOLB
SARAH BREESE
DAVID POLEMENI
ALYSSA GOTO
TEOMAN SAYIM
JACOB FOX
JAMES GASH
NICHOLAS
HUMPHREY
REGINA REIS
KALEENA ARBUCO
CORINNE KNAUER
CHRISTINA SHOTTER
CHRISTINA DE SOUZA
ULRIKE GASKINS
ALISON LAKE
MARK DEAN
JOE ESPOSITO
TOBIAS AHFELDT
FIDEL NIHA
KEVIN WYLIE
MARK VAN KATS
JACK MAIR
PETER ELLWEIN
MAURIZIO LABANCHI
ISA GERSSEN
NICOLE HOFF
ALEX OSBORN
WENLU XIE
TOM BAKVIS
BRIDIE MCGUIRE
MARA KÖPPEN
NINA SMIT
AGGIE NG
SWEN SCHOLZ
MATTHEW LIU
MARIA JAHNKE
CHRISTOPH SCHULZE
ANGELA MUÑOZ
SANDRA GÜTHERT
DIRK LÜTHJE
LAURENT PERNIN
ANN MURRAY
ROMINA STROOP
MILES FRENCH
LEON BROMELL
MIKAELA ANDRADE
KEVIN FAGAN
SHELLIEN ROGERS
ANIA BUSIAKIEWICZ
ELVIA FERREIRA
JULIAN FUCHS
JACOB PORRITT
GEMMA REILLY
KELSEY PEOPLES
NOORJHAN GREEN
MARC JOHLEN
LAURA JOZEFIAK
WAYNE MACKENZIE
ANGUS MURRAY
JASON HRADIL
KANNA RAJAN
FLAVIO BOTTA
MICHAEL CROMWELL
RACHAEL BOGGS
SCOTT ROCKINGHAM
AARON GIMENEZ
STUART PATERSON
SOPHIE CHAN
VALDIR RAFAEL
MATEUS DA SILVA
LARS JANTKE
CHRIS LOSS
JUSTIN SPOWITZ
DARREL SHIRK
JON WILSON
STEPHAN
PIERENKEMPER
MATTHIAS FRANK
PHILIP GREEN-
ARMYTAGT
IYAD MAHRT
ANNIKA REICHE-SEIZ
GABRIEL SILVA
AMELIA ROSSETTIE
JAMES MEADOWS
ALEXANDER
SCHWARTZE
MANON OFFEREINS
THORSTEN
GRAHLMANN
EMMA SHILLIDAY
CHARLOTTE JANNING

RILEY GIBSON
ALEXANDRE BEX
LUKE CHRISTIE
HELENE KOEKOEK
MAYA BLAKE
KENNEDY NICKERSON
LACHLAN SMITH-
OLIVER
DANIEL EARL
ELI PONCE
CHRISTIN KUNICK
ELYSE COGAN
MATTHEW MEDINA
KEITH HAUPRICH
RICHARD PARKINSON
GEORG SCHRODER
STUART SOUTER
FUCHSIA DAVIDSON
SONNY ALVAREZ
HARTWIG MASUCH
ALEX ZIMMERMANN
RUSSELL GASKINS
JOSEPH SALVO
JONATHAN PALMER
ANNA DERBYSHIRE
SUSANA SERRANO
HELGE JURGENS
SHANE COSME
MARCUS JOPKE
DARA BANKOLE
ALLEGRA WILLIS KNERR
ARIANA RENDON
MILES HACKETT
KAYLA JONES
CHRIS RUBEY
SHIVANI PATIL
JEFFREY CHENG
ERROLL ANTONIE
JENNY REICH
GEORGINA GODFREY
TYLER CORRADO
LEONARD KALCIC
SHANNON O'KEEFFE
GRACE ROBERTS
JOSH EDMOND
SARA MAHOUACHI
ANDREA WEGENER
SIMON ABBOTT
JULIO VIEIRA
ADISA COLLINS
HOLLY DAVIDSON
MARIE KELLNER
HEATHER DE ALLENDE
TASHAN RADTKE
AURELIEN DE LA BARRE
DE NANTEUIL
LUCAS VAN DER EIJK
LUCAS WOLF
JONAH MCGOWAN
MARKUS JEROMA
LUKAS WEBER
LIZA ABBOTT
FELINE MOJE
MICHAEL WOHLFAHRT
MICHELLE DALISAY
CHARLOTTE BESCH
RAJ JADEJA
LEANDRA MARZLUFF
LAURENT DESIDERI
JAY DE HOYOS
THOMAS FAKE
MARGIE RIVERA
ERIC SCOTT
PETER KREMP
SAMANTHA PAKE
MONTI OLSON
NATALIA NIEWELT
LILLA GAAL
HOLLY STEWART
MARTINA
GIANNITRAPHANI
SVEN MAGE
BRIAN FURDON
ALEX MAKSYMOWICZ
LOUIS PRATT
DAISY CARBERRY
ARNALDO D'URSO
NATHANIEL POBLETE
TALISA GURUNIAN
ELKE SCHNITTFINK
TONY VAN DE BERKT
CHRISTOPHER JOLLEY
MATTHEW KING
KENNETH SHIU
BIANCA ROSAS
ALESSANDRA
CARBALLAL
TARIK EL-AKHAL
FAYE FULLERTON
MONA HENNIGES
RICHARD WICANDER
BEN NOLAN
ANTHONY BIANCO
MARTIE BERKOWITZ
CHRISTOPHER KUNZ
MONIKA ZA JAC
LUIS MANCENO
HAYLEY MADDEN
MATT CANSICK
SUNJAY KOHLI
SIMON FALLERT
CHLOE HOME
ALICE BÜNTE
TIMOTHY BROWN
PAM VAN AVENDONK
JULIANE MÜNSTER
ANNE STOCKUM
FRANZISKA GIERTH

* BMG employees as of
31 December 2020



**WHEN
WE LISTEN,
WE LEARN.**



In 2021, Warner Music Group will be donating ad space in *Billboard* to elevate the voices of activists, organizations, and charities that are creating real change.



BRIC

BRIC BUILDS BROOKLYN'S CREATIVE FUTURE

BRIC CELEBRATE BROOKLYN! FESTIVAL
PROSPECT PARK BANDSHELL



ARTS AND MEDIA EDUCATION

We envision a Brooklyn where all people have meaningful connections to artistic experiences, the tools and opportunity to express their creative potential, and the power to transform their world.



@BRICbrooklyn
#BRICbrooklyn
BRICartsmedia.org



PERFORMING ARTS
BRIC JAZZFEST



CONTEMPORARY ART

This year, Warner Music Group is donating ad space in Billboard to elevate the voices of activists, organizations, and charities that are creating real change. Our 2021 Change Maker honorees — Brianna Agyemang, Camille Hackney, Chris Atlas, Elish Seton, Jamila Thomas, Julian Petty, Laurre Gabra, Maurice Sinnott, Ryan Press, and Temi Adeniji — selected BRIC for their dedication to fostering Brooklyn's creative future by advancing opportunities for visual artists, performers, media makers, and civic action.



IN A YEAR THAT CHANGED EVERYTHING



WE HONOR THE ONES
DRIVING OUR INDUSTRY'S
COMMITMENT TO CHANGE

DARCUS BEESE | LATRICE BURNETTE

JEFF BURROUGHS | KATINA BYNUM

STEVE "STEVE-O" CARLESS | JASON FLOM

EJ GAINES | ELLIOT GRAINGE

ETHIOPIA HABTEMARIAM | JEFF HARLESTON

ERIC HUTCHERSON | WALTER JONES

NATINA NIMENE | DANIELLE PRICE

MARLENY REYES | WASSIM "SAL" SLAIBY

STEVEN VICTOR

NICOLE WYSKOARKO

billboard Hot 100®



Olivia Rodrigo Accelerates At No. 1

OLIVIA RODRIGO'S "DRIVERS LICENSE" PARKS AT NO. 1 ON the Billboard Hot 100 for a second week, after speeding in atop the tally a week earlier.

Rodrigo's first leader scored 59.7 million U.S. streams and 21.5 million radio airplay audience impressions and sold 27,000 downloads in its second frame, according to MRC Data. The track adds a second week at No. 1 on both the Streaming Songs and Digital Song Sales charts and enters Radio Songs at No. 36. It also revs 31-20 on Mainstream Top 40 and 37-24 on Adult Top 40.

The 17-year-old singer-songwriter-actress initially broke through with roles on Disney Channel's *Bizaardvark* in 2016 and Disney+'s *High School Musical: The Musical: The Series* in 2019. Her background helped spark the song's high profile, which has also been boosted by scrutiny of its lyrics' subject matter, the track's notable TikTok presence and co-signs from Taylor Swift and others.

"Drivers License" is the first song to draw over 50 million U.S. streams in both of its first two weeks since Cardi B's "WAP" (featuring Megan Thee Stallion) started with 93 million in the week ending Aug. 13, 2020 — the most for any track in its first week of availability — and followed with 72.2 million in the week ending Aug. 20.

—GARY TRUST

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
-	1	1	#1 AIR	DRIVERS LICENSE	D. NIGRO (O. RODRIGO, D. NIGRO)	Olivia Rodrigo	GEFFEN/INTERSCOPE	1	2
13	11	2	SAL STM	34+35	ARIANA GRANDE FEAT. DOJA CAT & MEGAN THEE STALLION (T.HITS, L. JOHNSON, A. WIMB, FRANKS, A. GRANDE, T.L. BROWN, S. MOH, L. SON, N.A.A., CHARLES, A. BARRETT, S. FRANKS, B.V. BATES, L.T. HOLMES, J.J. JARVIS, I.M. MCCANN, S. M. PARKS, C.J. HERRERA, P.L. JOHNSON, S. FRANKS, A. STANAJA, Z. L. ANNU, J. PETE)	Ariana Grande Feat. Doja Cat & Megan Thee Stallion	REPUBLIC	2	12
1	2	3	MOOD 2		O. FEDI, B. SLATKIN, K. BEAZY (G.L. VON JONES, O. FEDI, B. SLATKIN, K. BACH, M.I. OLMO)	24kGoldn Feat. iann dior	RECORDS/ COLUMBIA	1	24
3	4	4	BLINDING LIGHTS ▲		MAX MARTIN, O.T. HOLTER, THE WEEKND (A. TESFAYE, A. BALSHE, J. QUENNEVILLE, MAX MARTIN, O.T. HOLTER)	The Weeknd	XO/REPUBLIC	1	59
2	3	5	POSITIONS		LONDON ON DA TRACK, T.HITS, MR. FRANKS (A. GRANDE, T.L. BROWN, N.A.A., CHARLES, A. BARRETT, S. FRANKS, B.V. BATES, L.T. HOLMES, J.J. JARVIS)	Ariana Grande	REPUBLIC	1	13
7	6	6	LEVITATING		KOZ, S. D. PRICE (C. COFFEE, JR., S. KOZMENIUK, S.T. HUDSON, D. LIPA, J.L. KIRK, M.A. ELLIOTT, M. CICCONE)	Dua Lipa Feat. DaBaby	WARNER	6	16
5	5	7	GO CRAZY		S.AZNOU, D.AZNOU, J. KELVIN, K. CASTANEDA, MURPHY KID (C.M. BROWN, J.L. WILLIAMS, S.AZNOU, D.AZNOU, K. LEVIN, K. CASTANEDA, C.D. MURPHY, T. SAMUELS, S.M.S. BEN, J. LLOU, N.W. SAAMUELS, O. ANIN, L. OLIZ, X. HARBOO, P. PIGLIAR, P. COO, H)	Chris Brown & Young Thug	30 07 CBE/RCA	5	37
4	7	8	HOLY ▲		J. ODEGARD, J. BELLION, T.HITS, MR. FRANKS (J.D. BIBBER, J.D. BELLION, M.R. POLLACK, J. ODEGARD, T.L. BROWN, C.J. BENNETT, A.M. JONES, S. FRANKS)	Justin Bieber Feat. Chance The Rapper	RAYMOND BRAUN/DEF JAM	3	18
9	8	9	BANG! ▲		R. METZGER (A. METZGER, J. METZGER, R. METZGER)	AJR	AJR/BMG/S-CURVE	8	29
23	10	10	GOOD DAYS		C. LANG, N. ASCENT, T. LOSEHENDRIX (C. RUELAS, S.I. ROWE, C. LANG, C.D. MUNOZ, J. COLLIER)	SZA	TOP DAWG/RCA	10	4





46

**POOH SHIESTY
FEAT. LIL DURK**
"Back in Blood"

The 21-year-old Memphis native's first Hot 100 entry also reaches the top 10 on Hot Rap Songs for the first time.

How did "Back in Blood" come together — did YC's beat speak to you right away?

Yeah, it was that *beat*. YC, Moneybagg Yo's engineer, made it. I was chilling in the studio with Moneybagg and I knocked out the song. I went [back during] Lil Durk's session, and he did it in like five minutes. I ain't going to lie: I didn't know it was going to be this big off the rip! But I knew it was going to go far. We're going to keep pushing that song.

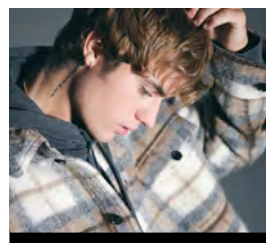
What was it like to film the music video in Chicago, Durk and the late King Von's hometown?

That was the major part I liked. Connecting in other people's hoods, all across the world — that's something I've been wanting to do since before I rapped. It's love down there. Before Von passed away, me and him were going to do a lot of music together. He was just about to get on the "7.62 God" remix.

You're signed to Gucci Mane's 1017 Records. Has he been involved with your career?

Involved? He mapped out my whole career. He said, "You're going to do it big," and every move I made was on him. He had a plan for me. Instead of just [giving me] money, he put me in a position where I make my own money! I could've stepped back and been lazy and done nothing with the co-sign he gave.

—ANDREW UNTERBERGER



8

**JUSTIN BIEBER
FEAT. CHANCE
THE RAPPER**
"Holy"

The track becomes Bieber's third No. 1 on the Adult Top 40 airplay chart and Chance the Rapper's first. "Love Yourself" led for five weeks in 2016, followed by "I Don't Care" with Ed Sheeran (seven, 2019).

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
11	15	11	FOR THE NIGHT ▲	Pop Smoke	Feat. Lil Baby & DaBaby	6	29
			CASH MONEY APPALAZE (B.B. JACKSON) A. PETIT		VICTOR VICTOR		
			D.A. JONES, C.B. MARCUSSEN, M.G. DEAN, J.L. KIRK, J. JACKSON, C.B. LEUTWYLER		WORLDWIDE/REPUBLIC		
10	14	12	I HOPE ▲	Gabby Barrett	Feat. Charlie Puth	3	56
			R. COPPERMAN, Z. KALE		WARNER MUSIC		
			(Z. KALE, J.M. NITE, G. BARRETT)		NASHVILLE/WAR		
14	17	13	THEREFORE I AM	Billie Eilish		2	11
			FINNEAS		DARKROOM/INTERSCOPE		
			(B.E. O'CONNELL, F.B. O'CONNELL)				
18	12	14	LONELY	Justin Bieber & benny blanco		12	14
			BENNY BLANCO, FINNEAS		FRIENDS KEEP SECRETS/RAYMOND		
			(B.J. LEVIN, F.B. O'CONNELL, J.D. BIEBER)		BRAUN/INTERSCOPE/DEF JAM		
19	24	15	BETTER TOGETHER	Luke Combs		15	16
			S. MOFFATT (L. COMBS)		RIVER HOUSE/COLUMBIA		
			(D. ISBELL, R. MONTANA)		NASHVILLE		
16	20	16	BODY	Megan Thee Stallion		12	9
			LL JJ (M. J. PETE,		1501 CERTIFIED/300		
			J.M. MASON, C. PETREL)				
8	13	17	LAUGH NOW CRY LATER	Drake	Feat. Lil Durk	2	23
			CARDO ON THE BEAT, GRY, YOUNG EXCLUSIVE, R. CHAHAYED (A. GRAHAM,		OVO SOUND/		
			R. LATOUR, R.A. MARTINEZ, D. JACKSON, R. CHAHAYED, D.D. BANKS)		REPUBLIC		
17	23	18	DAKITI	Bad Bunny & Jhay Cortez		5	12
			TAINY, MORA (G. M. QUINTERO, M.E. MASIS FERNANDEZ,		RIMAS		
			B.A. MARTINEZ OCASIO, J.M. NIEVES CORTEZ, N.YERA LANER, E.E. ROSA CINTRON)				
21	25	19	WHOOPTY	CJ		19	11
			PXC0Y0 (C.D. SORIANO,		CJ MUSIC GROUP/WARNER		
			C. ANTONIOU, MITHOON)				
46	21	20	SAVE YOUR TEARS	The Weeknd		20	6
			MAX MARTIN, O.T. HOLTER, THE WEEKND (A. TESFAYE,		XO/REPUBLIC		
			A. BALSHE, J. QUENNEVILLE, MAX MARTIN, O.T. HOLTER)				

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
12	19	21	LEMONADE ▲	Internet Money & Gunna	Feat. Don Toliver & NAV	6	23
			N.MIRA, A. WIGDAHL, E. TROU, PHAROAH VICE, TAZ TAYLOR		INTERNET MONEY/TENTHousand		
			(C.Z. TOLIVER, N.S. GORAYAS, G. KITCHENS, N.MIRA, A. WIGDAHL, E. LATROU, H. NICHOLS, TAZ TAYLOR)		PROJECTS/CAPITOL		
			BAD BOY	Juice WRLD & Young Thug		22	1
			PIERRE BOURNE (J.A. HIGGINS, J.L. WILLIAMS, J.T. JENKS)		GRADE 4/		
			INTERSCOPE				
20	27	23	WHAT YOU KNOW BOUT LOVE ▲	Pop Smoke		20	20
			IAM TASH (B.B. JACKSON,		VICTOR VICTOR		
			T.ZENE, T. OLIVER, E. LUMPKIN)		WORLDWIDE/REPUBLIC		
-	9	24	WASTED ON YOU	Morgan Wallen		9	2
			J.MOI, J. DURRETT (M. WALLEN,		REPUBLIC/BIG LOUD		
			E.K. SMITH, J.T. THOMPSON, CHARLIE HANDSOME)				
53	18	25	7 SUMMERS	Morgan Wallen		6	22
			J.MOI (M. WALLEN,		REPUBLIC/BIG LOUD		
			S. MCANALLY, J. OSBORNE)				
6	22	26	ANYONE	Justin Bieber		6	3
			THE MONSTERS & STRANGERZ ANDREW WATT, J. BELLION (J.D. BIEBER, J.D. BELLION,		RAYMOND		
			M.R. POLLACK, K.J. JOHNSON, S. JOHNSON, A. WOTMAN, A. ZQUIERO, R. CUBINA)		BRAUN/DEF JAM		
27	16	27	MORE THAN MY HOMETOWN ▲	Morgan Wallen		15	30
			J.MOI (M.W. HARDY, E.K. SMITH,		REPUBLIC/BIG LOUD		
			CHARLIE HANDSOME, M. WALLEN)				
22	29	28	WILLOW	Taylor Swift		1	6
			A. DESSNER		REPUBLIC		
			(T. SWIFT, A. DESSNER)				
15	28	29	KINGS & QUEENS ▲	Ava Max		13	24
			CIRKUT, REDONE (A.A. KOOL, H.R. WALTER, N. KHAYAT, J. ERIKSON,		MAX CUT/ARTIST PARTNER		
			M.B. LINSON, H. BERNSTEIN, M.E. LOVE, B. MCLAUGHLIN, D. CHILD)		GROUP/ATLANTIC		
24	31	30	BEFORE YOU GO ▲	Lewis Capaldi		9	48
			TMS (L. CAPALDI, T. BARNES,		VERTIGO/		
			P. KELLEHER, B. KOHN, P.J. PLESTED)		CAPITOL		
40	33	31	YOU BROKE ME FIRST. ▲	Tate McRae		31	22
			B. HARNAGE		RCA		
			(T.MCRAE, B. HARNAGE, V. ZARO)				
56	54	32	YOU'RE MINES STILL	Yung Bleu	Feat. Drake	32	7
			N. RHOADS (A. GRAHAM,		VANDROSS/OVO SOUND/		
			N.W. RHOADS, J. BIDDLE)		EMPIRE/WARNER		
38	37	33	ON ME	Lil Baby		30	7
			CHI CHI, EVERGRN		QUALITY CONTROL/WOLFPACK		
			(D.A. JONES, C. OSOONU, A.M. NURANI)		GLOBAL/MOTOWN/CAPITOL		
41	40	34	MY EX'S BEST FRIEND	Machine Gun Kelly X blackbear		28	23
			T.L. BAKER		EST19XX/BAD BOY/		
			(R.C. BAKER, T.L. BAKER, N.A. LONG, M.T. MUSTO)		INTERSCOPE		
30	38	35	STARTING OVER	Chris Stapleton		25	21
			D. COBB, C. STAPLETON		MERCURY NASHVILLE		
			(C. STAPLETON, M. HENDERSON)				
81	26	36	SOMEBODY'S PROBLEM	Morgan Wallen		25	6
			J.MOI (M. WALLEN,		REPUBLIC/BIG LOUD		
			R. CLAWSON, J. DURRETT, E.K. SMITH)				
26	34	37	ROCKSTAR	DaBaby	Feat. Roddy Ricch	1	39
			SETH IN THE KITCHEN		SOUTHCOAST/		
			(J.L. KIRK, R.W. MOORE, JR., R.J. PARTARO IV)		INTERSCOPE		
28	30	38	I SHOULD PROBABLY GO TO BED	Dan + Shay		28	24
			D. SMYERS (D. SMYERS,		NASHVILLE/WARNER/WAR		
			S. MOONEY, S.M. DOUGLAS, J.G. EVIGAN)				
-	91	39	STREETS	Doja Cat		39	2
			BLAQ TUXEDO (A. Z. DLAMINI, D. LOGAN, D. LOGAN,		KEMOSABE/		
			L. ASRAT, D. SPRECHER, T.O. FEEEMSTER, C. JEFFRIES, D. SHEKI)		RCA		
-	32	40	SAND IN MY BOOTS	Morgan Wallen		32	2
			J.MOI (A. GORLEY,		REPUBLIC/BIG LOUD		
			M.W. HARDY, J. OSBORNE)				
29	36	41	AFTERGLOW	Ed Sheeran		29	5
			PARIS LE SHEERAN, FRED		ATLANTIC		
			(D.H. HODGES, F. GIBSON, E.C. SHEERAN)				
48	44	42	GOOD TIME	Niko Moon		42	16
			N. MOON, J. MURTY		RCA NASHVILLE		
			(N. MOON, J. MINTON, A. MOON, J. MURTY, M. TRUSSELL)				
34	41	43	WHATS POPPIN ▲	Jack Harlow	Feat. DaBaby, Tony Loney & Lil Wayne	2	49
			JETSON MADE POOH BEATZ, LOST THE PRODUCER (J. HARLOW, T. MORGAN,		GENERATION		
			D. CLEMONS, J.W. LUCAS, N. WARD, C. GOODWIN, J.L. KIRK, D. PETERSON, D.M. CARTER, JR.)		NOW/ATLANTIC		
45	49	44	HOLE IN THE BOTTLE	Kelsea Ballerini		44	14
			J. FRASURE, K. BALLERINI (K. BALLERINI,		BLACK RIVER		
			S. JONES, H. LINDSEY, J. FRASURE, A. GORLEY)				
25	35	45	DYNAMITE	BTS		1	22
			D. STEWART		BIGHIT ENTERTAINMENT/COLUMBIA		
			(D. STEWART, J. AGOMBAR)				
93	78	46	BACK IN BLOOD	Pooh Shiesty	Feat. Lil Durk	46	3
			Y.C. (L. WILLIAMS,		1017 GLOBAL/ATLANTIC		
			C. PEARSON, D.D. BANKS)				
39	47	47	DIAMONDS	Sam Smith		39	18
			SHELLBACK, O. GORRES		CAPITOL		
			(S. SMITH, SHELLBACK, O. GORRES)				
31	43	48	SAVAGE LOVE (LAXED - SIREN BEAT) ▲	Jawsh 685 x Jason Derulo		1	30
			JAWSH 685, JASON DERULO		COLUMBIA		
			(J.NANAI, J.J. DESROULEAUX, J.K. HINDLIN, P. GREISS)				
-	39	49	BEST FRIEND	Saweetie	Feat. Doja Cat	39	2
			DR. LUC, ROCCO DID IT AGAIN! (D. HARPER, A. Z. DLAMINI,		ICY/WARNER		
			T. THOMAS, R. VALDES, L.S. GOTTWALD, K.AINE, A.T.R. SMITH)				
35	48	50	WAP	Cardi B	Feat. Megan Thee Stallion	1	24
			AYO, KEYZ (CARDI B, M.J. PETE, A. OWENS,		ATLANTIC		
			J. FOYE III, J.K. LANIER THORPE, F. RODRIGUEZ)				

SHIESTY: ZACH WOLFE; BIEBER: MIKE ROSENTHAL/GETTY IMAGES. THE WEEKS MOST AIRPLAYED SONGS ARE LISTED BY ARTIST, SONG TITLE, AND WEEKS ON CHART. CHARTS ARE BASED ON DATA FROM BILLBOARD.COM FOR COMPLETE CHART DATA. © 2021 BILLBOARD MEDIA LLC AND MUSIC BUSINESS. ALL RIGHTS RESERVED. SALES: AIRPLAY & MRC. THE WEEKS MOST AIRPLAYED SONGS ARE LISTED BY ARTIST, SONG TITLE, AND WEEKS ON CHART. CHARTS ARE BASED ON DATA FROM BILLBOARD.COM FOR COMPLETE CHART DATA. © 2021 BILLBOARD MEDIA LLC AND MUSIC BUSINESS. ALL RIGHTS RESERVED. SALES: AIRPLAY & MRC.

WKS. ADO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
44	51	51	CRY BABY Megan Thee Stallion Feat. DaBaby D.A. GOT THAT DOPE (M.J. PETE, D.A. GOT THAT DOPE, D.LEVIN, K.SMITH, J.L. KIRK)	1501 CERTIFIED/300	44	7
54	57	52	WITHOUT YOU The Kid LAROI O.FEDI, B.SLATKIN (C.HOWARD, B.WALSH, O.FEDI, B.SLATKIN)	COLUMBIA	52	7
66	64	53	DAMAGE H.E.R. CARDIAK, JEFF GITTY (H.E.R., C.E.MCCORMICK, A.CLEMONS JR., T.THOMAS, T.S.LEWIS, J.S.HARRIS III)	MBK/RCA	53	6
58	69	54	THROAT BABY (GO BABY) BRS Kash ADAMSLIDES, CHICHI (K.DUNCAN)	TEAM LITTY/LVRN/INTERSCOPE	54	14
NEW		55	MASTERPIECE DaBaby D.A. GOT THAT DOPE (D.A. GOT THAT DOPE, J.B.THOMAS, C.TORPEY, J.L.KIRK)	SOUTHCOST/ INTERSCOPE	55	1
50	60	56	LOVE YOU LIKE I USED TO Russell Dickerson D.HUFF, C.BROWN, R.DICKERSON (R.DICKERSON, C.BROWN, P.WELLING)	TRIPLE TIGERS	31	20
69	70	57	HAPPY DOES Kenny Chesney B.CANNON, K.CHESENEY (B.CLAWSON, J.PAULIN, B.BERRYHILL, G.JAMES)	BLUE CHAIR/WARNER MUSIC/ NASHVILLE/WEA	57	10
63	68	58	BACK TO THE STREETS Saweetie Feat. Jhene Aiko M.KORTWAK, F.VINVERA, A. LOPEZ, T.MBALANDI, A.GIBSON, T.Z.MOSLEY, S.MITCHELL, S.PLUMMER, M.SUSHI, M.CRABTREE, J.VELAZQUEZ, J.A.E. CHILDMOND, G.BORRI, F.VINVERA, D.FLORES, D.HARPER	WORLDWIDE/WARNER	58	9
47	58	59	HOLIDAY Lil Nas X TAKE A DAY TRIP, TAY KEITH (M.L.HILL, D.M.A.BAPTISTE, D.BIRAL, B.L.CHAMBERS, T.BROOKS, J.A.DONALD)	COLUMBIA	37	10
68	76	60	WHAT'S YOUR COUNTRY SONG Thomas Rhett R.HUFF, J.FRASURE (THOMAS RHETT, R.AKINS, J.FRASURE, A.GORLEY, P.WELLING)	VALORY	60	5
67	75	61	PUT YOUR RECORDS ON Ritt Momney J.RUTTER (C.B.RAE, J.BECK, S.CHRISANTHOU)	QUARTERZIP/ DISRUPTOR/COLUMBIA	61	14
33	53	62	CHAMPAGNE NIGHT Lady A S.MCANALLY, A.DEROBERTS (D.HAYWOOD, C.KELLEY, H.SCOTT, P.COONROY, E.R.DEAN, A.DEROBERTS, T.A.GEMZA, S.MCANALLY, M.R.MERLO, R.B.TEDDER, D.THOMSON)	BMLG	33	13
59	61	63	STILL TRAPPIN' Lil Durk & King Von GO GRIZZLY, HITMAKA (D.D.BANKS, D.BENNETT, GO GRIZZLY, C.WARD, L.JAE)	ALAMO/GEFFEN/ INTERSCOPE	53	4
64	77	64	BEERS AND SUNSHINE Darius Rucker R.COPPERMAN (D.RUCKER, R.COPPERMAN, J.T.HARDING, J.OSBORNE)	CAPITOL NASHVILLE	64	6
51	67	65	FOREVER AFTER ALL Luke Combs CHIP MATTHEWS, J.D.SINGLETON, L.COMBS (L.COMBS, D.PARKER, R.WILLIFORD)	RIVER HOUSE/ COLUMBIA NASHVILLE	2	13
98	45	66	STILL GOIN DOWN Morgan Wallen J.MOI (M.WALLEN, M.W.HARDY, CHARLIE HANDSOME)	REPUBLIC/BIG LOUD	45	5
36	55	67	MONSTER Shawn Mendes & Justin Bieber FRANK DUKE S (S.MENDES, J.D.BIEBER, A.SIMMONDS, A.FEENY, M.AHMED)	RAYMOND BRAUN/ISLAND/ DEF JAM/REPUBLIC	8	9
49	59	68	BIG, BIG PLANS Chris Lane J.MOI (J.DURRETT, C.LANE, E.K.SMITH)	BIG LOUD	42	16
61	71	69	TYLER HERRO Jack Harlow BOI-IDA, S.STORCH, J.A.SWEET, NEENYO (J.HARLOW, M.J.SAMUELS, S.S.STORCH, J.A.SWEET, S.SEATON)	GENERATION NOW/ATLANTIC	34	13
72	82	70	DOWN TO ONE Luke Bryan J.STEVENS, J.STEVENS (K.FISHMAN, D.DAVIDSON, J.EBACH)	CAPITOL NASHVILLE	70	4
-	52	71	COVER ME UP Morgan Wallen J.MOI, D.COHEN (M.J.ISBELL)	REPUBLIC/BIG LOUD	52	3
-	42	72	WARNING Morgan Wallen J.MOI, CHARLIE HANDSOME (E.K.SMITH, A.GORLEY, CHARLIE HANDSOME)	REPUBLIC/BIG LOUD	42	2
75	87	73	JUST THE WAY Parmalee x Blanco Brown D.FANNING (M.THOMAS, K.BARD, N.W.SIPE)	STONEY CREEK	73	4
-	46	74	865 Morgan Wallen J.MOI (J.BYRON, B.PENDERGRASS)	REPUBLIC/BIG LOUD	46	2
55	65	75	MR. RIGHT NOW 21 Savage & Metro Boomin Feat. Drake METRO BOOMIN, DAVID & ELI (S.B.A. JOSEPH, L.T.WAYNE, BOONINATI/SLAUGHTER, A.GRAHAM, J.A.DONALD, T.KOBANG, D.ROUFFE, K.LUGHAMMER)	BOONINATI/SLAUGHTER, BOOMIN/REPUBLIC/EPIC	10	16
NEW		76	UNDIVIDED Tim McGraw & Tyler Hubbard C.CROWDER, T.HUBBARD, T.MCGRAW, B.GALLIMORE (T.HUBBARD, C.LODCKE)	MCGRAW/BMLG/ BIG MACHINE	76	1
70	81	77	MONSTERS All Time Low Feat. Demi Lovato & blackbear A.GASKARTH, Z.CERVINI, A.M.GOLDSTEIN (A.GASKARTH, J.BARAKAT, A.M.GOLDSTEIN, K.R.FISHER, M.T.MUSTO, D.LOVATO)	FUELED BY RAMEN/EMG	70	4
57	72	78	TAKE YOU DANCING Jason Derulo E.KIRIAKOU, T.BRUNILA (J.J.DESROULEAUX, E.KIRIAKOU, T.BRUNILA, S.A.SOLOVAY, S.CHARLES)	ARTIST PARTNER GROUP/ATLANTIC	57	7
60	73	79	PRISONER Miley Cyrus Feat. Dua Lipa ANDREW WATT, THE MONSTERS & STRANGERZ (M.CYRUS, A.WOTMAN, J.K.JOHNSON, M.LOMAX, S.JOHNSON, A.TAMPOSJI, D.BELLION, M.R.POLLACK, D.LIPA)	RCA	54	9
79	79	80	LONG LIVE Florida Georgia Line C.CROWDER, T.HUBBARD, B.KELLEY (T.HUBBARD, B.KELLEY, C.CROWDER, D.A.GARCIA, J.MILLER)	BMLG	79	3



2 ARIANA GRANDE FEAT. DOJA CAT & MEGAN THEE STALLION "34+35"

The song surges 11-2 on the Hot 100, following the Jan. 15 release of its remix adding Doja Cat and Megan Thee Stallion, with 45.5 million in radio reach, up 21%; 24.2 million U.S. streams, up 83%; and 8,000 sold, up 313%, according to MRC Data. The track, which debuted at its prior No. 8 high in November, marking Grande's 18th and latest top 10 — it's Doja Cat's second and Megan Thee Stallion's third — is the highest-charting hit by at least three solo women since Christina Aguilera, Lil' Kim, Mya and P!nk's five-week No. 1, "Lady Marmalade," in 2001. —G.T.

WKS. ADO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
77	89	81	THE GOOD ONES Gabby Barrett R.COPPERMAN, Z.KALE (G.BARRETT, E.LANDIS, J.MCCORMICK, Z.KALE)	WARNER MUSIC NASHVILLE/WAR	77	4
65	85	82	GOLDEN Harry Styles T.JOHNSON, KID HARPOON (H.STYLES, T.HULL, M.ROWLAND, T.JOHNSON)	ERSKINE/ COLUMBIA	65	13
-	100	83	BUSS IT Erica Banks SGT J (C.BROWN, P.L.WILLIAMS, J.BLACKWELL, E.BANKS, C.HAYNES, JR.)	1501 CERTIFIED/ WARNER	83	2
NEW		84	BEAT BOX SpoteMGottem DAMNE (N.HARDEN)	SPOTEMGOTTEM	84	1
NEW		85	GOOSEBUMPS Travis Scott & HVME HVME (B.KORSAK, D.JACKSON, TRAVIS SCOTT, K.L.DUCKWORTH, K.GOMRINGER, R.LATOUR, T.GOMRINGER)	LITHUANIA HQ/BIT CACTUS JACK/EPIC	85	1
62	80	86	HIT DIFFERENT SZA Feat. Ty Dolla Sign THE NEPT UNES (T.W.GRIFFIN JR, S.J. ROWE, P.L.WILLIAMS, C.HUGO, R.BISEL, A.CLEMONS JR.)	TOP DAWG/RCA	29	19
80	94	87	SO DONE The Kid LAROI K.ROHAIM, O.FEDI (C.HOWARD, K.ROHAIM, O.FEDI)	COLUMBIA	59	11
73	88	88	BICHOTA Karol G OVY ON THE DRUMS (KAROL G, D.ECHAVARRIA OVIEDO, J.M.GONZALEZ TAVAREZ, C.A.SALAZAR, J.R.QUILES RIVERA)	UNIVERSAL MUSIC LATINO/UMLE	73	8
82	99	89	MOONWALKING IN CALABASAS DDG DEVISLIT (D.GRANBERRY, JR., D.MILLER)	DDG/EPIC	82	4
78	96	90	ADDERALL (CORVETTE CORVETTE) Popp Hunna BERT BEATZ CV (C.A.VENGROVE, A.CASTILLO, O.BERNARD)	POPP HUNNA	74	5
RE-ENTRY		91	GIRL LIKE ME Black Eyed Peas X Shakira WILL.I.AM, SHAKIRA, J.GOLDSTEIN (W.ADAMS, A.PINEDA, J.GOMEZ, Y.GOLDSTEIN, SHAKIRA, B.BUCKLEY, A.MENDEZ, T.MITCHELL)	BEP/EPIC	87	2
NEW		92	DE UNA VEZ Selena Gomez TAINY, JETA ROSA, ALBERT HYPE, NEON 6 (S.GOMEZ, A.J.CORDERO BORJA, C.CRAMOS, M.E.MASIS FERNANDEZ, E.ROSE, A.BORRERO, I.RODRIGUEZ, R. LOPEZ)	INTERSCOPE	92	1
RE-ENTRY		93	MOMMA'S HOUSE Dustin Lynch Z.CROWELL (D.SCHNEIDER, M.LOTTEN, R.CLAWSON, J.T.WILSON)	BROKEN BOW	88	2
NEW		94	BETTER DAYS Ant Clemons Feat. Justin Timberlake BONGBYTHEWAY/5000/NOTHIN, ANT CLEMONS, J.TIMBERLAKE (A.CLEMONS, JR., J.TIMBERLAKE, U.EBONGT, CRAWTON, J.K.HINDLUN, K.DIXON, L.DOPSON, C.PAYTON, D.DELOMO, K.A.TYLER)	A.BLESSING/LEGON/HUMAN RESOURCES/THEORCHARD	94	1
RE-ENTRY		95	LADY Brett Young D.HUFF (B.YOUNG, R.COPPERMAN, J.M.NITE)	BMLG	95	2
RE-ENTRY		96	DRANKIN N SMOKIN Future & Lil Uzi Vert DY KRAZY, HAGAN (N.D.WILBURN, S.WOODS, D.L.J.AVERY, H.LANGE)	FREEBANDZ/GENERATION NOW/EPIC/ATLANTIC	31	3
NEW		97	SOMEBODY LIKE THAT Tenille Arts A.KLINE (T.ARTS, A.KLINE, A.M.CRUIZ)	19TH & GRAND	97	1
RE-ENTRY		98	ONE TOO MANY Keith Urban Duet With P!nk K.URBAN, PHD.CUTFATHER (D.H.DAVIDSEN, P.WALLEVIK, M.H.HANSEN, J.NORTON, C.TIGHE)	HIT RED/CAPITOL NASHVILLE	62	6
RE-ENTRY		99	HELL OF A VIEW Eric Church J.JOYCE (E.CHURCH, C.BEATHARD, M.CRISWELL)	EMINASHVILLE	94	2
-	62	100	DANGEROUS Morgan Wallen J.MOI (M.WALLEN, E.K.SMITH)	REPUBLIC/BIG LOUD	62	2



22 JUICE WRLD & YOUNG THUG "Bad Boy"

The collaboration arrives at No. 4 on Streaming Songs (18.5 million streams). Its video — the last that Juice WRLD filmed before his December 2019 death — is an ode to the Martin Lawrence-Will Smith *Bad Boys* film franchise.



94 ANT CLEMONS FEAT. JUSTIN TIMBERLAKE "Better Days"

The track enters Digital Song Sales at No. 2 with 21,000 sold in the week ending Jan. 21 after the pair performed it during the Tom Hanks-hosted *Celebrating America* inauguration special on Jan. 20.

GRANDE: DAVE MEYERS; JUICE WRLD: COURTESY OF INTERSCOPE; CLEMONS: TIMOTHY NORRIS/GETTY IMAGES; THE WEEKS MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY MRC DATA, SALES DATA AS COMPILED BY MRC DATA, AND STREAMING DATA BY MRC DATA. SONGS ARE RATED 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 FOR COMPLETE RULES AND EXPLANATIONS. © 2021 BILLBOARD MEDIA LLC AND MRC DATA INC. ALL RIGHTS RESERVED.

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
1	1	#1 MORGAN WALLEN	2 WKS	BIG LOUD/REPUBLIC	Dangerous: The Double Album	1	2
3	2	POP SMOKE		VICTOR VICTOR WORLDWIDE/REPUBLIC	Shoot For The Stars Aim For The Moon	1	29
HOT SHOT DEBUT	3	WHY DON'T WE		SIGNATURE ENTERTAINMENT/ATLANTIC/AG	The Good Times And The Bad Ones	3	1
2	4	TAYLOR SWIFT		REPUBLIC	Evermore	1	6
7	5	ARIANA GRANDE		REPUBLIC	Positions	1	12
5	6	LIL DURK		ALAMO/GEFFEN/JGA	The Voice	2	5
19	7	GREATEST GAINER EMINEM		SHADY/AFTERMATH/INTERSCOPE/JGA	Music To Be Murdered By	1	52
6	8	THE WEEKND		XO/REPUBLIC	After Hours	1	44
9	9	JUICE WRLD		GRADE A/INTERSCOPE/JGA	Legends Never Die	1	28
8	10	LUKE COMBS		RIVER HOUSE/COLUMBIA NASHVILLE/SMN	What You See Is What You Get	1	63
11	11	LIL BABY		QUALITY CONTROL/MOTOWN/CAPITOL	My Turn	1	47
10	12	MEGAN THEE STALLION		1501 CERTIFIED/300/AG	Good News	2	9
13	13	THE KID LAROI		COLUMBIA	F*ck Love	3	26
12	14	BAD BUNNY		RIMAS	El Ultimo Tour del Mundo	1	8
17	15	HARRY STYLES		ERSKINE/COLUMBIA	Fine Line	1	58
14	16	TAYLOR SWIFT		REPUBLIC	Folklore	1	26
16	17	POST MALONE		REPUBLIC	Hollywood's Bleeding	1	72
25	18	MACHINE GUN KELLY		EST19XX/BAD BOY/INTERSCOPE/JGA	Tickets To My Downfall	1	17
22	19	ORIGINAL BROADWAY CAST		HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	2	278
23	20	JUICE WRLD		GRADE A/INTERSCOPE/JGA	Goodbye & Good Riddance	4	140
21	21	DUA LIPA		WARNER	Future Nostalgia	4	42
4	22	JAZMINE SULLIVAN		RCA	Heaux Tales	4	2
20	23	JACK HARLOW		GENERATION NOW/ATLANTIC/AG	Thats What They All Say	5	6
18	24	PLAYBOI CARTI		AWGE/INTERSCOPE/JGA	Whole Lotta Red	1	4
45	25	PACE SETTER DOJA CAT		KEKOSABE/RCA	Hot Pink	9	64
28	26	POLO G		COLUMBIA	The GOAT	2	36
26	27	DABABY		SOUTHCOST/INTERSCOPE/JGA	BLAME IT ON BABY	1	40
24	28	MILEY CYRUS		RCA	Plastic Hearts	2	8
35	29	LUKE COMBS		RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	190
36	30	JUICE WRLD		GRADE A/INTERSCOPE/JGA	Death Race For Love	1	98
31	31	MORGAN WALLEN		BIG LOUD	If I Know Me	13	121
34	32	BILLIE EILISH		DARKROOM/INTERSCOPE/JGA	When We All Fall Asleep, Where Do We Go?	1	95
33	33	QUEEN		HOLLYWOOD	Greatest Hits	8	422
30	34	FUTURE & LIL UZI VERT		FREEBANDZ/EPIC/GENERATION NOW/ATLANTIC/AG	Pluto x Baby Pluto	2	10
37	35	BAD BUNNY		RIMAS	YHLQMDLG	2	47
38	36	ROD WAVE		ALAMO/JGA	Pray 4 Love	2	42
29	37	CHRIS STAPLETON		MERCURY NASHVILLE/UMGN	Starting Over	3	10
32	38	SZA		TOP DAWG/RCA	Ctrl	3	189
27	39	KID CUDI		REPUBLIC	Man On The Moon III: The Chosen	2	6
RE	40	FREDO BANG		SE LAMI/DEF JAM	In The Name Of Gee	40	2
40	41	FLEETWOOD MAC		WARNER/RHINO	Rumours	1	408
39	42	LIL UZI VERT		GENERATION NOW/ATLANTIC/AG	Eternal Atake	1	46
43	43	21 SAVAGE & METRO BOOMIN		BOOMINATI/SLAUGHTER BOOMIN/REPUBLIC/EPIC	Savage Mode II	1	16
NEW	44	ZAYN		RCA	Nobody Is Listening	44	1
44	45	SUMMER WALKER		LVRN/INTERSCOPE/JGA	Over It	2	68
42	46	LEWIS CAPALDI		VERTIGO/CAPITOL	Divinely Uninspired To A Hellish Extent	20	88
53	47	ELTON JOHN		ROCKET/ISLAND/UME	Diamonds	7	167
46	48	POST MALONE		REPUBLIC	beerbongs & bentleys	1	143
48	49	RODDY RICCH		BIRD VISION/ATLANTIC/AG	Please Excuse Me For Being Antisocial	1	59
52	50	TRAVIS SCOTT		CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	129

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
49	51	YOUNGBOY NEVER BROKE AGAIN		NEVER BROKE AGAIN/ARTIST PARTNER GROUP/ATLANTIC/AG	Top	1	19
57	52	J. COLE		DREAMVILLE/ROC NATION/COLUMBIA/LEGACY	2014 Forest Hills Drive	1	320
47	53	KING VON		ONLY THE FAMILY/EMPIRE	Welcome To O'Block	5	12
55	54	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	134
51	55	JHENE AIKO		2 FISH/ART CLUB/ARTIUM/DEF JAM	Chilombo	2	46
54	56	KENDRICK LAMAR		TOP DAWG/AFTERMATH/INTERSCOPE/JGA	good kid, m.A.A.d city	2	430
41	57	SHAWN MENDES		ISLAND/REPUBLIC	Wonder	1	7
56	58	BILLIE EILISH		DARKROOM/INTERSCOPE/JGA	Dont Smile At Me	14	161
50	59	BTS		BIGHIT ENTERTAINMENT	BE	1	9
60	60	XXXTENTACION		BAD VIBES FOREVER	?	1	149
63	61	CHRIS STAPLETON		MERCURY NASHVILLE/UMGN	Traveller	1	280
59	62	INTERNET MONEY		INTERNET MONEY/TENTH THOUSAND PROJECTS	B4 The Storm	10	21
62	63	FUTURE		FREEBANDZ/EPIC	High Off Life	1	36
58	64	TAYLOR SWIFT		REPUBLIC	Lover	1	74
61	65	EMINEM		SHADY/AFTERMATH/INTERSCOPE/JGA	Curtain Call: The Hits	1	512
64	66	POST MALONE		REPUBLIC	Stoney	4	215
65	67	JOURNEY		COLUMBIA/LEGACY	Journey's Greatest Hits	10	652
66	68	CREEDENCE CLEARWATER REVIVAL		FANTASY/CONCORD	Chronicle The 20 Greatest Hits	18	507
67	69	GUNNA		YOUNG STONER LIFE/300/AG	Wunna	1	35
73	70	AC/DC		COLUMBIA/LEGACY	Back In Black	4	447
69	71	POP SMOKE		VICTOR VICTOR WORLDWIDE/REPUBLIC	Meet The Woo, V.2	7	50
70	72	ED SHEERAN		ATLANTIC/AG	÷ (Divide)	1	203
72	73	ARIANA GRANDE		REPUBLIC	Thank U, Next	1	102
71	74	KHALID		RIGHT HAND/RCA	American Teen	4	203
68	75	HALSEY		CAPITOL	Manic	2	53
75	76	DRAKE		OVO SOUND/REPUBLIC	Dark Lane Demo Tapes	2	38
94	77	MAC MILLER		WARNER	Swimming	3	124
74	78	BOB MARLEY AND THE WAILERS		TUFF GONG/ISLAND/UME	Legend: The Best Of...	5	662
76	79	THE BEATLES		APPLE/CAPITOL/UME	1	1	456
79	80	THE BEATLES		APPLE/CAPITOL/UME	Abbey Road	1	397
77	81	SOUNDTRACK		WALT DISNEY	Frozen II	1	62
127	82	MAC MILLER		WARNER	Circles	3	51
81	83	THE WEEKND		XO/REPUBLIC	Beauty Behind The Madness	1	281
82	84	LIL UZI VERT		GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	178
78	85	MICHAEL JACKSON		EPIC/LEGACY	Thriller	1	454
88	86	TAYLOR SWIFT		BIG MACHINE/BMLG	1989	1	319
92	87	SOUNDTRACK		WALT DISNEY	Moana	2	215
85	88	KENDRICK LAMAR		TOP DAWG/AFTERMATH/INTERSCOPE/JGA	DAMN.	1	197
NEW	89	JEFF TWEEDY		DBPM	Love Is The King	89	1
89	90	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	412
90	91	GABBY BARRETT		WARNER MUSIC NASHVILLE/WMN	Goldmine	27	31
83	92	THE WEEKND		XO/REPUBLIC	Starboy	1	217
84	93	LEE BRICE		CURB	Hey World	45	9
99	94	TOM PETTY AND THE HEARTBREAKERS		MCA/GEFFEN/UME	Greatest Hits	2	393
87	95	FRANK OCEAN		BOYS DON'T CRY	Blonde	1	213
93	96	KANE BROWN		RCA NASHVILLE/SMN	Mixtape, Vol. 1 (EP)	15	22
15	97	BARRY GIBB		CAPITOL	Barry Gibb & Friends: Greenfields: The Gibb Brothers Songbook, Vol. 1	15	2
108	98	THE NOTORIOUS B.I.G.		BAD BOY/RHINO	Greatest Hits	1	258
86	99	SAM SMITH		CAPITOL	Love Goes	5	12
RE	100	GUNS N' ROSES		GEFFEN/UME	Appetite For Destruction	1	244



Wallen Wows In Week 2

After Morgan Wallen's *Dangerous: The Double Album* arrived at No. 1 with 265,000 equivalent album units earned on the Jan. 23 chart — the biggest week for a country album since 2018 — the set holds atop the list for a second week, earning 159,000 units in the week ending Jan. 21, according to MRC Data. With that hefty second stanza, *Dangerous* is the first country set to log two weeks of at least 150,000 units since the Billboard 200 began ranking titles by equivalent album units in December 2014.

Dangerous is the first country album to spend two weeks in a row at No. 1 since Chris Stapleton's *Traveller* in 2015 (on the charts dated Nov. 21 and 28), and the first country set to spend its first two weeks at the top since Luke Bryan's *Kill the Lights* that year (Aug. 29 and Sept. 5).

—KEITH CAULFIELD

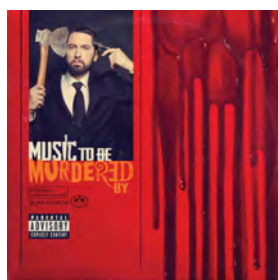
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
105	101	KHALID	▲	RIGHT HAND/RCA	Free Spirit	1	94
107	102	MONEYBAGG YO	●	N-LESS/INTERSCOPE/IGA	Time Served	3	54
104	103	CARDI B	▲	THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	146
152	104	YUNG BLEU	▲	VANDROSS/EMPIRE	Love Scars: The 5 Stages Of Emotions (EP)	82	3
122	105	KID CUDI	●	DREAM ON/G.O.O.D./REPUBLIC	Man On The Moon: The End Of Day	4	158
98	106	LIZZO	▲	NICE LIFE/ATLANTIC/AG	Cuz I Love You	4	92
NEW	107	ASHNIKKO		PARLOPHONE/WARNER	DemiDevil	107	1
121	108	DRAKE	▲	YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	245
101	109	NIRVANA	▲	SUB POP/DGC/GEFFEN/UME	Nevermind	1	508
112	110	POLO G	▲	COLUMBIA	Die A Legend	6	84
116	111	LIL TJAY	▲	COLUMBIA	True 2 Myself	5	65
119	112	GEORGE STRAIT	▲	MCA NASHVILLE/UMGN	50 Number Ones	1	169
96	113	ARCTIC MONKEYS	▲	DOMINO	AM	6	131
111	114	SOUNDTRACK	▲	FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	163
176	115	FOO FIGHTERS	▲	RD SWELL/RCA/LEGACY	Greatest Hits	11	149
118	116	HOZIER	▲	RUBYWORKS/COLUMBIA/LEGACY	Hozier	2	194
120	117	RIHANNA	▲	WESTBURY ROAD/ROCK NATION	ANTI	1	252
132	118	BAD BUNNY	▲	RIMAS	X 100PRE	11	108
117	119	LIL DURK	●	ALAMO/GEFFEN/IGA	Just Cause Y'all Waited 2	2	37
115	120	LANA DEL REY	▲	POLYDOR/INTERSCOPE/IGA	Born To Die	2	377
RE	121	2PAC	▲	AMARU/DEATH ROW/INTERSCOPE/UME	The Best Of 2Pac - Part 1: Thug	65	33
113	122	MONEYBAGG YO & BLAC YOUNGSTA	▲	HEAVY CAMP/CMG/EPIC/N-LESS/INTERSCOPE/IGA	Code Red	6	18
123	123	ROD WAVE	●	ALAMO/IGA	Ghetto Gospel	10	63
103	124	TYLER, THE CREATOR	●	COLUMBIA	IGOR	1	73
128	125	BRUNO MARS	▲	ELEKTRA/EMG	Doo-Wops & Hooligans	3	503
102	126	HARRY STYLES	▲	ERSKINE/COLUMBIA	Harry Styles	1	71
110	127	BTS	▲	BIGHIT ENTERTAINMENT	MAP OF THE SOUL : 7	1	48
109	128	BLACKPINK	▲	YG/INTERSCOPE/IGA	The Album	2	16
125	129	NF	●	NF REAL MUSIC/CAROLINE	The Search	1	77
97	130	BEE GEES	▲	CAPITOL/UME	Timeless: The All-Time Greatest Hits	41	12
124	131	IMAGINE DRAGONS	▲	KIDINAKORNER/INTERSCOPE/IGA	Evolve	2	187
133	132	FLEETWOOD MAC	▲	WARNER/RHINO	Greatest Hits	14	178
114	133	AVA MAX	●	MAX CUT/ARTIST PARTNER GROUP/ATLANTIC/AG	Heaven & Hell	27	14
129	134	XXXTENTACION	▲	BAD VIBES FOREVER/EMPIRE	17	2	176
126	135	CHRIS BROWN	▲	CBE/RCA	Indigo	1	80
95	136	NCT	SM		Resonance, Pt. 1	6	9
131	137	DABABY	▲	SOUTHCOAST/INTERSCOPE/IGA	KIRK	1	68
134	138	YOUNGBOY NEVER BROKE AGAIN	▲	NEVER BROKE AGAIN/ATLANTIC/AG	Al YoungBoy 2	1	65
130	139	KING VON	▲	ONLY THE FAMILY/EMPIRE	Levon James	40	13
139	140	YOUNG THUG	▲	YOUNG STONER LIFE/300/ATLANTIC/AG	So Much Fun	1	73
142	141	VARIOUS ARTISTS	▲	DREAMVILLE/INTERSCOPE/IGA	Dreamville & J. Cole: Revenge Of The Dreamers III	1	77
136	142	JACKBOYS	▲	CACTUS JACK/EPIC	JACKBOYS	1	55
148	143	DRAKE	▲	YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	193
106	144	DIPLO PRESENTS THOMAS WESLEY	▲	MAD DECENT/COLUMBIA	Chapter I: Snake Oil	50	22
135	145	GLASS ANIMALS	▲	WOLF TONE/POLYDOR/REPUBLIC	Dreamland	7	11
138	146	SAM HUNT	▲	MCA NASHVILLE/UMGN	SOUTHSIDE	5	38
153	147	TRAVIS SCOTT	▲	GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	1	225
140	148	TWENTY ONE PILOTS	▲	FUELED BY RAMEN/EMG	Blurryface	1	287
147	149	KANYE WEST	▲	ROC-A-FELLA/DEF JAM	Graduation	1	155
146	150	LYNYRD SKYNYRD	▲	MCA/GEFFEN/UME	All Time Greatest Hits	56	110



3

WHY DON'T WE
The Good Times and the Bad Ones

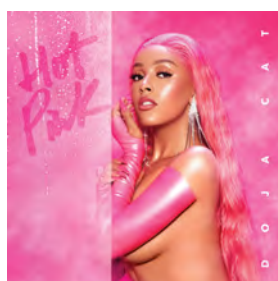
The act logs its highest-charting album on the Billboard 200 as its new studio set debuts at No. 3 with 46,000 equivalent album units earned in the week ending Jan. 21, according to MRC Data. It beats the No. 9 debut and peak of *8 Letters* in 2018.



7

EMINEM
Music To Be Murdered By

The Jan. 15 CD release of its deluxe edition aids the album's 51% gain in units earned. Plus, Fredo Bang's *In the Name of Gee* returns at a new high of No. 40 after its reissue on the same day through digital retail and streaming platforms with 10 bonus tracks.



25

DOJA CAT
Hot Pink

The album (up 32% in units) pounces to its highest rank since June 20, 2020 (No. 23), thanks to the surge in popularity of its track "Streets" (91-39 on the Billboard Hot 100, a No. 14 debut on Streaming Songs), a current favorite on TikTok.

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART	
167	151	EAGLES	▲	ASYLUM/ELEKTRA/RHINO	Hotel California	1	118	
145	152	MALUMA	▲	SONY MUSIC LATIN	Papi Juancho	34	21	
177	153	PINK FLOYD	▲	PINK FLOYD/LEGACY	The Dark Side Of The Moon	1	958	
RE	154	ELVIS PRESLEY	▲	RCA/SONY STRATEGIC MARKETING GROUP/LEGACY	The Essential Elvis Presley	42	78	
156	155	DRAKE	▲	YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	358	
144	156	THE BEACH BOYS	▲	CAPITOL/UME	Sounds Of Summer: The Very Best Of The Beach Boys	16	236	
163	157	BRYSON TILLER	▲	TRAPSOUL/RCA	TRAPSOUL	8	232	
166	158	BLINK-182	▲	GEFFEN/UME	Greatest Hits	6	48	
169	159	BON JOVI	▲	ISLAND/UME	Greatest Hits: The Ultimate Collection	5	191	
162	160	A BOOGIE WIT DA HOODIE	▲	HIGHBRIDGE THE LABEL/ATLANTIC/AG	Hoodie SZN	1	102	
100	161	BILLY JOEL	▲	COLUMBIA/LEGACY	The Essential Billy Joel	15	220	
154	162	A BOOGIE WIT DA HOODIE	●	HIGHBRIDGE THE LABEL/ATLANTIC/AG	Artist 2.0	2	47	
159	163	FRANK SINATRA	▲	FRANK SINATRA ENTERPRISES/CAPITOL/UME	Ultimate Sinatra	32	139	
158	164	JOJI	▲	8BRISING/IZTONE	Nectar	3	15	
161	165	SAM SMITH	▲	CAPITOL	In The Lonely Hour	2	316	
150	166	JUSTIN BIEBER	▲	SCHOLDBOY/RAYMOND BRAUN/DEF JAM	Changes	1	46	
195	167	BILL WITHERS	▲	SUSSEX/COLUMBIA/LEGACY	The Best Of Bill Withers: Lean On Me	131	5	
160	168	METALLICA	▲	BLACKENED/RHINO	Metallica	1	591	
141	169	YOUNGBOY NEVER BROKE AGAIN	▲	NEVER BROKE AGAIN/ARTIST PARTNER GROUP/ATLANTIC/AG	Until I Return	10	10	
149	170	LAUREN DAIGLE	●	CENTRICITY/IZTONE	Look Up Child	3	118	
165	171	LADY GAGA	▲	STREAMLINE/INTERSCOPE/IGA	Chromatica	1	34	
170	172	LIL BABY & GUNNA	▲	YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL	Drip Harder	4	113	
155	173	BOB SEGER & THE SILVER BULLET BAND	▲	HIDEOUT/CAPITOL/UME	Greatest Hits	8	359	
157	174	CHRIS BROWN & YOUNG THUG	▲	300/CBE/RCA	Slime & B	24	33	
183	175	JASON ALDEAN	▲	MACON/BROKEN BOW/BMG/BMG		9	2	48
184	176	ZAC BROWN BAND	▲	HOME GROWN/BMG	Greatest Hits So Far...	20	288	
179	177	LINKIN PARK	▲	WARNER	[Hybrid Theory]	2	242	
151	178	JAMES ARTHUR	▲	COLUMBIA	Back From The Edge	39	69	
182	179	DARYL HALL JOHN OATES	▲	RCA/LEGACY	The Very Best Of Daryl Hall John Oates	34	112	
185	180	TYLER CHILDERS	●	HICKMAN HOLLER/THIRTY TIGERS	Purgatory	106	36	
171	181	H.E.R.	▲	MBK/RCA	H.E.R.	23	159	
173	182	NLE CHOPPA	▲	NLE CHOPPA/WARNER	Top Shotta	10	20	
RE	183	SAINT JHN	▲	GODD COMPLEX/HITCO	While The World Was Burning	34	7	
180	184	NF	▲	NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	165	
174	185	LADY GAGA & BRADLEY COOPER	▲	INTERSCOPE/IGA	A Star Is Born (Soundtrack)	1	106	
189	186	LIL BABY	▲	QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	114	
178	187	TRIPPIE REDD	●	TENTHOUSAND PROJECTS	A Love Letter To You 4	1	58	
RE	188	PEARL JAM	▲	EPIC/LEGACY	Ten	2	264	
RE	189	LADY GAGA	▲	STREAMLINE/KONLIVE/CHERRY TREE/INTERSCOPE/IGA	The Fame	2	229	
181	190	GIVEON	▲	NOT SO FAST/EPIC	Take Time	181	3	
RE	191	ED SHEERAN	▲	ATLANTIC/AG		x	1	308
188	192	BLAKE SHELTON	●	WARNER MUSIC NASHVILLE/WMN	Fully Loaded: God's Country	2	53	
RE	193	AC/DC	▲	COLUMBIA	Power Up	1	9	
175	194	BRENT FAIYAZ	▲	LOST KIDS	Fuck The World	20	19	
172	195	CONAN GRAY	▲	REPUBLIC	Kid Krow	5	30	
186	196	PRINCE AND THE REVOLUTION	▲	NPG/WARNER/RHINO	Purple Rain (Soundtrack)	1	135	
194	197	YFN LUCCI	▲	THINK IT'S A GAME/WARNER	Wish Me Well 3	49	7	
RE	198	KIDS SEE GHOSTS	▲	G.O.O.D./DEF JAM	KIDS SEE GHOSTS	2	15	
RE	199	KANE BROWN	▲	ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	208	
187	200	ADELE	▲	XL		21	1	498

BILLBOARD GLOBAL 200

billboard

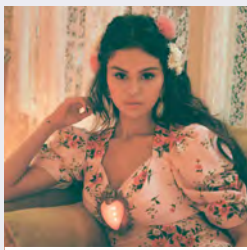
JAN. 30 2021

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
-	1	1	#1 DRIVERS LICENSE	Olivia Rodrigo	1	2
9	11	2	GG 34+35	Ariana Grande Feat. Doja Cat & Megan Thee Stallion	2	12
5	2	3	BLINDING LIGHTS	The Weeknd	2	20
2	4	4	DAKITI	Bad Bunny & Jhay Cortez	1	12
4	5	5	MOOD	24kGoldn Feat. iann dior	2	20
1	3	6	DYNAMITE	BTS	1	20
8	7	7	LEVITATING	Dua Lipa Feat. DaBaby	7	16
17	8	8	GOOD DAYS	SZA	8	4
67	13	9	SAVE YOUR TEARS	The Weeknd	9	3
				The song, whose official video premiered Jan. 5, reaches the top 10 of the Global 200. The track by the Super Bowl LV halftime show headliner (the game is Feb. 7) continues climbing with 39.1 million streams and 10,000 sold worldwide in the week ending Jan. 21.		
3	6	10	ANYONE	Justin Bieber	3	3
10	12	11	WHOOPTY	CJ	10	13
6	9	12	POSITIONS	Ariana Grande	1	13
7	10	13	BICHOTA	Karol G	7	13
19	16	14	WITHOUT YOU	The Kid LAROI	14	9
11	14	15	LEMONADE	Internet Money & Gunna Feat. Don Toliver & NAV	4	20
32	18	16	YORU NI KAKERU	YOASOBI	16	20
12	15	17	HAWAI	Maluma	3	20
39	26	18	BANDIDO	Myke Towers & Juhn	18	4
		19	BAD BOY	Juice WRLD & Young Thug	19	1
25	21	20	YOU BROKE ME FIRST.	Tate McRae	16	20
14	17	21	THEREFORE I AM	Billie Eilish	2	10
16	24	22	DANCE MONKEY	Tones And I	16	20
22	25	23	LA NOCHE DE ANOCHE	Bad Bunny & ROSALIA	7	8
13	20	24	AFTERGLOW	Ed Sheeran	13	5
76	57	25	GOOSEBUMPS	HVME	25	4
18	23	26	MONSTER	Shawn Mendes & Justin Bieber	4	9
15	22	27	WILLOW	Taylor Swift	2	6
42	40	28	THE BUSINESS	Tiesto	28	11
21	27	29	WHAT YOU KNOW BOUT LOVE	Pop Smoke	11	20
20	29	30	WAP	Cardi B Feat. Megan Thee Stallion	1	20
27	31	31	FOR THE NIGHT	Pop Smoke Feat. Lil Baby & DaBaby	7	20
-	126	32	STREETS	Doja Cat	32	2
28	30	33	HEAD & HEART	Joel Corry X MNEK	17	20
23	33	34	SAVAGE LOVE (LAXED - SIREN BEAT)	Jawsh 685 x Jason Derulo	1	20
33	34	35	SOMEONE YOU LOVED	Lewis Capaldi	27	20
36	36	36	PRISONER	Miley Cyrus Feat. Dua Lipa	12	9
24	32	37	WATERMELON SUGAR	Harry Styles	9	20
-	19	38	WASTED ON YOU	Morgan Wallen	19	2
26	35	39	ROSES	SAINT JHN	14	20
NEW	40	40	DE UNA VEZ	Selena Gomez	40	1
30	28	41	LONELY	Justin Bieber & benny blanco	5	14
31	37	42	ROCKSTAR	DaBaby Feat. Roddy Ricch	8	20
29	38	43	HOLY	Justin Bieber Feat. Chance The Rapper	3	18
57	49	44	HECHA PA' MI	Boza	44	6

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
34	42	45	DON'T START NOW	Dua Lipa	34	20
41	46	46	RELOJ	Rauw Alejandro & Anuel AA	41	12
65	53	47	PARADISE	Meduza & Dermot Kennedy	47	11
40	51	48	LACURIOSIDAD	DJ Nelson Presenta Jay Wheeler & Myke Towers	40	20
-	41	49	BEST FRIEND	Saweetie Feat. Doja Cat	41	2
46	52	50	PERFECT	Ed Sheeran	46	20
45	54	51	LIFE IS GOOD	Future Feat. Drake	39	20
44	55	52	BEFORE YOU GO	Lewis Capaldi	32	20
56	60	53	GIRL LIKE ME	Black Eyed Peas X Shakira	53	7
35	43	54	MIDNIGHT SKY	Miley Cyrus	15	20
37	45	55	HOLIDAY	Lil Nas X	37	10
38	48	56	BODY	Megan Thee Stallion	27	9
53	81	57	BABY SHARK	Pinkfong	38	20
192	39	58	SOMEBODY'S PROBLEM	Morgan Wallen	39	5
48	59	59	LAUGH NOW CRY LATER	Drake Feat. Lil Durk	5	20
43	56	60	SNOWMAN	Sia	25	6
70	73	61	MY EX'S BEST FRIEND	Machine Gun Kelly X blackbear	25	20
-	47	62	SAND IN MY BOOTS	Morgan Wallen	47	2
52	62	63	SUNFLOWER	Post Malone & Swae Lee	47	20
183	50	64	7 SUMMERS	Morgan Wallen	50	12
47	58	65	TAKE YOU DANCING	Jason Derulo	32	20
51	64	66	WHATS POPPIN	Jack Harlow Feat. DaBaby, Tory Lanez & Lil Wayne	17	20
50	63	67	RELACION	Sech, Daddy Yankee & J Balvin Feat. ROSALIA & Farruko	13	20
59	69	68	BEBE	Camilo & El Alfa	59	7
66	68	69	ON ME	Lil Baby	53	7
64	66	70	SWEATER WEATHER	The Neighbourhood	64	17
54	70	71	BAD GUY	Billie Eilish	54	20
165	124	72	YOU'RE MINES STILL	Yung Bleu Feat. Drake	67	5
55	72	73	CIRCLES	Post Malone	49	20
73	76	74	SHALLOW	Lady Gaga & Bradley Cooper	71	20
62	74	75	DREAMS	Fleetwood Mac	10	17
146	61	76	MORE THAN MY HOMETOWN	Morgan Wallen	61	16
80	86	77	LA NOTA	Manuel Turizo, Myke Towers & Rauw Alejandro	59	15
60	75	78	BREAKING ME	Topic & A7S	21	20
81	83	79	BELIEVER	Imagine Dragons	79	20
72	87	80	SHAPE OF YOU	Ed Sheeran	72	20
61	82	81	VIDA DE RICO	Camilo	29	17
58	80	82	KINGS & QUEENS	Ava Max	31	20
63	79	83	LA TOXICA	Farruko	24	19
90	90	84	LOVELY	Billie Eilish & Khalid	70	20
71	77	85	MEMORIES	Maroon 5	71	20
100	85	86	HEATHER	Conan Gray	20	20
NEW	87	87	MONSTER	YOASOBI	87	1
69	84	88	LIFE GOES ON	BTS	1	9
93	78	89	TRAIN WRECK	James Arthur	73	14
75	93	90	THE BOX	Roddy Ricch	66	20
49	88	91	HOMURA	LiSA	8	15
84	92	92	BANG!	AJR	84	16
NEW	93	93	MASTERPIECE	DaBaby	93	1
83	94	94	DIAMONDS	Sam Smith	32	18
117	105	95	LOVE NOT WAR (THE TAMPA BEAT)	Jason Derulo X Nuka	95	4
78	89	96	CRY BABY	Megan Thee Stallion Feat. DaBaby	78	6

THE BILLBOARD GLOBAL 200 CHART RANKS THE TOP SONGS BASED ON STREAMING AND/OR SALES ACTIVITY FROM OVER 200 TERRITORIES AROUND THE WORLD - INCLUDING THE UNITED STATES - AS TRACKED BY MRC DATA. THE RANKING IS BASED ON A WEIGHTED FORMULA INCORPORATING OFFICIAL AND SUPPORTED TERS OF LEADING AUDIO AND VIDEO MUSIC SERVICES, PLUS DOWNLOAD SALES FROM TOP MUSIC RETAILERS ACROSS THE GLOBE. SEE CHART 51 LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2021 BILLBOARD MEDIA, LLC AND MRC DATA INC. ALL RIGHTS RESERVED.

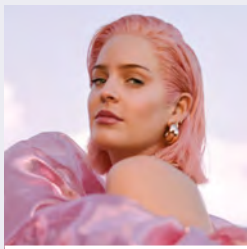




40

SELENA GOMEZ
"De Una Vez"

Gomez's Spanish-language single starts with 28.9 million streams and 9,000 sold globally in the week ending Jan. 21, following its Jan. 15 release. It enters the U.S.-based Hot Latin Songs chart at No. 4 with 5.6 million streams and 6,000 sold. Gomez lands her second hit on Hot Latin Songs after her featured turn with Ozuna and Cardi B on DJ Snake's "Taki Taki," which led the list for 13 weeks beginning in October 2018.



150

ANNE-MARIE x KSI x DIGITAL FARM ANIMALS
"Don't Play"

This team-up from the three English acts arrives with 1.4 million global streams. It launches at No. 2 on the Official U.K. Singles chart, where it's Anne-Marie and KSI's sixth top 10 each; KSI achieves his highest rank, while Anne-Marie earns her second-best, after Clean Bandit's "Rockabye," on which she and Sean Paul are featured, ruled for nine weeks in 2016-17. Digital Farm Animals add their second, and top-charting, U.K. top 10 hit. —GARY TRUST

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
101	99	97	SO DONE	Kid LAROI	43	13
68	71	98	WONDER	Shawn Mendes	13	16
85	96	99	GOLDEN	Harry Styles	62	12
87	97	100	MOOD SWINGS	Pop Smoke Feat. Lil Tjay	13	20
77	101	101	I HOPE	Gabby Barrett	77	20
91	104	102	TE MUDASTE	Bad Bunny	19	8
88	102	103	SEÑORITA	Shawn Mendes & Camila Cabello	67	20
99	108	104	DIOR	Pop Smoke	61	20
94	98	105	GO CRAZY	Chris Brown & Young Thug	26	20
141	121	106	DRY FLOWER	YURI	106	4
86	107	107	CAMELO	Ozuna x Karol G x Myke Towers	16	20
-	91	108	VIBEZ	Zayn	91	2
79	113	109	SAY SO	Doja Cat	50	19
82	115	110	JERUSALEMA	Master KG Feat. Burna Boy & Nomcebo Zikode	38	20
92	110	111	CHICA IDEAL	Guaynaa & Sebastian Yatra	74	13
96	109	112	DEATH BED	Powfu Feat. beabadoobee	43	19
89	112	113	ADORE YOU	Harry Styles	68	19
74	103	114	RAIN ON ME	Lady Gaga & Ariana Grande	22	20
98	114	115	OLD TOWN ROAD	Lil Nas X Feat. Billy Ray Cyrus	75	20
111	122	116	BETTER TOGETHER	Luke Combs	87	10
115	127	117	LUCID DREAMS	Juice WRLD	103	19
NEW		118	BACK IN BLOOD	Pooh Shiesty Feat. Lil Durk	118	1
-	125	119	ALL I WANT	Olivia Rodrigo	119	2
149	118	120	IN YOUR EYES	The Weeknd	78	17
124	132	121	ALL OF ME	John Legend	121	18
103	117	122	BREAK MY HEART	Dua Lipa	47	18
110	131	123	RIDE IT.	Regard	86	19
156	151	124	HEAT WAVES	Glass Animals	124	3
107	130	125	HOW YOU LIKE THAT	BLACKPINK	24	20
121	145	126	NATHY PELUSO: BZRP MUSIC SESSIONS, VOL. 36	Bizarrap & Nathy Peluso	121	4
97	123	127	INTENTIONS	Justin Bieber Feat. Quavo	65	19
-	65	128	WARNING	Morgan Wallen	65	2
130	136	129	SAY YOU WON'T LET GO	James Arthur	129	16
108	128	130	UN DIA (ONE DAY)	J Balvin, Dua Lipa, Bad Bunny & Tainy	30	20
-	190	131	BUSS IT	Erica Banks	131	2
123	137	132	HIGHEST IN THE ROOM	Travis Scott	83	19
116	139	133	POPSTAR	DJ Khaled Feat. Drake	11	19
131	143	134	SICKO MODE	Travis Scott	70	18
-	67	135	865	Morgan Wallen	67	2
112	135	136	TYLER HERRO	Jack Harlow	39	13
109	119	137	BE LIKE THAT	Kane Brown With Swae Lee & Khalid	44	18
125	148	138	CLOSER	The Chainsmokers Feat. Halsey	125	16
114	141	139	COME & GO	Juice WRLD x Marshmello	26	19
154	180	140	HELLO	Pop Smoke Feat. A Boogie Wit da Hoodie	102	14
105	129	141	STILL TRAPPIN'	Lil Durk & King Von	93	4
102	133	142	POV	Ariana Grande	22	12
155	198	143	THINKING OUT LOUD	Ed Sheeran	139	15
128	155	144	UNA LOCURA	Ozuna, J Balvin & Chencho Corleone	74	18
126	157	145	BOHEMIAN RHAPSODY	Queen	126	16
-	146	146	ALL WE GOT	Robin Schulz Feat. KIDDO	146	2
-	106	147	HEARTLESS	Diplo Presents Thomas Wesley Feat. Morgan Wallen	106	10
120	144	148	I DON'T CARE	Ed Sheeran & Justin Bieber	105	16

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
135	152	149	WISHING WELL	Juice WRLD	46	19
NEW		150	DON'T PLAY	Anne-Marie x KSI x Digital Farm Animals	150	1
NEW		151	OHNE DICH	Kasimir1441 X badmonzjay X WILDBWOYS	151	1
104	134	152	PUT YOUR RECORDS ON	Ritt Momney	37	18
157	181	153	KAIKAI KITAN	E ve	153	4
NEW		154	CHEMTRAILS OVER THE COUNTRY CLUB	Lana Del Rey	154	1
-	95	155	STILL GOIN DOWN	Morgan Wallen	60	3
147	170	156	7 RINGS	Ariana Grande	126	16
148	176	157	DESPACITO	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	130	16
-	100	158	COVER ME UP	Morgan Wallen	100	2
161	186	159	DAISY	Ashnikko	69	16
127	159	160	TATTOO	Rauw Alejandro x Camilo	28	20
159	172	161	GOOSEBUMPS	Travis Scott	102	17
136	156	162	EVERYTHING I WANTED	Billie Eilish	116	18
129	154	163	STUCK WITH U	Ariana Grande & Justin Bieber	60	18
133	153	164	IF THE WORLD WAS ENDING	JP Saxe Feat. Julia Michaels	104	15
95	162	165	FOREVER AFTER ALL	Luke Combs	4	11
119	158	166	STARTING OVER	Chris Stapleton	79	7
122	142	167	WAY OUT	Jack Harlow Feat. Big Sean	81	6
118	163	168	SAVAGE	Megan Thee Stallion	52	18
150	191	169	NEKO	DISH//	142	13
132	164	170	I CAN'T STOP ME	TWICE	31	13
167	175	171	WITHOUT ME	Halsey	135	15
138	165	172	GODZILLA	Eminem Feat. Juice WRLD	138	15
-	150	173	MEMORIES	David Guetta Feat. Kid Cudi	150	2
139	168	174	PARCE	Maluma Feat. Lenny Tavarez & Justin Quiles	49	20
RE-ENTRY		175	POLVO	Nicky Jam X Myke Towers	175	2
181	197	176	SMELLS LIKE TEEN SPIRIT	Nirvana	176	3
137	147	177	ADDERALL (CORVETTE CORVETTE)	Popp Hunna	137	4
169	184	178	I SHOULD PROBABLY GO TO BED	Dan + Shay	169	4
152	171	179	MI NINA	Los Legendarios, Wisin & Myke Towers	82	14
166	189	180	ROBBERY	Juice WRLD	123	16
182	183	181	HEAD SHOULDERS KNEES & TOES	Ofenbach & Quarterhead Feat. Norma Jean Martine	181	4
145	173	182	ILY	surf mesa Feat. Emilee	56	18
RE-ENTRY		183	TAKE ME TO CHURCH	Hozier	183	2
142	188	184	BLUEBERRY FAYGO	Lil Mosey	62	17
162	192	185	FALLING	Trevor Daniel	94	16
134	187	186	TUSA	Karol G & Nicki Minaj	109	17
NEW		187	FLY AWAY	Tones And I	187	1
172	195	188	YELLOW	Coldplay	172	3
177	200	189	HOTEL CALIFORNIA	Eagles	153	14
140	182	190	AY, DIOS MIO!	Karol G	25	20
151	169	191	BOOKER T	Bad Bunny	45	5
NEW		192	ALL GIRLS ARE THE SAME	Juice WRLD	192	1
RE-ENTRY		193	DO I WANNA KNOW?	Arctic Monkeys	187	2
RE-ENTRY		194	DON'T STOP BELIEVIN'	Journey	150	14
144	149	195	REMINDS ME OF YOU	The Kid LAROI & Juice WRLD	88	5
143	196	196	SE TE NOTA	Lele Pons X Guaynaa	44	18
153	193	197	LA JEEPETA	Nio Garcia x Anuel AA x Myke Towers x Brray x Juanka	29	19
NEW		198	USSEWA	Ado	198	1
174	138	199	SI ME TOMO UNA CERVEZA	Migrantes & Alico	138	3
RE-ENTRY		200	DESPEINADA	Ozuna x Camilo	54	16

THE BILLBOARD GLOBAL 100 CHART RANKS THE TOP SONGS BASED ON STREAMING AND/OR SALES ACTIVITY FROM OVER 200 TERRITORIES AROUND THE WORLD... INCLUDING THE UNITED STATES... AS TRACKED BY MRC DATA. THE RANKING IS BASED ON A WEIGHTED FORMULA INCORPORATING OFFICIAL ONLY STREAMS ON BOTH SUBSCRIPTION AND AD-SUPPORTED TIERS OF LEADING AUDIO AND VIDEO MUSIC SERVICES, PLUS DOWNLOAD SALES FROM TIDAL MUSIC METALERS ACROSS THE GLOBE. SEE CHARTS. LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2021 BILLBOARD MEDIA, LLC AND MRC DATA INC. ALL RIGHTS RESERVED.



Contents

JAN. 30, 2021 • VOLUME 133 / NO. 2

ON THE COVER

From left: Amir “Cash” Esmailian, The Weeknd, La Mar C. Taylor and Wassim “Sal” Slaiby photographed by Micaiah Carter on Dec. 11, 2020, in Los Angeles.

THIS PAGE

The Weeknd

TO OUR READERS

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

FEATURES

48

WEEKND WARRIORS

How did pop’s leading man dominate the charts (and screens) in 2020? The same way he always has: with help from a tight-knit crew of day ones unafraid to trust their scrappy instincts — or fight alongside him when needed.

56

CHANGE AGENTS

Billboard honors the leaders across levels and sectors of the music community who stepped up over the past year to help the industry survive the pandemic and respond to calls for social and racial justice.



Your
Voice
Has

Power.

Congratulations
to Sony Music
Entertainment's 2021
Change Agents.

Rafa Arcaute
Towalame Austin
Tunji Balogun
Phylicia Fant
Naji Grampus
Shawn Holiday
Corey Johnson
Mark Pitts
Sylvia Rhone
Melissa Thomas
Jeff Walker
Tiffany R. Warren
Carolyn Williams



SONY MUSIC

Contents

JAN. 30, 2021 • VOLUME 133 / NO. 2



BILLBOARD HOT 100

5

Olivia Rodrigo's "Drivers License" registers a second week at No. 1.

THE MARKET

21

Startups raised the curtain on online concerts during the pandemic. Now Live Nation and other corporate giants want in — and touring is coming back.

26

The major labels want Twitter to license music. It's using the DMCA — and trying to charge them to make takedowns easier.

THE SOUND

33

2021 Oscar Music Preview: All you need to know ahead of the 93rd Academy Awards ceremony on April 25, from early predictions to must-know players.

FOR THE RECORD

80

From novelty rap songs to jukeboxes the size of King Kong, *Billboard* looks back on Super Bowl halftime oddities and how **Michael Jackson's** performance changed the game.

ASM Global vp global content and development Dana DuFine — whose From the Desk Of spotlight is on page 30 — photographed by Victoria Wall Harris on Jan. 19 in Los Angeles.

“Action is the antidote to despair.” - Joan Baez

**Congratulations to 2021 Billboard Change Agent
Ruth Martinez**

your Concord family





From left: Hutcherson, Warren and Stinnett.

A Letter From The Editor

AROUND THIS TIME EVERY YEAR, *BILLBOARD* CELEBRATES THE MOST powerful people in the music industry. Since publishing our first Power List in 2012, we've chronicled the influence and achievements of each year's top music executives, invited them to an exclusive pre-Grammy gathering and then braced ourselves for impassioned "feedback" that ranges from agony to ecstasy. This year, however, the Grammys have been postponed, and the music business is admirably more focused on far more urgent matters than who's more powerful than whom, as it struggles to survive the ravages of the coronavirus and confront its role in our society's legacy of racial inequity. So we decided to press pause on the Power List — and all of the politicking it prompts — to highlight a broader swathe of the individuals changing the business for the better in our first Change Agents issue.

We spotlight some of the unsung heroes who are driving urgent change — in many cases behind the scenes, and often outside of the C-suite. Some have just arrived in important new roles, such as executives now overseeing diversity and inclusion for the three major record companies: Sony Music's Tiffany Warren, Universal Music Group's Eric Hutcherson and Warner Music Group's Dr. Maurice Stinnett (pictured above). Some of the names are ones you'll recognize because their work and success are so relevant to the most important challenges facing both our business and our society as a whole. But many perennial power players like the heads of the major-label groups aren't listed here by design, even though they're making some of the decisions that will ultimately make real progress possible.

We invite you to join us in supporting these change agents and their crucial efforts outlined in the pages that follow — and we hope they'll help make sure that our next Power List looks a lot different from the last eight.



Hannah Karp
EDITORIAL DIRECTOR



CONGRATULATIONS TO OUR
COO MICHÈLE BALLANTYNE
ON BEING NAMED TO
BILLBOARD'S INAUGURAL

2021 Change Agents List

We applaud your leadership in the
fight for social justice and vital
COVID relief for the music community.

RIAA congratulates all the 2021
Billboard Change Agents.





HANNAH KARP EDITORIAL DIRECTOR

ROBERT LEVINE DEPUTY EDITORIAL DIRECTOR
 FRANK DIGIACOMO EXECUTIVE EDITOR, ENTERPRISE REPORTING
 DENISE WARNER EXECUTIVE EDITOR, DIGITAL
 CHRISTINE WERTHMAN MANAGING EDITOR
 ALEXIS COOK CREATIVE DIRECTOR
 JENNY SARGENT SENIOR PHOTO DIRECTOR
 MELINDA NEWMAN EXECUTIVE EDITOR, WEST COAST/NASHVILLE
 LEILA COBO VICE PRESIDENT/LATIN INDUSTRY LEAD
 GAIL MITCHELL EXECUTIVE DIRECTOR, R&B/HIP-HOP
 THOM DUFFY EXECUTIVE DIRECTOR, POWER LISTS
 JASON LIPSHUTZ SENIOR DIRECTOR, MUSIC
 REBECCA MILZOFF EXECUTIVE EDITOR, FEATURES

EDITORIAL

DEPUTY EDITORS **Katie Atkinson, Joe Lynch, Andrew Unterberger** • SENIOR EDITORS **Anna Chan, Nolan Feeney, Gabriella Ginsberg, Lyndsey Havens, Colin Stutz, Nick Williams**
 INTERNATIONAL EDITOR **Alexei Barrionuevo** • AWARDS EDITOR **Paul Grein** • DANCE DIRECTOR **Katie Bain**
 SENIOR DIRECTOR **Dave Brooks** (Touring/Live Entertainment) • LEAD ANALYST **Glenn Peoples** • SENIOR EDITOR/ANALYST **Ed Christman** (Publishing/Retail)
 DIRECTOR, TECHNOLOGY COVERAGE **Micah Singleton** • SENIOR WRITERS **Griselda Flores** (Latin), **Dan Rys** • HIP-HOP EDITOR **Carl Lamarre**
 DIGITAL NEWS EDITOR **Marc Schneider** • SENIOR CORRESPONDENT **Claudia Rosenbaum** • EDITORS AT LARGE **Steve Knopper, Joe Levy**
 COPY CHIEF **Chris Woods** • SENIOR COPY EDITOR **Christa Titus** • COPY EDITOR **Diane Snyder** • REPORTER **Tatiana Cirisano**
 STAFF WRITERS **Stephen Daw, Heran Mamo, Taylor Mims** • ASSISTANT EDITOR, LATIN **Jessica Roiz**
 EDITORIAL OPERATIONS ASSISTANT **Josh Glicksman** • EXECUTIVE ASSISTANT **Mia Nazareno**

ARTIST RELATIONS

VICE PRESIDENT, ARTIST RELATIONS **Christina Medina**

DESIGN

ART DIRECTOR **Christopher Elsemore** • ART PRODUCTION MANAGER **Dan Skelton**

PHOTO

PHOTO EDITOR **Samantha Xu** • SENIOR PHOTO EDITOR **Jenny Regan** (Digital)

VIDEO

EXECUTIVE PRODUCER, NEWS **Lee Schneller** • CONTENT MANAGER, NEWS **Lauren Alvarez**
 SENIOR PRODUCER, NEWS **Brian Zambuto** • VIDEO EDITOR, NEWS **John Holowitz**

DIGITAL

DIRECTOR OF GROWTH **Danielle Dauenhauer** • EXECUTIVE VICE PRESIDENT, DATA AND TECHNOLOGY **Glenn Walker** • VICE PRESIDENT, DATA **Julian Pan**
 DIRECTOR, DATA ANALYTICS **Tynelle Boothe** • SENIOR MANAGER, SOCIAL MEDIA **Becky Kaminsky** • SOCIAL MEDIA COORDINATOR **Lucy Blonstein**
 SENIOR DIRECTOR, AD TECH AND PROGRAMMATIC **Jeremy Zimmerman** • ASSOCIATE DIRECTOR, ADVERTISING OPERATIONS **Cheryl Kampanis**

JULIAN HOLGUIN

PRESIDENT

BUSINESS LEADERSHIP

EXECUTIVE VICE PRESIDENT/CO-HEAD OF GLOBAL BRAND PARTNERSHIPS **Mike Van** • CO-HEAD OF GLOBAL BRAND PARTNERSHIPS **Brian Szejka**
 SENIOR VICE PRESIDENT, CHARTS AND DATA DEVELOPMENT **Silvio Pietroluongo** • VICE PRESIDENT, SALES **Joseph Maimone**
 VICE PRESIDENT, BRAND EXPERIENCES **Dana Droppo** • VICE PRESIDENT, INTEGRATED MARKETING **Anjali Raja** • SENIOR EXECUTIVE DIRECTOR, EVENTS **Kelly Schwantner**
 EXECUTIVE DIRECTOR, ACCOUNT MANAGEMENT **Shameka Frank** • DIRECTOR, BUSINESS OPERATIONS **Jessica Grill**
 SENIOR DIRECTOR, VIDEO PROGRAMMING AND DEVELOPMENT **Shira Brown**

SALES/BRAND PARTNERSHIPS

EXECUTIVE DIRECTORS **Mindy Schneider, Jon Rutner, Alex Kim, Ed Stepenkovsky, Kathryn Nachreiner, Brendan Hoey**
 SENIOR DIRECTORS **Justine Matthews, Nicholas Urkonis**
 DIRECTORS **Sam Forrest, Sabrina Phillips, Cynthia Mellow, Lee Ann Photoglo, Marcia Olival, Gene Smith, Ryan O'Donnell**

CHARTS

SENIOR DIRECTOR OF CHARTS **Keith Caulfield** (Billboard 200, Heatseekers Albums; Los Angeles)
 SENIOR DIRECTOR OF CHARTS **Gary Trust** (Billboard Hot 100, Pop, Adult) • DIRECTOR, CHART PRODUCTION **Michael Cusson**
 ASSOCIATE DIRECTOR, CHART PRODUCTION/RESEARCH MANAGER **Alex Vitoulis** (Blues, Classical, Jazz, World)
 SENIOR CHART MANAGERS **Jim Asker** (Country, Christian, Gospel), **Pamela Bustios** (Latin)
 CHART MANAGERS **Trevor Anderson** (R&B/Hip-Hop; Editorial Liaison), **Eric Frankenberg** (Boxscore/Touring), **Gordon Murray** (Dance/Electronic),
Kevin Rutherford (Social, Streaming, Rock), **Xander Zellner** (Artist 100, Emerging Artists, Songwriters, Producers; Editorial Liaison)

EVENTS

EXECUTIVE DIRECTOR **Mary Rooney** • MANAGER **Kacie Collins** • MANAGER **Mary Carpenter**

ACCOUNT MANAGEMENT

SENIOR MANAGERS **Annie Quinn, Galina Druzhinina** • MANAGER **Katy Garcia**

BRAND EXPERIENCES

CREATIVE DIRECTOR **Alfred Marroquin** • SENIOR WRITER/PRODUCER, BRANDED CONTENT **Kwasi Boadi** • ASSOCIATE DIRECTOR, BRANDED CONTENT **Elizabeth Lancaster**
 SENIOR DIRECTOR, PROJECT MANAGEMENT **Sara Katzki** • DIRECTOR, PROJECT MANAGEMENT **Renee Giardina** • PROJECT MANAGER **Anna Viserto**

INTEGRATED MARKETING

EXECUTIVE DIRECTOR **Andrew Masters** • EXECUTIVE DIRECTOR **Chris Santorella** • SENIOR MANAGER **Jeanne Dienstag** • MANAGER **Lizzy Rubin**

DESIGN

DIRECTORS **Stacey Saunders, Liana Cervantes, Adrian Castillo**

SUBSCRIPTIONS Call 800-684-1873 (U.S. toll-free) or 845-267-3072 (international) or email subscriptions@billboard.com
REPRINTS AND PERMISSIONS Wright's Media (call 877-652-5295 or email mrc@wrightsmedia.com)



BILLBOARD IS OWNED & PUBLISHED
BY P-MRC HOLDINGS, LLC

JAY PENSKE

CHAIRMAN & CEO

Gerry Byrne
VICE CHAIRMAN

George Grobar
CHIEF OPERATING OFFICER

Sarlina See
CHIEF ACCOUNTING OFFICER

Craig Perreault
CHIEF DIGITAL OFFICER

Todd Greene
EVP, BUSINESS AFFAIRS AND CHIEF LEGAL OFFICER

Mark Howard
CHIEF ADVERTISING AND PARTNERSHIPS OFFICER

Paul Rainey
EVP, OPERATIONS & FINANCE

Tom Finn
EVP, OPERATIONS & FINANCE

Debashish Ghosh
MANAGING DIRECTOR, INTERNATIONAL MARKETS

Jenny Connelly
SENIOR VICE PRESIDENT, PRODUCT & TECHNOLOGY

Judith R. Margolin
SENIOR VICE PRESIDENT, DEPUTY GENERAL COUNSEL

Ken Delalcazar
SENIOR VICE PRESIDENT, FINANCE

Lauren Utecht
SENIOR VICE PRESIDENT, HUMAN RESOURCES

Nelson Anderson
SENIOR VICE PRESIDENT, CREATIVE

Rachel Terrace
SENIOR VICE PRESIDENT, LICENSING & BRAND DEVELOPMENT

Anne Doyle
VICE PRESIDENT, HUMAN RESOURCES

Brian Levine
VICE PRESIDENT, REVENUE OPERATIONS

Brooke Jaffe
HEAD OF PUBLIC AFFAIRS & COMMUNICATIONS

Christina Yeoh
VICE PRESIDENT, TECHNICAL OPERATIONS

Constance Ejuma
VICE PRESIDENT, SEO

Frank Mccallick
VICE PRESIDENT, GLOBAL TAX

Gabriel Koen
VICE PRESIDENT, TECHNOLOGY

Gerard Brancato
VICE PRESIDENT, PMC DIGITAL ACQUISITION

Jacie Brandes
VICE PRESIDENT, PORTFOLIO SALES

Joni Antonacci
VICE PRESIDENT, PRODUCTION OPERATIONS

Marissa O'hare
VICE PRESIDENT, BUSINESS DEVELOPMENT

Mike Monroe
CMO, HEAD OF PMC STUDIOS

Mike Ye
VICE PRESIDENT, STRATEGIC PLANNING & ACQUISITIONS

Nici Catton
VICE PRESIDENT, PRODUCT DELIVERY

Noemi Lazo
VICE PRESIDENT, CUSTOMER EXPERIENCE
AND MARKETING OPERATIONS

Young Ko
VICE PRESIDENT, FINANCE

Andy Limpus
ASSOCIATE VICE PRESIDENT, TALENT & RECRUITING

Karl Walter
ASSOCIATE VICE PRESIDENT, CONTENT

Amit Sannad
SENIOR DIRECTOR, DEVELOPMENT

Eddie Ko
SENIOR DIRECTOR, ADVERTISING OPERATIONS

Gurjeet Chima
SENIOR DIRECTOR, INTERNATIONAL MARKETS

Derek Ramsay
DIRECTOR, PRODUCT MANAGEMENT

Laura Ongaro
EDITORIAL & BRAND DIRECTOR, INTERNATIONAL

CONGRATULATIONS



**RHEA ROBERTS
-JOHNSON**



JARVIS SMITH

On your unwavering
commitment to social justice and equality,
and for being unafraid to confront
one of the most important issues
of our time.

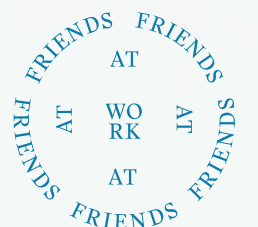


KYLE ROBINSON



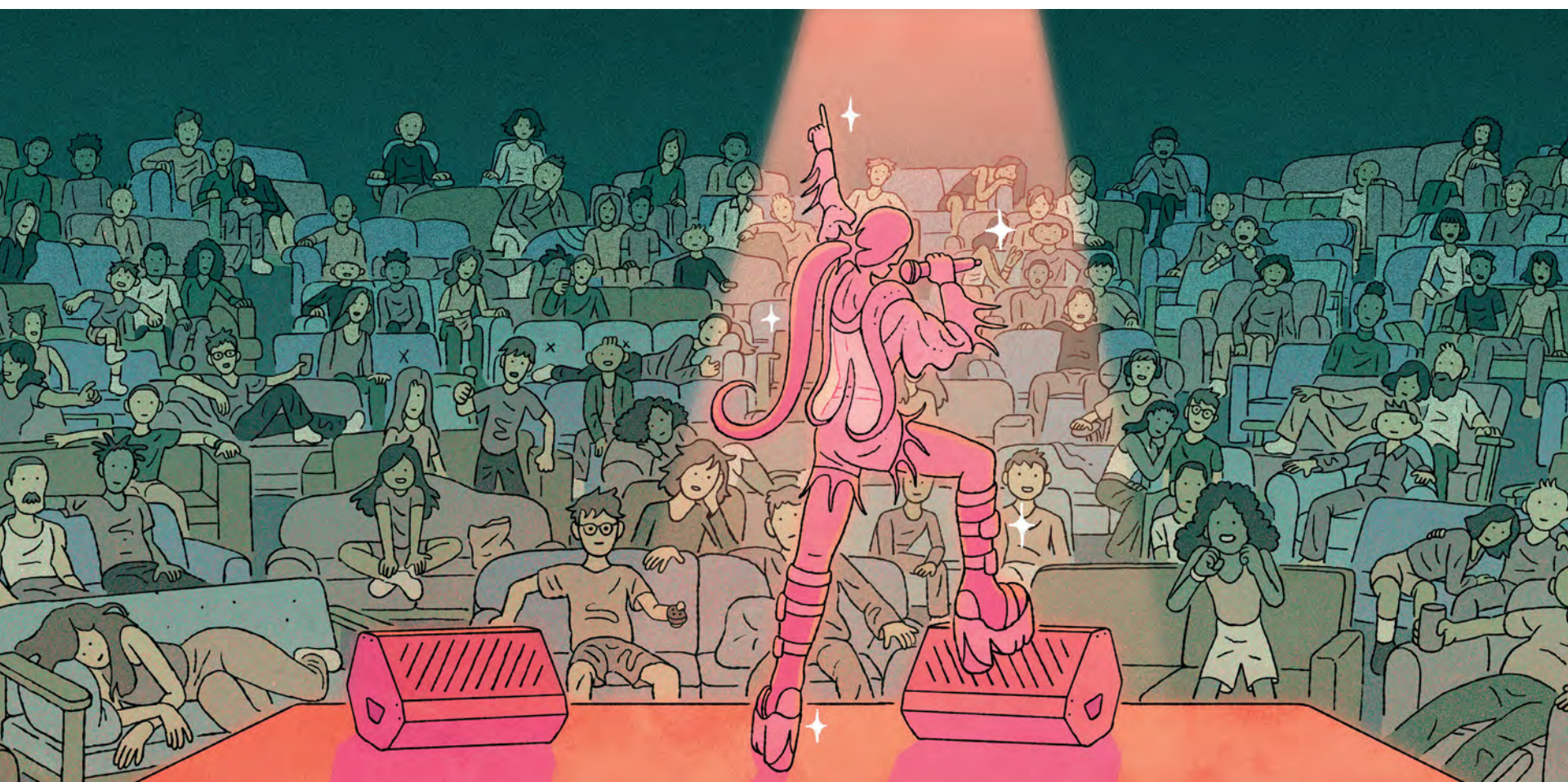
CONGRATULATIONS TY

on being honored as a Billboard Change Agent for 2021. Your passion for social justice and creating meaningful change inspires us to do our best work. Your courage, compassion and empathy inspires us to be our best selves. Thank you for being a trailblazer at work, in the industry and beyond. We love you!



The Market

PG. 24 GUERNSEY'S HOT MUSIC SCENE * PG. 26 TWITTER VS. THE RIAA * PG. 30 LEADING 300 VENUES IN A CRISIS



The Next Stage

Startups raised the curtain for online concerts during the pandemic. Now Live Nation and other corporate giants want in — and touring is coming back

BY TATIANA CIRISANO

NOT EVEN JENNIFER Lopez could liven up an empty Times Square this New Year's Eve, when she headlined the annual ball drop for a handful of shivering crew members and front-line workers. The real party was online, where a parade of flashy pay-per-view livestream concerts rang in the new year around the world: Justin Bieber marked his first performance since 2017 with a Beverly Hills, Calif., show in partnership with T-Mobile; KISS broke two Guinness World Records by setting off \$1 million worth of pyrotechnics in Dubai, United Arab Emirates; and BTS headlined Big Hit Labels' three-hour celebration in South Korea with guests Halsey and Lauv. It was a fitting way to cap the year that livestreaming

transformed from a niche business to an essential, eight-figure industry amid the coronavirus pandemic, spurring the launch of over a dozen new platforms in a market that now looks pretty crowded.

What started as mostly free virtual bedroom performances early on in the touring shutdown have evolved into costly, ticketed productions that keep growing bigger and bolder. Dua Lipa's futuristic *Studio 2054* in November had a budget of \$1.5 million-plus and drew an estimated 5 million global viewers to its premiere, with tickets priced at \$10, while KISS' livestream cost a reported eight figures to produce, with tickets ranging from \$40 to \$1,000 for a VIP package that included a collectible engraved metal ticket. Major players in tech

and touring are now entering the space — Amazon-owned Twitch has built up its music team and become a virtual music festival destination, Live Nation acquired a majority stake in Joel and Benji Madden's leading service Veeps on Jan. 19, and YouTube is doing its first pay-per-view livestream with Blackpink on Jan. 31, signaling a new phase of growing competition and risk for the still-nascent sector. The livestream market has the potential to become "exponentially larger than what the live-music market was," thanks to virtual concerts' unlimited global audience capacity and lower costs than physical touring, says Mary Kay Huse, who last May founded the popular platform Mandolin. But with at least 30 companies now competing for

artists and audiences' attention, don't expect them all to stick around.

A "feature war" is already underway, says Huse. Following a \$5 million seed funding round in October, Mandolin launched a "Parties" function that allows fans to share livestream experiences by chatting in private virtual rooms during concerts. The company, which takes a subscription-based platform fee and then gives 100% of ticket and merchandise sales to the artist, also caters food, drinks and custom merch to at-home watch parties.

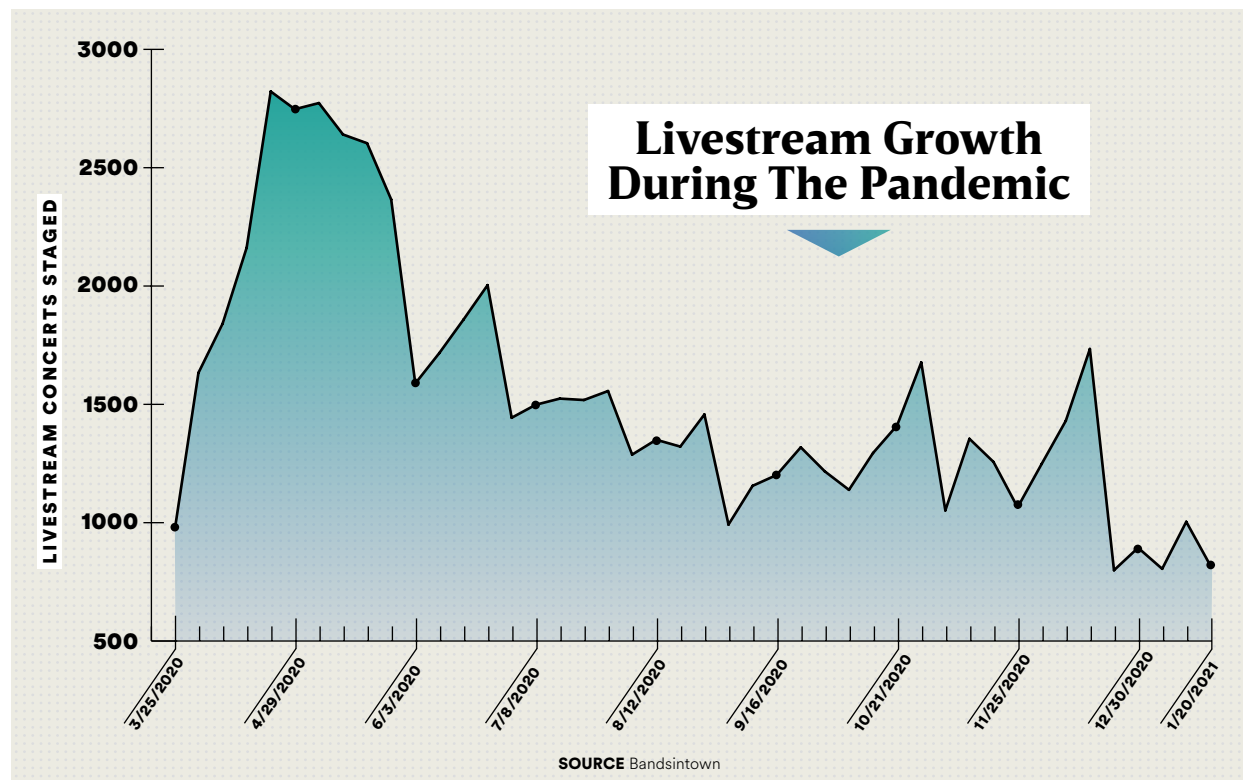
Other platforms are staking out specific niches. Sessions, launched by Pandora co-founder and former CEO Tim Westergren in April, focuses on promoting emerging and independent acts. The platform is investing \$75 million in digital marketing pow-

● CAPITOL MUSIC GROUP ELEVATED GREG MARELLA TO PRESIDENT OF PROMOTION/EXECUTIVE VP. ● HIPNOSIS SONGS FUND ANNOUNCED PLANS TO ISSUE UP TO 1.5 BILLION NEW SHARES.

ered by artificial intelligence that's free for artists. "Every day, another livestreaming company joins the fray," Westergren told *Billboard* in November. "But artists don't need more tools; they need an audience."

Bulldog Digital Media — a white-label, turnkey livestreaming firm founded in 2012 by CEO John Petrocelli, a former AEG executive — hosts large-scale livestreams for artists and brands. It launched a native ticketing platform in July with a "teaser" service allowing viewers to watch a specified period of a livestream (such as the first song) before charging them to watch the rest, and offers "live studio in a box" kits with lighting gear and microphones to clients like Genius, which used one to film a Wiz Khalifa concert in July.

The pandemic has been a boon to the livestream concert business, but any advantage startups had from getting in early is slipping away as big companies enter the space, where they have such advantages as built-in audiences, relationships with artists and stored credit card information to streamline ticket sales. Facebook introduced ticketed livestreams in August and is letting musicians and other nongaming creators keep 100% of the revenue their livestreams earn through at least August. Twitch, a longtime kingpin in the gaming world, ramped up its music team amid the pandemic, partnering with festivals like Rolling Loud and Outside Lands for virtual editions while signing exclusive deals with artists like Logic. YouTube, by far the world's leading video platform, struck a first-of-its-kind partnership for Blackpink's upcoming livestream where fans buy a membership to the group's official YouTube channel to unlock access (starting at \$30 for a two-month



“EVEN THOUGH LIVESTREAMING IS SO POPULAR NOW, THERE ARE FEW PEOPLE WHO UNDERSTAND HOW TO PROPERLY CODE AND MAKE THE AUDIO SOUND CORRECT.”

—JOHN PETROCELLI, BULLDOG DIGITAL MEDIA

subscription), and plans for an official pay-per-view product to follow, according to a source. With Live Nation's Veeps acquisition, it gained a successful startup that grossed over \$10 million in 2020 from more than 1,000 ticketed livestreams to complement the 40,000 annual shows that Live Nation normally promotes. The announcement drove Live Nation stock to a new all-time high of \$77.02 per share, even though the company's revenue has dropped to about 5% of its prepandemic intake.

Petrocelli predicts that "one-third

to half" of livestreaming platforms will either fade away or be bought by larger companies over the next year, since consolidation is a common pattern for online businesses. "I don't know how all of these companies will survive, especially since they're taking very small revenue shares and there's a lot of costs to pull off these shows," he says, noting the complexities from production to network bandwidth and payment processing. "Even though livestreaming is so popular now, there are few people who understand how to properly code and make the

audio sound correct." And while the livestream boom toward the start of the pandemic translated to over 2,700 concerts per week in May, that number has dropped to under 900, according to Bandsintown.

Once touring resumes, platforms that complement rather than cannibalize in-person shows will have better odds at survival — part of the reason why Mandolin's Parties is helping fans host in-person viewing sessions that Huse likens to Super Bowl parties. Video game *Fortnite* and virtual reality events company Supersphere urge artists to add virtual stops to future tour schedules. And as Live Nation president/CEO Michael Rapino suggested in a statement regarding the Veeps acquisition, artists might benefit from livestreaming all physical dates: "Livestreaming is a great complement to our core business," he said, "and gives any show an unlimited capacity."

Petrocelli thinks the increased competition will give artists leverage to negotiate better terms, and Huse expects platforms to begin making artists sizable offers for exclusive deals. Both are among executives in the space who think the crowded market will benefit the music industry as a whole, which "isn't known for a ton of tech," says Huse.

"The market exploded at the same time we were building the company, and we have embraced that competition because the rising tide lifts all boats here," she says. "I see now as the time that the music industry is going to go through a digital revolution." ■

MARKET WATCH

20.3B

↑ 1.2%

TOTAL ON-DEMAND STREAMS WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending Jan. 21.

15.14M

↑ 0.6%

ALBUM CONSUMPTION UNITS WEEK OVER WEEK

Album sales plus track-equivalent albums plus streaming-equivalent albums for the week ending Jan. 21.

59.28B

↑ 1.8%

TOTAL ON-DEMAND STREAMS YEAR OVER YEAR TO DATE

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

HEADCOUNT CONGRATULATES

Executive Director, Andy Bernstein
& Board Chair, Peter Shapiro

*Together we made
great change,
by driving historic
voter turnout in 2020*

431,280 voters registered

774,438 voter registrations
checked

2,521,733 voters found state
specific info on
HeadCount.org

5,560,252 voters texted



HeadCount.ORG

Small-Island Records

Holy cow! The new “royalty fund” model for music publishing is centered in Guernsey, a tiny U.K. possession

BY GLENN PEOPLES



A Guernsey cow in Guernsey, Channel Islands.

MINNEAPOLIS. Seattle. Atlanta. Guernsey? Most music executives probably don't know much about the island, a 25-square-mile British Crown Dependency in the English Channel that's best known for dairy cows and tax avoidance. But the way financial regulations there allow music publishing ventures to organize their assets and operations into separate companies has made it a surprising hot spot, and home to some prominent recent entrants in the business: Hipgnosis Songs Fund Limited, Round Hill Music Royalty Fund Limited and Tailwind Acquisition Corp. Well, sort of. Those companies don't have real offices on the island, and their top executives aren't among its 63,000 inhabitants. In fact, those executives are technically employed by the investment

advisory firms that work with those companies: The Family (Music) Limited (which works with Hipgnosis), Round Hill Music and Tailwind Entertainment Limited. All three ventures operate as “royalty funds,” a corporate setup new to the music business that distills publishing investments down to their essence. The Guernsey-based corporations acquire song catalogs, collect royalties and pay dividends to shareholders. Decisions on acquisitions are handled by the investment advisers, which are based elsewhere (London for Hipgnosis and Tailwind; New York for Round Hill) and are paid by the funds for that and other work they do to exploit the songs they own. (All three ventures have administration companies on the island to handle banking and other day-to-day operations.) Why Guernsey? Hipgnosis

founder Merck Mercuriadis and Tailwind Entertainment chief investment officer Philipp Saure point out that the island goes light on corporate regulation, not unlike the Cayman Islands, although investor protections are considered strong enough that it's home to the most companies listed on the London Stock Exchange after the United Kingdom. Local laws make it easy to set up and run such collective investment funds, which pool money to purchase long-term assets, ranging from airports to wind farms, that are often overseen by other entities. (The island's tax system isn't a factor.) That helps Guernsey companies keep operating costs low, so almost all the money they raise goes to acquisitions. They're “a vessel for col-

lective investment,” explains Craig Cordle, a partner at Ogier, a law firm that works with Hipgnosis in Guernsey. “Essentially, you're enabling investors to get as close to the assets and the returns of those assets as they possibly can.” That's something more investors want as the music publishing market continues to heat up amid competition among these companies, other independent publishers and the majors. Hipgnosis, which pioneered this setup for music, raised \$1.5 billion in a 2018 London initial public offering and additional subsequent offerings. Round Hill, which had its own London IPO in November, has raised \$329 million so far; Tailwind is privately held. This collective investment fund model comes with at

least one potential downside: The fees that investment advisory firms collect don't entirely depend on a fund's performance. Hipgnosis and Round Hill's advisers are paid based on that, as well as the funds' net asset values. In the six-month period that ended Sept. 30, 2020, Hipgnosis paid The Family (Music) \$4.9 million, double the amount from the same period in 2019. “The way music is consumed is fundamentally changing the industry,” says Saure. That has already changed the value of music assets like publishing copyrights, so perhaps it's only natural some of the companies that own them are changing, too. “I wouldn't be surprised,” he says, “if there are a couple others that try to enter the space over the next two or three years.”

SPAC Attack!

ACQUISITION COMPANIES COME TO MUSIC

BY GLENN PEOPLES

AS THE MUSIC BUSINESS becomes more attractive to investors, it's also becoming a magnet for alternative investment vehicles. And one of the most popular in the last two years is the special purpose acquisition company, or SPAC, which provides a way for private companies to go public — and for individual investors to profit from that.

Essentially, a SPAC is a shell company that goes public with the intention of buying a private firm. Its investors have the opportunity to get in early on a startup, which in turn can gain a public listing without the disclosure and regulatory requirements of a traditional initial public offering. And they're becoming more popular: SPACs raised \$78 billion in 2020, half of the total amount that went to IPOs in North America, according to Bloomberg News. Now they're coming to the music business. On Jan. 22, Liberty Media, a conglomerate that owns a majority of SiriusXM and about one-third of Live Nation, held an IPO for a SPAC that raised \$575 million. The previous week, former Geffen Records president Neil Jacobson filed paperwork with the SEC saying that his company, The Music Acquisition Corp., would try to raise

\$200 million in an IPO to buy one or more music companies. And TikTok competitor Triller is looking to be acquired by a SPAC, an industry source tells *Billboard*. SPACs go public without knowing what companies they'll acquire, but they target sectors where their founders have expertise. For Jacobson, “connections would be pretty attractive” to investors, says Usha Rodrigues, a University of Georgia law professor who studies SPACs. SPACs can also be risky because they usually acquire startups looking to skip the scrutiny that comes with an IPO. “When you bypass that process,” says Rodrigues, “you necessarily bypass investor protections.” SPAC investors can vote against an announced acquisition, however, and they offer one of the only ways for individuals without considerable wealth to participate in the kinds of investment opportunities



usually limited to private equity funds. They could also work well in music. “Any company that can leverage technology,” says Paul Bernstein, vice chair of Venable's Entertainment and Media Group, “is probably in the right ballpark for a SPAC.”

● POLYDOR RECORDS SIGNED SEA SHANTY TIKTOK SINGER NATHAN EVANS. ● LUPILLO RIVERA SIGNED A RECORD AND MANAGEMENT DEAL WITH REGIONAL MEXICAN INDIE LABEL Z RECORDS.

DO WE HAVE ROYALTIES FOR YOU?



More than \$400 Million Distributed to Vocalists & Musicians

The AFM & SAG-AFTRA Fund collects and distributes royalties to non-featured session vocalists and musicians for their performances on recordings played on satellite radio, non-interactive streaming services, webcasts, other digital formats and certain music in feature films and television programs.

Find Out If We Have Royalties For You

www.afmsagaaftrafund.org



The AFM & SAG-AFTRA IPRD Fund is a 501(c)(6) non-profit organization - est. 1998

4705 Laurel Canyon Blvd., Suite 400, Valley Village, CA 91607
p. 818.255.7980 | f. 818.255.7985 | www.afmsagaaftrafund.org





Shalhoup

GOOD WORKS

A SPACE OF THEIR OWN

WHEN OLIVIA SHALHOUP TUNED IN

to an online music-business conference in early April, she noticed that only two of the 20 panelists were women. Worse, their male peers interrupted them almost every time they spoke. Shalhoup, a former intern at Maverick Management subsidiary Jarjour and ICM Partners assistant, had joined the panel hoping for career advice. But it wasn't very useful without the perspectives of women, who experience different challenges in an industry where they're outnumbered in senior roles.

Afterward, "I scoured the internet looking for female-centered panels and couldn't find any," says Shalhoup. "I thought to myself, 'There must be other women looking for it, too.'"

Later in April, Shalhoup launched Amethyst Collaborative, a first-of-its-kind series of online panels for women about different facets of the music business. Nearly 400 people tried to join the first panel on April 29, which featured speakers from Red Light Management and Maverick, among others, and overwhelmed the event's 100-person capacity on Zoom. By the end of 2020, Amethyst had hosted 14 panels reaching over 10,000 total attendees in 24 countries.

Panels remain capped at 100 to keep conversations intimate, but Shalhoup says that up to 500 people try to join each event. She looks for panelists who are passionate about uplifting other women of all races and ethnicities, from major and independent companies alike. In this supportive atmosphere, panelists speak openly, while attendees ask questions and network in the chat box.

Now attendees and panelists are forming their own mentorship relationships, and Shalhoup has even launched her own social media agency under Amethyst. The collaborative's next panel, "Women in Entrepreneurship," is set for Feb. 10, and in March, Amethyst will host the "History and Future of Women in Music" panel at the virtual South by Southwest. Upcoming plans include a mentorship program and meetups once in-person events resume.

"I really want to create that space for women," she says. "I would love to turn it into brunches or happy hours where big music industry deals are being made between women whom Amethyst brought together." —TATIANA CIRISANO

Twitter Faces The Music

Rights holders want the online platform to license content. But Twitter uses the DMCA — and it wants to charge to expedite takedowns

BY MICAH SINGLETON



OVER THE PAST FEW YEARS, as streaming runs out of room to grow, labels and publishers have been ramping up their efforts to license technology companies that use their content: Think Facebook, TikTok and now Twitch and Twitter. These efforts often involve taking services that operate under the Digital Millennium Copyright Act — the 1998 law that offers online platforms limited "safe harbor" for users' copyright infringement as long as they respond to takedown notices — and bringing them to the negotiating table with talk of business benefits, threats of legal action or some mix of the two. It's a game that's almost as old as online music itself.

But Twitter won't play, multiple sources close to the situation tell *Billboard*. So far, the company — which lets users post videos of up to two minutes and 20 seconds, and doesn't actively scan for infringing content — has been unwilling to negotiate to license music. And although Twitter operates under the DMCA, the company often takes "three to five days" to remove content after receiving a takedown notice, according to a rights-holder source. (The DMCA says sites must act "expeditiously.") In a December Senate Subcommittee on Intellectual Property hearing on how voluntary agreements can reduce piracy, RIAA chairman/CEO Mitch Glazier testified that when the music industry organization asked Twitter for access to its API (application programming interface) to more efficiently search for infringing content, the company

replied that it would cost \$100,000 a year.

Glazier testified that over the past two years, music rights holders have sent Twitter notices of more than 3 million infringements of over 20,000 recordings. And "unlike Facebook and unlike YouTube," Glazier testified, "they have done nothing to try to at least build tools or help prevent what is by its nature a viral system where piracy can spread literally in microseconds."

Twitter used to value its relationships with the music business more. The company launched a #Music discovery app in 2013, a year in which music was the most popular topic discussed on the platform. Today, music artists have six of the 10 most popular accounts.



Twitter co-founder/CEO Jack Dorsey

Twitter didn't comment for this story — or send an executive to the Senate hearing, much to the disappointment of Sen. Thom Tillis, R-N.C., who said that meant the company "simply does not take copyright piracy seriously." But it did hire a lobbying firm to help it navigate the issue. And while Twitter recently implemented a process to speed up important takedowns, it still takes "four to 20 hours," says the rights-holder source. On YouTube and Facebook, Content ID and Rights Manager proactively scan for infringement.

"It's hard to explain just how much Twitter has failed music creators in 280 characters," says National Music Publishers' Association president/CEO David Israelite. "Until it takes responsibility for the content that makes its service popular, songwriters will continue to go undercompensated." ■



Congratulations

CHANGE AGENT



Thank you for being an amazing advocate for the Latino live entertainment industry, constantly working to achieve equality within our ranks. During these last several challenging months of the pandemic you have been instrumental in helping our stages, our crews and teams. May the light shine bright on you. *Break a Leg!*

**HENRY
CARDENAS**



MAGNUS

FROM YOUR MAGNUS FAMILY



Classical musicians protested outside the U.K. Parliament in 2019.

The Brexit Effect

When the pandemic dies down and U.K. artists can resume touring, new regulations may put European dates — and even merchandise sales — out of reach

BY RICHARD SMIRKE

UNITED KINGDOM — Amid a worsening coronavirus crisis, leading representatives of the British music industry hastily convened virtually on Jan. 20 with Oliver Dowden, U.K. secretary of state for culture, media and sport, to solve another looming problem: how Brexit and the recent European Union trade deal could keep U.K. artists from touring freely in countries like France and Spain — and European acts from doing the same in the United Kingdom. When live shows return, tours could face extra customs checks, higher costs and border delays — not to mention possible taxes on everything from T-shirts to vinyl. Crews and musicians could also need new work permits for shows in Europe.

The end of decades of unrestricted movement across the 27 countries in the EU means red tape and shrinking margins that could cause lasting damage to artists' careers and the concert business on both sides of the English Channel.

The U.K. music community is pushing back. Over 100 acts, including Elton John, Ed Sheeran and Radiohead, signed a Jan. 20 open letter saying the British government had “shamefully failed” them with the EU

trade deal that was finalized Dec. 24. Classical musicians protested outside Parliament, while an online petition calling for a Europe-wide “visa-free” work permit for U.K. artists drew over 280,000 signatures, including those of Dua Lipa, Louis Tomlinson and the Scottish rock band Biffy Clyro. “If it wasn’t for the disaster of COVID-19, this would be playing out at borders and airports right now, with no one really knowing what’s going on,” says Paul Craig, Biffy Clyro’s manager and chairman of the Music Managers Forum. “What you’ve got at the moment is a total mess.”

Under Brexit’s existing terms, U.K. musicians are no longer entitled to free movement across European borders and are now classified as third-country, non-visa nationals subject to the same rules as U.S., Canadian and Australian artists. In practical terms, that means agents, promoters and managers will have to check the different entry requirements for each EU member state an act plans to visit (not including the Republic of Ireland, where free travel is allowed from the United Kingdom) and, where applicable, obtain work permits to perform paid gigs. The simplicity of the EU

arrangement threatens to become a patchwork of confusion, with different regulations for each territory.

Already, Italy, Cyprus and Estonia require work permits for U.K. acts. Negotiations are ongoing, and rules for other European markets vary. But not all are so severe. France doesn’t require permits, as long as visitors don’t stay longer than 90 days, while Spain says U.K. acts can only enter with a C- or D-type visa, depending on the length of their visit. Germany is still reviewing arrangements for British musicians who want to perform there, although the country isn’t expected to put up any major obstacles. “This idea that U.K. acts will now need separate visas to go to every European country is a total exaggeration. It’s a red herring,” says T&S Immigration Services managing director Steve Richard, who specializes in entertainment visas. “The ramifications at the moment are bigger for equipment than they are for people.”

Production costs are set to rise due to the need for carnets — essentially passports for goods — which cost 360 pounds (\$490) a year and are now required for transporting musical equipment and merchandise across EU borders. That means tighter

security checks and a higher risk of delays and cancellations for tightly planned tours. EU acts looking to play the United Kingdom will also need to navigate new visitor or temporary work permit procedures and border controls. “All of that may be survivable for a headline artist with the right infrastructure,” says Jarred Arfa, GM/executive vp business affairs at Artist Group International, which represents Billy Joel, Rod Stewart and Mötley Crüe. “But it becomes a real nightmare for someone trying to establish themselves in those markets.”

For bigger tours, new “cabotage” rules require haulers to return to their home base in the EU or the United Kingdom after making three stops in either market. Given that many European treks begin in the United Kingdom, that will have far-reaching consequences for trucking and production companies. “You may start to see some [U.K.] production facilities move to Europe and more big acts rehearse and begin tours in Europe,” says Craig, “because they can pick up their trucks there and it will be more efficient for them.”

Live-music executives say it’s difficult to estimate how much touring costs could rise as a result of the changes, since so much is still unknown. And Brexit will likely prove problematic beyond touring. Since Jan. 1, U.K. music companies that export physical products directly to EU consumers have found themselves hit by extra charges, taxes and paperwork — fees that sometimes exceed the value of a T-shirt or vinyl record, and which threaten a much needed source of income at a time when touring revenue has evaporated.

To mitigate the damage, the U.K. music industry is calling for the government to underwrite Brexit-related costs for artists and companies. It’s also pressing for ministers to renegotiate with EU officials and strike a deal that works for both sides. “It is strongly in the interest of the EU and the U.K. to find a way forward that will allow the creative industries to do business cross-border with the minimum of paperwork and cost,” says Geoff Taylor, chief executive of U.K. labels trade organization BPI.

“Nobody wins from the current situation,” says David Martin, CEO of U.K. artist trade group Featured Artists Coalition. “A solution has to be found soon.” **B**

Additional reporting by Alexei Barrionuevo.



CONGRATULATIONS TO OUR VERY OWN

MANOLO DÍAZ

THANK YOU FOR YOUR CHANGE-MAKING SERVICE
TO OUR MUSIC COMMUNITY.

IN YOUR HONOR, WE ARE PROUDLY MAKING
A DONATION TO THE LATIN GRAMMY CULTURAL
FOUNDATION'S 2021 SCHOLARSHIP SEASON.



THE LATIN RECORDING ACADEMY®

FROM THE DESK OF

DANA DuFINE

Vp Global Content
and Development,
ASM Global

BY DAVE BROOKS

PHOTOGRAPHED BY
VICTORIA WALL HARRIS

WHEN VENUE MANAGEMENT companies AEG Facilities and SMG merged at the end of 2019, combining management for 300 venues, Dana DuFine didn't print out a list of the 112 arenas and 24 stadiums that would now be the focus of her new position as vp global content and development for the new company, ASM Global. Instead, she examined a world map with dots that designated each venue, then considered how they could work together.

"I saw connectivity," she remembers. "I saw that we had a presence in every major market in North America. I call it one-stop shopping. We're not missing that one key market artists needed to complete their tour. We have it all."

Months later, when the coronavirus pandemic hit, the hundreds of dots on her map brought thousands of new challenges as DuFine and her five North American regional managers were quickly forced to scale back, reschedule and ultimately refund 2020 tours planned across the United States and in foreign cities like Stockholm; Brisbane, Australia; and Dubai, United Arab Emirates.

After studying at UCLA, the Los Angeles native got her start in New York with John Silva and John Cutcliffe's Gold Mountain Management, then ran Mercury Records for Danny Goldberg. In 2000, she returned to L.A. to work in music supervision before linking up with Irving Azoff, with whom she managed late Stone Temple Pilots frontman Scott Weiland and, later, his supergroup Velvet Revolver. In 2014, Azoff connected DuFine with James Dolan to remotely manage New York's Madison Square Garden, and soon she was jetting across the country every other week. "Venues have specific

needs for help and resources, and we facilitate that 24/7," she says. "That's part of the deal, and coming from the management side, I was prepared for life always on call."

Today, DuFine's commuting is limited to short trips from her living room to the shade of a flowering camellia tree in the backyard of her Beverly Hills home, where she works at rescheduling shows across the globe and "taking the temperature" in local markets. "My mornings always start at six," she says. "Today, we had a programming call with all the European venues that are under ASM Global where we discussed what's happening with tours,

the pandemic and any industry updates. I do the same once a week for South America and make sure information flows so that everybody has an opportunity to communicate and learn what's going on in their region and what's going on in North America.

"I have no doubt we're coming back strong," she adds. "But it's going to take everything we got."

When the pandemic hit in March and concerts across the world were quickly canceled, how long did you expect the shutdown would last?

I thought we would be through this by June. We had a plan in place to return in the summer, and never in



DuFine photographed
Jan. 19 in Los Angeles.

our wildest dreams did we think it would go on this long. We were making a lot of progress in those first few months. We created the Venue Shield program [for coronavirus mitigation], and we had a plan to make sure all of our fans, artists and crews were going to be safe. But every time we turned around, it was out of control again.

Is that why you keep pushing dates back?

That's all we can do. We want the promoters and agents to know we're in this with them. So many of these conversations are just taking the temperature in the market: "What's happening in the U.S. and what's happening in Europe, and when can we start in Australia?"

Now that vaccines are being distributed, when is the music business expecting concerts to return?

Before the new year, Live Nation and AEG each said amphitheaters and stadiums would be good in summer [2021], arenas in the fall, and that's when we would be able to do business [at 100%]. If you ask them today, they might be scratching their heads.

I believe in President Biden and his plan to deliver 100 million vaccines in his first 100 days. If that happens, we should be in really good shape come March and April to be able to announce tours. The demand is there: 85% of tickets that were sold for tours in 2020 that have been rescheduled — multiple times at this point — have been retained by customers. In this economy, that's very telling.

How did the merger of AEG and SMG — the world's two biggest facility management companies — change your job?

I felt lucky that we were going to have additional venues throughout all territories because I had this concept — which I had been doing at AEG prior to the merger — called "cross-venue programming." I would go to Gary Gersh [AEG Global Touring president of global touring and talent] and say, "If you bring a show to Gila River Arena [in Glendale, Ariz.] or Oakland [Calif.] or the Target Center in Minneapolis, you're going to be able to make more because we're going to be able to offer you better deals." When we merged, it made that opportunity even greater. We now have a building in every territory that an artist would want to play.

Because ASM is under the same corporate umbrella as AEG Global Touring, are ASM buildings guaranteed a certain amount of shows each year from AEG Global?

It would be a lot easier if I were, but I'm not. I'm Switzerland: neutral. And that goes both ways. I deal and treat [independent promoter] Premier Concerts the same way I treat Live Nation or AEG. There's always chatter that one building is paying more or getting a better rebate than someone else. And it's really not true. Every tour is different, every venue is different, and deals can never be exactly the same.

ASM manages 112 arenas, 24 stadiums and over 174 convention centers, theaters and outdoor amphitheaters. How do you keep the calendars full in so many venues?

With ASM, I work with promoters, agents, managers



1



2



3

“WE WANT THE PROMOTERS AND AGENTS TO KNOW WE’RE IN THIS WITH THEM.”

—DANA DuFINE

and business managers to help bring their tours to our buildings. The job has changed during the pandemic, but typically I will hear about a tour being put together, like the Def Leppard and Mötley Crüe stadium tour [for 2020 that has been pushed to 2021]. So I called [Artist Group International CEO] Dennis Arfa and [Live Nation co-president of North American touring] Rick Franks and said, "I'm in. What stadiums of ours can participate in this tour?" I was one of the first true believers: I was ready to buy it, I was ready to co-promote it, I was ready to do whatever it took so ASM Global could have as many of these shows as possible.

With budgets sure to be tight this year, will promoters lean on the buildings to provide more marketing support in their local markets?

Yes — and when we can, we're helping AEG Global Touring make the pitch with all the marketing assets we have at our disposal. For the Luke Combs tour, I worked very closely with Cody [Lauzier, senior vp global touring and talent] at AEG Global Touring, going through the assets of every AEG venue to put together a model that we could present to Combs' agents showing how we could support the initial on-sales, and then continue to support the tour with promotion so that we're able to continue selling tickets. That's the environment we're heading into — everyone is going to have to work together to make sure every single ticket gets sold. **B**



4

1. A bobblehead gift DuFine commissioned for her husband, Brent, in 2019 for their 20th wedding anniversary. "I wanted to give him something he could add to his Dodgers bobblehead collection," she says. 2. A mug from Brown University, where DuFine's older daughter attends school. 3. A Harry Styles Fine Line box set that DuFine says "belongs to my youngest daughter, but I love the design and photographs so much I keep it in my office for inspiration." 4. A family photo of DuFine, Brent and their two daughters, Emma and Kate.

MANK | J=110

FOR YOUR CONSIDERATION

Trent Reznor & Atticus Ross

Best Picture

Best Original Score

TRENT REZNOR & ATTICUS ROSS



NOTHING SHORT OF A MASTERPIECE.
A WONDROUS, MULTI-LAYERED JAZZ AGE SCORE FROM
TRENT REZNOR AND ATTICUS ROSS.

THE TELEGRAPH

“MANK’ IS AN ALL-TIMER.”

TOTAL FILM

“A LOVE LETTER TO CREATIVITY, AND TO EVERYTHING WE’VE LOVED
ABOUT MOVIES EVER SINCE THEY WERE INVENTED.
THE MUSIC FROM TRENT REZNOR AND ATTICUS ROSS
HITS ALL THE RIGHT NOTES.”

DEADLINE



Mank

DIRECTED BY DAVID FINCHER

FILM.NETFLIXAWARDS.COM

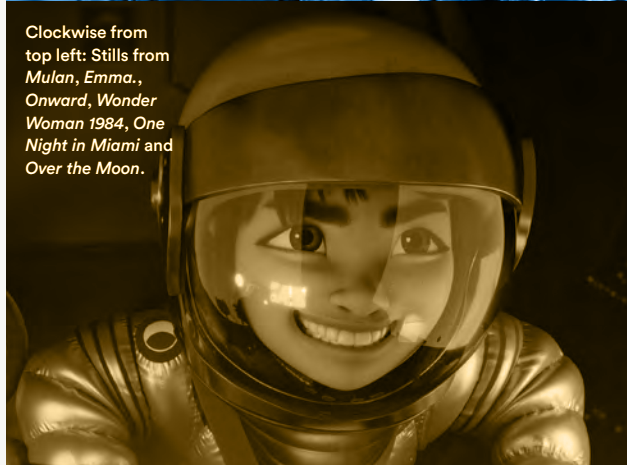


The Sound

PG. 34 EARLY BETS FOR BEST SONG AND SCORE * PG. 38 INSIDE MA RAINEY * PG. 42 EMILE MOSSERI

2021 OSCAR MUSIC PREVIEW

ALL YOU NEED TO KNOW AHEAD OF THE 93RD
ACADEMY AWARDS CEREMONY, SET TO TAKE PLACE APRIL 25,
FROM EARLY PREDICTIONS TO MUST-KNOW PLAYERS



Clockwise from top left: Stills from *Mulan*, *Emma.*, *Onward*, *Wonder Woman 1984*, *One Night in Miami* and *Over the Moon*.

(Very) Early Oscar Music Bets

The most likely songs and scores that could be competing for a win at the April 25 ceremony

BY PAUL GREIN

SONGS

Leslie Odom Jr. could be headed for two Academy Award nominations (best original song and best supporting actor) for his work in *One Night in Miami*, to go with the Tony and Grammy he won for *Hamilton: An American Musical*. Meanwhile, Diane Warren could land her 12th best original song nod. Those are just two of the storylines that are building during the approach of the 93rd annual Oscar nominations that will be announced March 15. The awards will be presented April 25.

These are 25 top contenders for best original song based on the songwriters' Oscar history, the buzz generated by their projects, early-indicator awards and nominations the films have received and, of course, the tunes themselves. (Songs are listed alphabetically by film title.)

"Turntables"

Janelle "Django Jane" Monáe, Nathaniel Irvin III, George "George 2.0" A. Peters II
All In: The Fight for Democracy

Amazon Studios

Monáe is an eight-time Grammy nominee, though she has yet to win. Irvin was Grammy-nominated for co-producing Monáe's *Dirty Computer*, an album of the year finalist two years ago. Liz Garbus and Lisa Cortés directed the documentary.

"See What You've Done"

Mary J. Blige, Nova Wav, DJ Camper

Belly of the Beast Independent Lens

Blige was nominated in this category three years ago for co-writing "Mighty River" from *Mudbound*. She's vying to become the second Black female songwriter, following Siedah Garrett, to receive two career nods in this category. DJ Camper won a Grammy two years ago for his work on H.E.R.'s self-titled album.

"Wuhan Flu"

Sacha Baron Cohen, Erran Baron Cohen, Anthony Hines

Borat Subsequent Moviefilm

Amazon Studios

Sacha Baron Cohen and Hines shared a 2006 best adapted screenplay Oscar nod for *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan*. Erran Baron Cohen is Sacha's older brother. This is the 10th film Erran has worked on since he broke in with *Borat*.

"Great Unknown"

X Ambassadors

The Call of the Wild 20th Century Studios

The rock trio consists of Adam Levin and brothers Sam Harris and Casey Harris. X Ambassadors were featured on "Sucker for Pain," the rock/rap fusion hit from the 2016 *Suicide Squad* soundtrack.

"Husavik"

Savan Kotecha, Rickard Göransson, Fat Max Gsus

Eurovision Song Contest: The Story of Fire Saga Netflix

The three composers are Grammy-nominated this year for best compilation soundtrack for visual media for their work on this spoof of the beloved annual song competition. Kotecha received Grammy and Golden Globe nominations five years ago for co-writing "Love Me Like You Do" from *Fifty Shades of Grey*.

"Never Break"

John Legend, Nasri Atweh, Benjamin Hudson McIlldowie, Greg Wells

Giving Voice Netflix

Legend won an Oscar, Golden Globe and Grammy six years ago for co-writing "Glory" from *Selma*. Wells won a 2018 Grammy for best compilation soundtrack for visual media for *The Greatest Showman*. Atweh is Grammy-nominated this year for co-writing "Slow Down," a hit for Skip Marley and H.E.R.

"Square Root of Possible"

Philip Lawrence, Michael Diskint, Davy Nathan

Jingle Jangle: A Christmas Journey Netflix

Lawrence has won seven Grammys, including song of the year and best R&B song for co-writing Bruno Mars' "That's What I Like."

Lawrence and Nathan co-produced this track with long-time film music pro Harvey Mason Jr., who is also the chair and interim president/CEO of the Recording Academy.

"Fight for You"

H.E.R., Dernst Emile II, Tiara Thomas
Judas and the Black Messiah

Warner Bros.

These three writers are Grammy-nominated this year for co-writing H.E.R.'s socially charged "I Can't Breathe." H.E.R. was also nominated for song of the year at the 2019 Grammys for co-writing "Hard Place." LaKeith Stanfield and Daniel Kaluuya star in the film.

"Io Sì (Seen)"

Diane Warren, Laura Pausini, Niccolò Agliardi

The Life Ahead Netflix

Warren, an 11-time nominee, wrote the music and original English lyrics; Pausini and Agliardi wrote the Italian lyrics heard in the film. "Io Sì (Seen)" and another best song possibility, "Rain Song" from *Minari*, are each vying to become the first track in a language other than English to be nominated since "Loin de Paname" from the 2009 film *Paris 36*.

"(If Only You Could) Save Me"

Trent Reznor, Atticus Ross

Mank Netflix

THE WIZARD OF OZ was the first film to win for both best original score and best original song (1939), the latter being the immortal "Over the Rainbow."

MULAN: JASON POLK/AMC; EMMA.: COURTESY OF THE EVERETT COLLECTION; ONWARD: PHILIP FUSCO/AMC; WONDER WOMAN: JAMES HAMILTON/DC; ONE NIGHT IN MIAMI: MAMIE DATTI; PERRETT: JIM ANDERSON/COURTESY OF THE EVERETT COLLECTION; GAOZI: CLAY ENDS; "O.D.C. COMICS; MCDONALD'S; JOHN WILSON: © NETFLIX; COURTESY OF THE EVERETT COLLECTION.

Reznor and Ross have won an Oscar, Emmy and Grammy for their scores and have also had award success with songs from these projects. They collaborated on “The Way It Used To Be” from *Watchmen*, which was Emmy-nominated last year for outstanding original music and lyrics.

“Rain Song”

Emile Mosseri

Minari A24

The song, which is sung in Korean, and the aforementioned “Lo Si (Seen)” are contending to become the first songs not sung in English to be nominated in 11 years. Yeri Han, who plays one of the leads (Monica Yi), sings on this ballad that plays at the end of the film.

“Only the Young”

Taylor Swift, Joel Little

Miss Americana Netflix

Swift has yet to receive an Oscar nomination, but she won a Grammy for co-writing “Safe & Sound” from *The Hunger Games* and has received three Golden Globe nods. Little won a song of the year Grammy for co-writing Lorde’s “Royals.”

“Loyal Brave True”

Jamie Hartman, Harry Gregson-Williams, Rosi Golan, Billy Crabtree

Mulan Disney+

Gregson-Williams received Grammy and Golden Globe nods for best score soundtrack for visual media and best original score, respectively, for *The Chronicles of Narnia — The Lion, the Witch and the Wardrobe*, but this would be his first Oscar nod. He is the older brother of composer Rupert Gregson-Williams.

“How Can I Tell You”

Lynn Ahrens, Stephen Flaherty

Nasrin Virgil Films/Kino Marquee

Ahrens and Flaherty received two Oscar nods — best original song and best musical or comedy score — for the 1997 film *Anastasia*. They won a Tony for best original score for *Ragtime* (1998) and have received three Grammy nominations for best musical theater album.

“Free”

Diane Warren

The One and Only Ivan Disney+

Warren was the sole author of this song — her second top contender for the year — and she was the only writer of eight of her 11 Oscar-nominated songs to date. Charlie Puth sings the song in the film about a gorilla named Ivan who befriends an elephant named Ruby.

“Speak Now”

Leslie Odom Jr., Sam Ashworth

One Night in Miami Amazon Studios

Odom is vying to become the fourth artist in as many years to receive nominations for songwriting and acting in the same year. He would follow Mary J. Blige, Lady Gaga and Cynthia Erivo. Ashworth received two Grammy nominations last year for his work with H.E.R.

“Carried Me With You”

Brandi Carlile, Phil Hanseroth,

Tim Hanseroth

Onward Pixar

This song is Grammy-nominated this year for best song written for visual media. Carlile and the Hanseroth twins received song of the year Grammy nominations for co-writing Carlile’s “The Joke” (2018) and Tanya Tucker’s comeback hit, “Bring My Flowers Now” (2019).

“Rocket to the Moon”

Christopher Curtis, Marjorie Duffield,

Helen Park

Over the Moon Netflix

Park, who was born in South Korea, co-wrote the music and lyrics for the 2017 off-Broadway musical *KPOP*. Cathy Ang and Phillipa Soo star in the animated musical *Rocket to the Moon*. The film was directed by Glen Keane, who shared an Oscar with the late Kobe Bryant in 2018 for the animated short *Dear Basketball*.

“Wear Your Crown”

Adam Anders, Peer Astrom, Matthew Sklar, Chad Beguelin

The Prom Netflix

Anders and Astrom received three Grammy nominations for best compilation soundtrack for visual media for *Glee: The Music, Volume 1* (2010), *Glee: The Music, Volume 4* (2011) and *Rock of Ages* (2012). *Glee* co-creator Ryan Murphy directed *The Prom*.



Swift in *Miss Americana*.



Will Ferrell (left) and Rachel McAdams in *Eurovision Song Contest: The Story of Fire Saga*.

“Uh Oh”

Cynthia Nabozny, Matias Mora, Mia Minichiello

Promising Young Woman Focus Features

Mora and Minichiello previously teamed to write “Our House” for the 2017 film *Gnome Alone*; they also worked on the 2018 soundtrack to *Trolls: The Beat Goes On!* Nabozny sings “Uh Oh” on this film’s soundtrack (under her moniker Cyn). Emerald Fennell directed.

“Green”

Abraham Marder

Sound of Metal Amazon Studios

Marder wrote this song for the film about a heavy metal drummer whose life is disrupted when he loses his hearing. Marder’s brother, Darius Marder, directed and co-wrote the screenplay. Riz Ahmed and Olivia Cooke star.

“The Plan”

Jacques Webster II, Ludwig Göransson, Ebony Oshunrinde

Tenet Warner Bros.

Eight-time Grammy nominee Travis Scott — aka Jacques Webster II — also performs the song in the film. Göransson won an Oscar and a Grammy two years ago for best original score for *Black Panther*. He also won a pair of Grammys for Childish Gambino’s “This Is America.”

“Hear My Voice”

Daniel Pemberton, Celeste Waite

The Trial of the Chicago 7 Netflix

While Pemberton is still waiting for his first Oscar nomination, he has received three Golden Globe nods. He was cited for his scores to *Steve Jobs* and *Motherless Brooklyn*, and for best original song for the title track to *Gold*, which he co-wrote with Stephen Gaghan, Danger Mouse and Iggy Pop.

“Just Sing”

Justin Timberlake, Ludwig Göransson, Max Martin, Sarah Aarons

Trolls: World Tour Universal

Timberlake and Martin shared a nomination in this category four years ago for “Can’t Stop the Feeling!” from the first *Trolls*. If this song is nominated, *Trolls* will become the fourth film franchise since 2000 to nab two best original song nods, following *The Lord of the Rings*, *Toy Story* and *Frozen*.

“Tigress & Tweed”

Raphael Saadiq, Andra Day

The United States Vs. Billie Holiday

Hulu

Saadiq was nominated in this category three years ago for co-writing Mary J. Blige’s “Mighty River” from *Mudbound*. Day, who stars in the film as Holiday — and is a strong candidate for a best actress nomination — has received two Grammy nominations.

SCORES

Thomas Newman and Alexandre Desplat, perennial Oscar contenders for best original score, could land their 15th and 12th nominations, respectively, in the category. But newer Oscar arrivals, such as Terence Blanchard and the team of Trent Reznor and Atticus Ross, are also in the running.

These are 25 top contenders for best original score based on the composers’ Oscar history, the buzz generated by their projects and early-indicator awards and nominations the films have received. (Scores are listed alphabetically by film title.)

Ammonite Neon

Dustin O’Halloran, Volker Bertelmann

Kate Winslet and Saoirse Ronan star in this romantic drama that Francis Lee wrote and directed. O’Halloran and Bertelmann (then working under the name Hauschka) were nominated four years ago for *Lion*. The composers have a second film in contention, *The Old Guard*.

Da 5 Bloods Netflix

Terence Blanchard

Blanchard was nominated two years ago for *BlackKkKlansman*, which, like *Da 5 Bloods*, was written, directed and produced by Spike Lee. Blanchard has another top contender, *One Night in Miami*. If either is nominated, he will become just the second Black composer — following Quincy Jones — to receive two or more career nods for scores. (Jones has had three scoring nods.)

Lyricist **SAMMY CAHN** has the most nominations for best original song with 26, landing eight consecutively between 1954 and 1961.

Emma. Focus Features**Isobel Waller-Bridge, David Schweitzer**

Waller-Bridge — the older sister of *Fleabag* creator/star Phoebe Waller-Bridge — has composed scores for such TV shows as *Black Mirror*, *Vanity Fair* and, yes, *Fleabag*. Schweitzer has composed several long-running TV series in his native England, including *Bob the Builder* and *Digby Dragon*.

The Glorias**Roadside Attractions/LD Entertainment****Elliot Goldenthal**

Goldenthal won in this category 18 years ago for *Frida*, which, like *The Glorias*, was directed by Julie Taymor. Oscar winners Julianne Moore, Alicia Vikander and Timothy Hutton star in this film about feminist icon Gloria Steinem. Goldenthal had two other nominations in the 1990s for *Interview With the Vampire* and *Michael Collins*.

Hillbilly Elegy Netflix**Hans Zimmer, David Fleming**

This is the ninth Ron Howard film that Zimmer, collaborating here with New York-born composer Fleming, has scored. Zimmer, who has amassed 11 Oscar nominations for his scores, won for *The Lion King* (1994). He has a second strong contender this year with *Wonder Woman 1984*.

Judah and the Black Messiah**Warner Bros.****Mark Isham, Craig Harris**

Isham was nominated in this category 28 years ago for *A River Runs Through It*. LaKeith Stanfield and Daniel Kaluuya star in the story of Fred Hampton, chairman of the Illinois Black Panther Party, and his betrayal by FBI informant William O'Neal.

The Life Ahead Netflix**Gabriel Yared**

Yared won in this category 24 years ago for *The English Patient*. He has had two other nominations, for *The Talented Mr. Ripley* and *Cold Mountain*. Edoardo Ponti directed this film, which stars his mother, screen legend Sophia Loren.



Owen Asztalos and Amy Adams in *Hillbilly Elegy*.

The Little Things**HBO Max/Warner Bros.****Thomas Newman**

This would be Newman's 15th nomination in this category, which would enable him to pull ahead of Alex North as the composer with the most scoring nods without a win. (Of course, Newman could win on April 25.) The film stars Oscar recipients Denzel Washington, Jared Leto and Rami Malek.

Mank Netflix**Trent Reznor, Atticus Ross**

This is the fourth film directed by David Fincher that Reznor and Ross have scored, following *The Social Network* (for which they won in this category 10 years ago), *The Girl With the Dragon Tattoo* and *Gone Girl*.

Ma Rainey's Black Bottom Netflix**Branford Marsalis**

This film, starring Viola Davis and Chadwick Boseman, is based on August Wilson's play, which received three Tony nominations in 1985. Marsalis has won three Grammys, in both pop and jazz instrumental categories.

The Midnight Sky Netflix**Alexandre Desplat**

This would be Desplat's 12th nomination in the past 15 years — more than any other composer in this time frame. He won for *The Grand Budapest Hotel* and *The Shape of Water*. George Clooney directed and stars in this film.

Minari A24**Emile Mosseri**

Lee Isaac Chung directed this film about a Korean family that moves to Arkansas to work on a farm in the 1980s. Mosseri's previous scoring credits include *The Last Black Man in San Francisco* and seven episodes of TV's *Homecoming*. He has a second contender in this category with *Kajillionaire*.

Mulan Disney+**Harry Gregson-Williams**

Gregson-Williams' dozens of previous scores include all four installments in the *Shrek* franchise. "Loyal Brave True," which he co-wrote for this film, is vying for a best original song nod. The original *Mulan*, from 1998, received an Oscar nomination for best original musical or comedy score.

News of the World Universal**James Newton Howard**

Howard has amassed six nominations for

his scores since 1991, but has yet to win.

He has also landed two nods for best original song. Paul Greengrass directed this film, which stars Tom Hanks as a Civil War veteran.

One Night in Miami Amazon Studios**Terence Blanchard**

Oscar winner Regina King directed this film, a fictional account of a night in 1964 when four icons of the era — Malcolm X, Muhammad Ali, Jim Brown and Sam Cooke — gathered to discuss their roles in the civil rights movement and the cultural upheaval of the '60s.

Onward Pixar**Mychael Danna, Jeff Danna**

Mychael Danna won in this category eight years ago for *Life of Pi*. This is the 12th feature film he has scored with his brother Jeff Danna. The others include *Lake View Terrace* and a reboot of *The Addams Family*.

Over the Moon Netflix**Steven Price**

Price won in this category seven years ago for *Gravity*, which was only his third film score. Glen Keane directed *Over the Moon*, which features original songs composed by Christopher Curtis, Marjorie Duffield and Helen Park.

Pieces of a Woman Netflix**Howard Shore**

Shore is a two-time winner in this category for films in the *Lord of the Rings* franchise. He was also nominated for scoring *Hugo* (2011). Kornél Mundruczó directed this film, which stars Vanessa Kirby, Shia LaBeouf and Ellen Burstyn.

Shirley Neon**Tamar-kali**

Tamar-kali, a rock singer-songwriter and composer, has three other films in contention: *The Assistant* (Bleeker Street), *John Lewis: Good Trouble* (Magnolia Pictures) and *Palmer* (Apple TV+).

Soul Pixar**Trent Reznor, Atticus Ross (composers); Jon Batiste (jazz compositions, arrangements)**

Reznor and Ross have another strong candidate in contention, *Mank* (Netflix). Pixar/Disney is submitting both the Reznor/Ross team and Batiste, and will let the music branch subcommittee decide how to proceed.



Lee (left) with the cast of *Da 5 Bloods*.

Sound of Metal Amazon Studios**Abraham Marder, Nicolas Becker**

In addition to co-composing the score, Marder co-wrote the screenplay with his brother Darius Marder. Darius directed the film about a heavy metal drummer losing his hearing.

Tenet Warner Bros.**Ludwig Göransson**

Christopher Nolan directed this film, which stars John David Washington. Göransson got the job because Nolan's frequent collaborator, Hans Zimmer, was booked to score Denis Villeneuve's *Dune*, which is scheduled for release in October.

The Trial of the Chicago 7 Netflix**Daniel Pemberton**

Aaron Sorkin directed this film about the seven people on trial stemming from the turmoil at the 1968 Democratic National Convention in Chicago. Pemberton scored the film, as he did Sorkin's 2017 directorial debut, *Molly's Game*, and his 2015 film (as a screenwriter), *Steve Jobs*.

The United States Vs.**Billie Holiday** Hulu**Kris Bowers**

Bowers scored *Green Book*, the best picture winner two years ago. He has also scored such TV series as *Bridgerton*, *Dear White People* and *Black Monday*. If both Bowers and Terence Blanchard are nominated, it would be the first time in Oscar history that two Black composers have been nominated in scoring categories in the same year.

Wonder Woman 1984**HBO Max/Warner Bros.****Hans Zimmer**

Zimmer has been nominated in this category in each of the last four decades, from the 1980s (*Rain Man*) to the 2010s (*Inception*, *Interstellar* and *Dunkirk*). He has a second strong contender this year with *Hillbilly Elegy* (Netflix).

Additional reporting by Melinda Newman.

DUKE ELLINGTON was the first African American to be nominated in a scoring category, receiving a nod for the romantic drama *Paris Blues* (1961).

FOR YOUR CONSIDERATION

BEST PICTURE

BEST ORIGINAL SCORE

DANIEL PEMBERTON

BEST ORIGINAL SONG

"HEAR MY VOICE"

MUSIC BY DANIEL PEMBERTON

LYRICS BY DANIEL PEMBERTON AND CELESTE WAITE

DEADLINE

"PRESCIENT AND PERTINENT.

**A STIRRING SCORE BY DANIEL PEMBERTON
AND ORIGINAL SONG SUNG BY CELESTE."**



WRITTEN AND DIRECTED BY
AARON SORKIN

**THE TRIAL OF THE
CHICAGO 7**

THE WHOLE WORLD IS WATCHING



FILM.NETFLIXAWARDS.COM

INSIDE LOOK

Under Pressure

How saxophonist Branford Marsalis prepped music for a Netflix smash in just three weeks

BY MELINDA NEWMAN

THE MORE MUSIC YOU have in the world, the fuller it is," declares Viola Davis as the title character in *Ma Rainey's Black Bottom*.

Much of the music heard in the lauded Netflix adaptation of August Wilson's 1985 Tony Award-nominated play about pioneering blues artist Rainey in the 1920s comes from acclaimed saxophonist Branford Marsalis, who scored the George C. Wolfe-directed film and produced the music Rainey and her band perform in the movie.

Marsalis was in Australia working with the Australian Chamber Orchestra when Wolfe called to ask if he would work on the film. "I say, 'I'd love to. When do you need it?'" recalls Marsalis. "He said, 'We need to have finished music in three weeks.' I said, 'What the fuck?'" (While Marsalis had to fast-track preparing the music

performed by the actors in the film to coordinate with shooting, he was able to wait to write the score until the movie was completed.)

Though familiar with Rainey, Marsalis, who won a 2010 Drama Desk Award for scoring the Broadway revival of Wilson's *Fences*, hadn't done a deep dive. He had one of her albums, and quickly bought three others to immerse himself in her music.

To find a vocalist who could sing for Davis on such tunes as "Deep Moaning Blues" and "Baby, Let Me Have It All," he turned to his longtime friend and collaborator Bruce Hornsby. "I call Bruce and say, 'You've got to help a brother out. I need a singer that can sing in the spirit of Ma Rainey because no one in modern times can sing that way — somebody who can sing very soulfully with the blues.'" Hornsby suggested singer Maxayn Lewis, whom Marsalis quickly brought up to



From left: Boseman, Michael Potts and Colman Domingo in *Ma Rainey's Black Bottom*.

speed so her vocals were ready by the time shooting started.

In addition to producing the songs, he also coached the actors playing Rainey's band members on how to convincingly portray real-life musicians. "There's a physicality to playing an instrument that is often overlooked because we have this mythology about what it means to play music," says Marsalis. His advice to the actors, including the late Chadwick Boseman, who portrayed cornetist and Rainey antagonist Levee Green, was simple: "Make sure your fingers are never moving when sound is not happening." He adds that Boseman wanted to learn the fingerings to ensure he was always exact. "He only had three valves — a one-in-three chance of being right."

When it came to writing music for the film, Marsalis knew from working with Wolfe on 2017's *The Immortal Life of Henrietta Lacks* that the director was a minimalist with under-scores. "He's a theatrical director; he spent most of his life working without music," says Marsalis. Plus, with such a stellar cast on board, the film didn't require much, allowing the characters to lead the way.

"Their performances were so powerful, they didn't really need any music to help them deliver the emotional punch of the piece," he says. "It was more like, 'I'm going to write what I think should be there, and George is going to use what he thinks should be there, and it's going to be a win-win.'" **B**



Warren

A WINNING WORK ETHIC

DIANE WARREN HAS written over 100 songs for films since 1985 — and wasn't going to let the pandemic slow her down. This year, she has three songs in contention for Academy Award nominations: "Io Sì (Seen)," performed in Italian by Laura Pausini for *The Life Ahead*, starring Sophia Loren; "Free," performed by Charlie Puth for *The One and Only Ivan*; and "I'll Get There (The Other Side)" performed by Emeli Sandé for *Emperor*. Warren, 64, has been nomi-

nated for best original song 11 times without a win — so far.

Do you have a favorite of your contenders this year?

The One and Only Ivan is such a beautiful movie about animals and animals' right to be free. Animal rights are my passion — besides music — so that meant a lot to me. And the Sophia Loren movie is beautiful as well. It's the first time I've ever had a song in another language in a movie. People are really responding to it. They say, "The song made me cry, and I don't even know what it's saying."

You have two co-writers on that song — Pausini and

Niccolò Agliardi. How did you collaborate?

I composed it and wrote an English lyric, and they wrote their own lyric to it inspired by my lyric. It's the same basic concept. I love the way it sounds in Italian. At first, I wanted them to do an English version [in the film] when they dubbed it, but they kept it in Italian. I think there's something kind of great about the fact that they did that because it's more true to the story.

You have a very strong work ethic. What drives you?

Money never drove me. I literally have to do this. I have to create, come up with songs.

Just for my survival. It's like breathing to me. I hate myself if I don't write. I'm the same way as I was when I was 14 and obsessed with writing songs.

Every year on the eve of the nominations announcement, you host a slumber party for friends. What are your plans this year?

I call them "sleepless sleepovers." We stay up all night. We have some wine and watch movies, and when it gets to be time for the nominations, we all gather around the TV. I guess this year it will have to be a Zoom sleepless sleepover, which will be really weird.

— PAUL GREIN

THE BEATLES are the only band in history to win an Oscar for scoring. They received the award for best original score for their documentary *Let It Be* (1970).

FOR YOUR CONSIDERATION
BEST PICTURE
BEST ORIGINAL SCORE • TERENCE BLANCHARD

2 WINNER
BEST ACTOR
DELROY LINDO
BEST SUPPORTING ACTOR
CHADWICK BOSEMAN
NEW YORK FILM CRITICS CIRCLE AWARDS

WINNER
BEST ACTOR DELROY LINDO
NATIONAL SOCIETY OF FILM CRITICS • BOSTON ONLINE FILM CRITICS ASSOCIATION • INDIANA FILM JOURNALISTS ASSOCIATION
NORTH CAROLINA FILM CRITICS ASSOCIATION • PHILADELPHIA FILM CRITICS CIRCLE

WINNER
BEST ENSEMBLE
CAPRI HOLLYWOOD AWARDS

3 WINNER
BEST STUDIO FILM
BEST DIRECTOR SPIKE LEE
BEST SUPPORTING ACTOR
CHADWICK BOSEMAN
CHICAGO INDIE CRITICS

"THE BEST PICTURE OF THE YEAR."

abc NEWS

"BRILLIANT. THE PICTURE, THE SCRIPT AND DIRECTOR SPIKE LEE ALL DESERVE NOMINATION CONSIDERATION, AS DOES THE LUSH AND BOOMING SCORE BY LEE'S LONGTIME COLLABORATOR TERENCE BLANCHARD."

CHICAGO SUN-TIMES

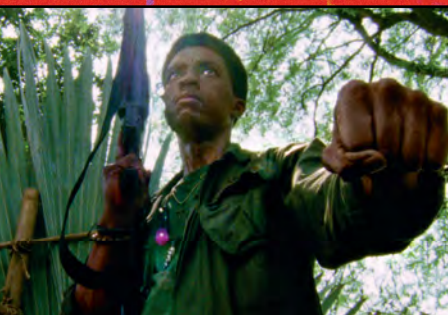
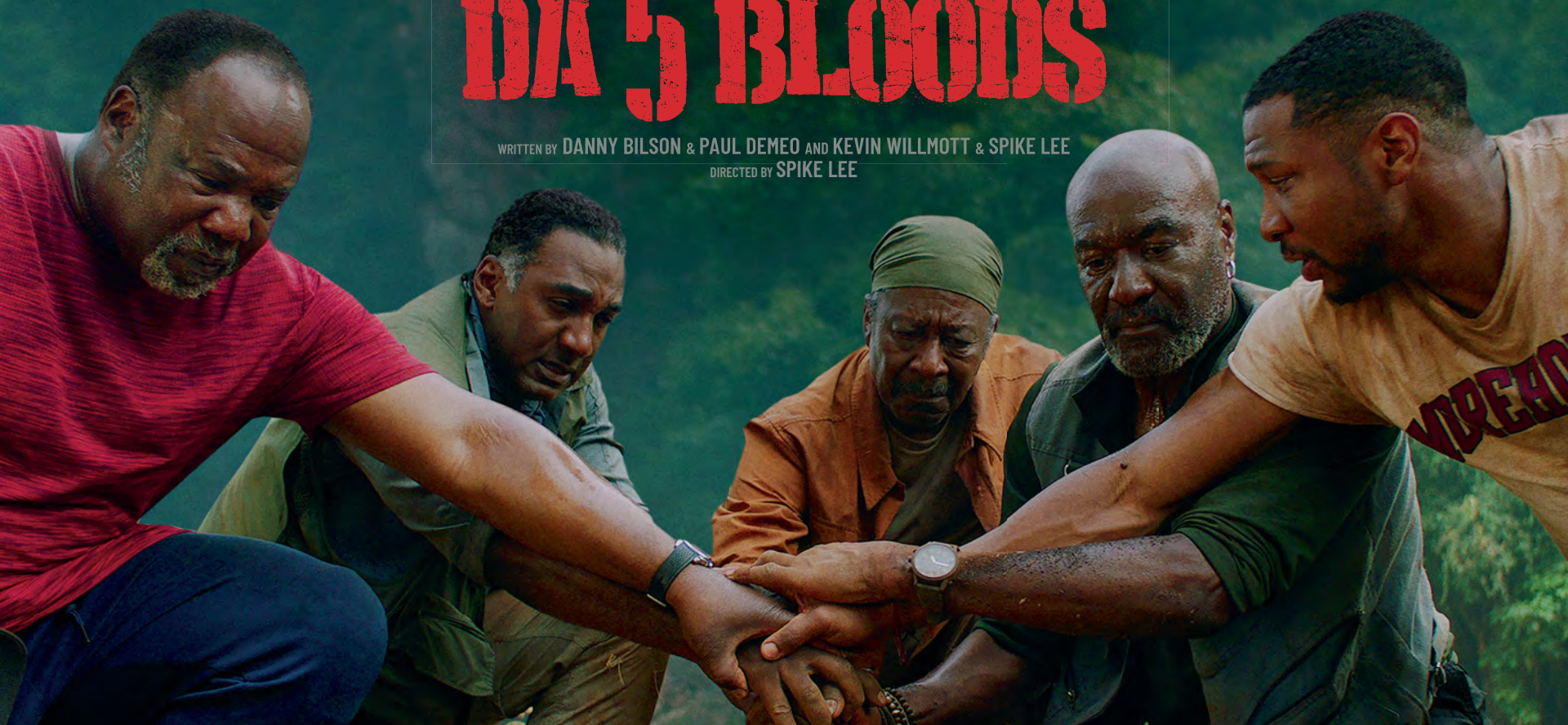
"AN EMOTION-ROUSING SCORE BY TERENCE BLANCHARD."

VARIETY

ON OVER 125 TOP TEN LISTS

DA 5 BLOODS

WRITTEN BY DANNY BILSON & PAUL DEMEO AND KEVIN WILLMOTT & SPIKE LEE
DIRECTED BY SPIKE LEE



FILM.NETFLIXAWARDS.COM



Left: Schweitzer (with arm raised) and Waller-Bridge (in scarf) during the orchestra session for *Emma*. Below: Brothers Jeff (left) and Mychael Danna at an *Onward* scoring session.



Strength In Numbers

At this year's ceremony, more composing teams than ever could be up for best score

BY PAUL GREIN

ON FEB. 9, WHEN THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES REVEALS its shortlists in nine categories, there could be multiple composing teams in the running for best original score for the first time. Since the academy started revealing its shortlists in music categories in 2019, just two composing teams have been in the running: Geoff Barrow and Ben Salisbury for *Annihilation* (2018) and Marco Beltrami and Buck Sanders for *Ford v Ferrari* (2019). In the run-up to the 93rd annual Academy Awards, Trent Reznor and Atticus Ross, who won best original score 10 years ago for *The Social Network*, have two strong candidates for this year's category. They are the only pair to win for best original score in the past 20 years. This year, these nine composing teams are vying for a best original score nod.

Trent Reznor and Atticus Ross

Mank Netflix, *Soul* Pixar

Since Reznor and Ross won an Oscar 10 years ago, the pair has also nabbed a Grammy Award for *The Girl With the Dragon Tattoo* (on top of two Grammys Reznor had won previously) and an Emmy Award last September for *Watchmen*. The rock musicians just need a Tony to achieve EGOT status.

Craig Harris and Mark Isham

Judah and the Black Messiah Warner Bros.

Isham is a trumpeter and synthesizer player who has scored dozens of films since 1983, including *Nell* and *Crash*. He was nominated in this category 28 years ago for *A River Runs Through It*. Harris is a jazz trombonist who has worked with such artists as Lena Horne, Sun Ra and The Roots. This is the first film they've scored as a pair.

Nicolas Becker and Abraham Marder

Sound of Metal Amazon Studios

Previously, Becker scored the 2018 documentary *Hilda Hilst* *Pede Contato*, and Marder scored the 2010 short *The Dress*. Marder also co-wrote the screenplay for *Sound of Metal* (about a heavy metal drummer who loses his hearing) with his brother Darius Marder, the film's director. It is the first movie where they've teamed for a score.

Volker Bertelmann and Dustin O'Halloran

Ammonite Neon

This is the sixth score collaboration in five years for O'Halloran and the German-born Bertelmann, who also goes by the name Hauschka. Their first pairing was *Lion*, for which they received an Oscar nod four years ago. O'Halloran and Bertelmann have a second film in contention, *The Old Guard*.

David Schweitzer and Isobel Waller-Bridge

Emma. Focus Features

This is the second feature film Waller-Bridge has scored, following *Vita & Virginia*. Schweitzer has composed scores for docs, animated films and dramas. The two previously teamed on *Vanity Fair*, a seven-episode series for ITV/Amazon. (Waller-Bridge is the older sister of Phoebe Waller-Bridge, who won three Emmys in 2019 for her work on *Fleabag*.)

Jeff Danna and Mychael Danna

Onward Pixar

Mychael Danna won in this category eight years ago for *Life of Pi*. This is the 12th feature film he has scored with his younger brother Jeff. Others include *Lake View Terrace* and a reboot of *The Addams Family*. The siblings have also shared four Emmy nods.

Danny Bensi and Saundra Jurriaans

The White Tiger Netflix

Last fall, Bensi and Jurriaans' work on *Ozark* earned them an Emmy nomination for

outstanding music composition for a series. The two musicians have composed scores for over 100 films or TV shows since 2010, including their breakthrough film, *Martha Marcy May Marlene*, starring Elizabeth Olsen and John Hawkes.

David Fleming and Hans Zimmer

Hillbilly Elegy Netflix

This is the ninth Ron Howard-directed film that Zimmer has scored. Prior to collaborating with New York-born composer Fleming, Zimmer worked on scores with dozens of other composers, including Harry Gregson-Williams, John Powell, Lisa Gerrard and Lorne Balfe.

Evgueni Galperine and Sacha Galperine

Radioactive Amazon Studios

Evgueni Galperine and his younger brother Sacha are Russian-born French composers. In 2011, they were nominated for a Goya Award for best original score for *Eva*. In 2017, they won a European Film Award for best composer for *Loveless*.

MARVIN HAMLISCH is the only composer to win three music Oscars in the same year (1973). He earned two for *The Way We Were* and one for *The Sting*.

BEST ORIGINAL SCORE

JAMES NEWTON HOWARD

BEST PICTURE

“NEWS OF THE WORLD’ IS A TOWERING PIECE OF MOVIE MAKING. ONE OF THE FINEST SCORES EVER FROM JAMES NEWTON HOWARD.”

- DEADLINE



NEWS
OF THE
WORLD

SCREENPLAY BY PAUL GREENGRASS AND LUKE DAVIES DIRECTED BY PAUL GREENGRASS

universalpicturesawards.com

© 2020 UNIVERSAL STUDIOS





Mosseri

Q&A

MINARI BREAKOUT

How rising composer Emile Mosseri ended up scoring one of the year's most acclaimed films

BY MELINDA NEWMAN

MINARI, THE MOVING TALE OF A Korean family that relocates to Arkansas to follow the father's farming dream, won both the Grand Prize and the Audience Prize (in U.S. Dramatic) at the 2020 Sundance Film Festival. The fictional drama, which is based loosely on elements from director-writer Lee Isaac Chung's childhood, is now poised as a leading Academy Award contender, including for best original score. The film's 35-year-old composer, Emile Mosseri, whose graceful, emotional score anchors the movie (he also wrote "Rain Song," the end-title track), says that it's a bit of a heady experience, given that his first theatrical score came only two years ago with 2019's *The Last Black Man in San Francisco*.

How did you get involved in *Minari*?

I met Isaac at the Los Angeles premiere of *The Last Black Man in San Francisco* through producer Christina Oh. We found out we were neighbors. She had sent him some of my music and sent me his script. It was like being set up on a date.

What direction did he give you for the score?

He made it clear out of the gate he wasn't looking for an Americana farmland score or a score that referenced Korean music specifically. I started writing music [for the

film] before they started shooting. Luckily, it resonated with him — and it helped to have my music in the editing process. That inspired me when they showed me the film [in various stages], so it was passing this ball back-and-forth.

In many scenes, there's a sense of wonder as we look at the experience through the eyes of the young protagonist, David. How do you score that?

I think that has to do with his script. Isaac's film is an ode to childhood memory, which is such a visceral [and] deep, deep human experience that is tied into wonder and is almost dreamlike. You have some leeway with the tone.

What instruments did you use to bring that to life?

It's more about the melodies and how you use the instruments [together] than any specific instrument. I'm singing on the score a lot, so it's the combo of my vocal and this particular theremin synth sound with woodwinds, piano and guitar.

What was the scoring process during the pandemic?

I recorded everything in L.A. except for the strings, which were recorded in Macedonia. Just to hear 40 strings play your music after listening to the fake strings for months and months is really profoundly rewarding and one of the purest joys of this job — even if it was over Zoom. **b**

AS TOLD TO

Composing Through COVID

Tamar-kali, who wrote the moving, spare score to Palmer — a drama starring Justin Timberlake as an ex-convict who finds himself in charge of a young boy named Sam — recalls the challenges of composing in a pandemic.

THE FILM'S DIRECTOR, FISHER

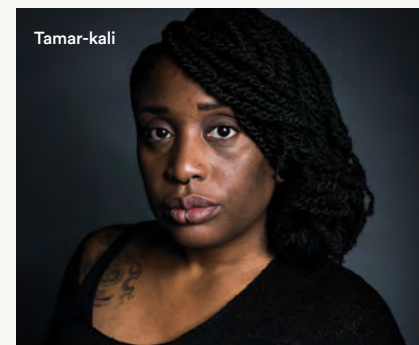
Stevens, called me. He had been working with someone else and needed to make a change. I knew I would be spending part of my summer on my family's compound in South Carolina. I had just had quite a bit of work, and I hadn't imagined that I would be scoring something at the moment because there were a lot of things that COVID-19 had knocked out of the water.

I asked, "What are you hearing?" and he said, "Guitar and cello." I watched the film and thought it would be a great palette. We had our spotting session outside in Brooklyn before I left for South Carolina. I like to go up in my hide-hole, have that initial connection, then go do my work.

I have a rig down in South Carolina because I try to spend as much time there as I can. I had this whole plan to have my 3-year-old goddaughter, my spouse and I hunker down, and now I had this job. It was this really pivotal moment with COVID, with traveling and trying to shift how to be creative. I loved that I was in a rural setting and not in my two-bedroom in Brooklyn. I could walk out on the land.

The score is just a range of guitars — acoustic, a resonator guitar and an electric guitar with effects — and two cellos. I came back to Brooklyn and we did two days of tracking at Found Objects Studio. I used two cellists and they were able to be spread apart. The more experimental electric guitar music I did myself, and then I had another guitarist in the studio by himself.

I was just lucky that this called for something minimal. If it had been a grand orchestra, like on Trent Reznor and Atticus Ross' score for *Mank*, it would have been hard. I'm glad I had this intimate, soulful, folksy score to do. —AS TOLD TO M.N.



Tamar-kali

Husband and wife **ALAN** and **MARILYN BERGMAN** are the songwriting team with the most best original song nominations, tallying 15.

"GLITTERY, MUSICAL-FILLED FUN."

An exuberant blast of big-screen movie energy."

CBR

BEST ORIGINAL SONG

"JUST SING (TROLLS WORLD TOUR)"

Written By JUSTIN TIMBERLAKE,
LUDWIG GÖRANSSON, MAX MARTIN,
SARAH AARONS



DREAMWORKS

Trolls
WORLD TOUR

Swayze (left) and Grey in *Dirty Dancing*.

Carrying That Weight

These 20 films scored an Academy Award for best original song, but didn't receive any other nominations

BY PAUL GREIN

WHEN "(I'M GONNA) Love Me Again" from *Rocketman* won the Academy Award for best original song last year, it became the 20th honoree in that category that came from a film that didn't receive any other Oscar nominations. While it's hardly a shock that *You Light Up My Life* and *Thank God It's Friday* didn't get any love outside of the best original song category, it's more surprising that such highly regarded films as *The Man Who Knew Too Much*, *Dirty Dancing*, *8 Mile* and *Once* were otherwise snubbed. Following is a complete list of Oscar winners — shown in reverse chronological order — from films that didn't receive any other nominations, with a bit of context for the most compelling situations.

▶ **"(I'm Gonna) Love Me Again" from *Rocketman* (2019)** Taron Egerton starred as Elton John in this crowd-pleasing biopic while Jamie Bell played Bernie Taupin, John's lyricist and, according to the film, most loyal

friend. With this win, John set a new Oscar record — 26 years — for the longest span of best original song awards. Music by John; lyrics by Taupin.

▶ **"Writing's on the Wall" from *Spectre* (2015)**

▶ **"Man or Muppet" from *The Muppets* (2011)**

▶ **"Falling Slowly" from *Once* (2007)** Glen Hansard and Markéta Irglová both starred in the film and teamed to write the music and lyrics to this ballad. Their real-life romantic relationship began during the making of the film (and ended in 2009). The Broadway show based on *Once* fared better with Tony voters than the film did with the Oscar crowd: The show received 11 Tony nominations and won eight awards.

▶ **"Lose Yourself" from *8 Mile* (2002)** Eminem and Kim Basinger

starred in this semi-autobiographical drama. Eminem wrote the lyrics to this motivational classic and co-wrote the music with Jeff Bass and Luis Resto. The song topped the Billboard Hot 100 for 12 consecutive weeks, becoming Eminem's biggest hit to date.

▶ **"You'll Be in My Heart" from *Tarzan* (1999)**

▶ **"(I've Had) The Time of My Life" from *Dirty Dancing* (1987)** Patrick Swayze and Jennifer Grey starred in this coming-of-age story that became a box-office smash, with music by Franke Previte, John DeNicola and Donald Markowitz, and lyrics by Previte. Bill Medley and Jennifer Warnes' sleek single, heard in the film's finale, topped the Hot 100 and won a Grammy for best pop performance by a duo or group with vocal.

▶ **"I Just Called To Say I Love You" from *The Woman in Red* (1984)** Gene Wilder wrote, directed and starred in this rom-com, which also starred Gilda Radner. The two actors were married a month after the film's release. Stevie Wonder wrote the music and lyrics, and introduced the song in the film. His warm, decidedly old-fashioned single topped the Hot 100 for three weeks.

▶ **"Last Dance" from *Thank God It's Friday* (1978)** Jeff Goldblum and Debra Winger starred in this disco-themed comedy, a true artifact of its era. In the film, Donna Summer performed "Last Dance," which may be her best and most warmly remembered recording. Music and lyrics by Paul Jabara.

▶ **"You Light Up My Life" from *You Light Up My Life* (1977)** Joseph Brooks wrote, directed and produced this romantic drama, which starred Didi Conn. He also wrote, arranged and produced all of the songs on the soundtrack. In the film, Conn lip-syncs "You Light Up My Life" to Kasey Cisyk's vocals. Cisyk's single cracked the Hot 100 but was eclipsed by Debby Boone's

Summer in *Thank God It's Friday*.

earnest cover version, which ruled the chart for a then-record 10 weeks.

▶ **"The Shadow of Your Smile" from *The Sandpiper* (1965)**

▶ **"Call Me Irresponsible" from *Papa's Delicate Condition* (1963)**

▶ **"High Hopes" from *A Hole in the Head* (1959)**

▶ **"All the Way" from *The Joker Is Wild* (1957)**

▶ **"Whatever Will Be, Will Be (Que Sera, Sera)" from *The Man Who Knew Too Much* (1956)** James

Stewart and Doris Day starred in this suspense thriller directed by Alfred Hitchcock, with music and lyrics by Jay Livingston and Ray Evans. Day sang the song in the film — and it became a major plot point. The tune became one of her biggest hits and was the second best song winner in four years, following "Secret Love," that she had introduced in one of her movies.

▶ **"Mona Lisa" from *Captain Carey, U.S.A.* (1950)**

▶ **"Baby, It's Cold Outside" from *Neptune's Daughter* (1949)** Esther Williams and future TV great Red Skelton starred in the MGM musical rom-com. Williams sang the song in the film with Ricardo Montalban, one of the first Latin performers to become a mainstream star. The classic duet is one of the most covered holiday songs in history, though it has become controversial in the #MeToo era. Music and lyrics by Frank Loesser.

▶ **"Buttons and Bows" from *The Paleface* (1948)**

▶ **"The Last Time I Saw Paris" from *Lady Be Good* (1941)**

▶ **"Thanks for the Memory" from *The Big Broadcast of 1938* (1938)** Comedy legends W.C. Fields and Bob Hope starred in this musical comedy. Hope performed the song (with music by Ralph Rainger and lyrics by Leo Robin) with co-star Shirley Ross. "Thanks for the Memory" went on to become Hope's theme song for the next six decades, though the auto-pilot parody versions that he sang at the end of his variety specials don't match the surprisingly nuanced original. **B**

RANDY NEWMAN is the only songwriter to win twice for songs written solo: "If I Didn't Have You" from *Monsters, Inc.* (2001) and "We Belong Together" from *Toy Story 3* (2010).

billboard



20 21 | 25 YEARS OF SONGS

Sony/ATV Music Publishing is the #1 global music publisher and home to the world's best songwriters... from legends including The Beatles, Stevie Wonder, Michael Jackson, Carole King, Queen and The Rolling Stones, to contemporary superstars such as Ed Sheeran, Beyoncé, Pharrell Williams, Lady Gaga, among many others. Headquartered in New York, the company also owns or administers history-making music catalogues including those from Jobete/Motown and Leiber & Stoller.

Sony/ATV Music Publishing can trace its roots back to the founding of Associated Television (ATV). ATV acquired Pye Records, which was one of the major record companies in the U.K., and later created ATV Music Publishing. ATV then acquired Northern Songs in 1968, which represented songs written by John Lennon and Paul McCartney. In 1985, the ATV catalogue was acquired by Michael Jackson and merged with Sony Music Publishing ten years later to form Sony/ATV Music Publishing.

With its songwriter-first mission, Sony/ATV provides best-in-class administration services that help protect and sustain the careers of songwriters around the world...while continuing to innovate across every area of the business, including synchronization licensing, neighboring rights and production music.

In 2020, Sony/ATV marked a major milestone...25 years of supporting incredible songwriters in the creation of incredible songs. History is always being written. So, to honor this ongoing evolution and the journey ahead, please join *Billboard* in congratulating the company on 25 Years of Songs.

CONTACTS

Joe Maimone

201.301.5933 | joe.maimone@mrcentertainment.com

Lee Ann Photoglo

615.376.7931 | laphotoglo@gmail.com

Cynthia Mellow

615.352.0265 | cmellow.billboard@gmail.com

Marcia Olival

786.586.4901 | marciaolival29@gmail.com

Gene Smith

973.452.3528 | eugenebillboard@gmail.com

Debra Fink

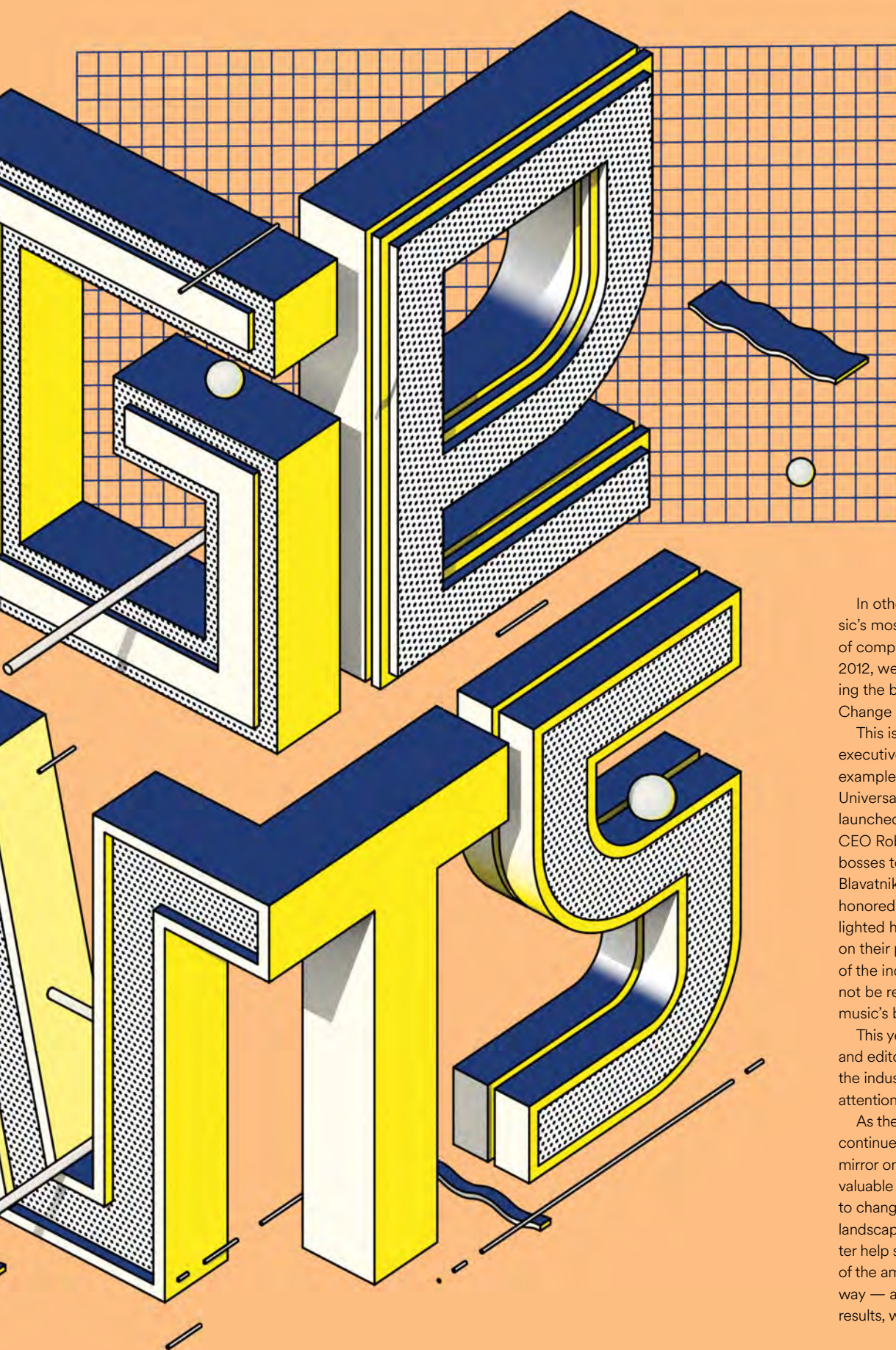
213.448.5157 | debra.fink@mrcentertainment.com

Ryan O'Donnel

+447843437176 | ryan.odonnel@mrcentertainment.com

ISSUE DATE 2/20 | AD CLOSE 2/10 | MATERIALS DUE 2/11





OVER THE PAST YEAR, THE MUSIC INDUSTRY BEGAN AN EXTRAORDINARY TRANSFORMATION.

Heavy-hitting task forces were assembled to tackle racial inequality amid a wave of national protests against police brutality, while music's biggest companies committed hundreds of millions of dollars to the cause. Artists and their managers, agents and promoters — many of whom saw their income plummet in the pandemic — were forced to reinvent their businesses as they sought relief from organizations fighting to help the live industry survive. Through it all, music professionals marched in the streets, encouraged people to vote in a historic election, brainstormed solutions on virtual panels and mourned the loss of family, friends and music legends to COVID-19.

In other words, it didn't feel much like a year for congratulating music's most powerful people on how powerful they still are. So instead of compiling the Power List that *Billboard* has published annually since 2012, we decided instead to honor some of the individuals changing the business — both by advocacy and by example — in our first Change Agents issue.

This is by no means meant to be a comprehensive list of music executives fighting for justice or changing the game. It does not, for example, include the heads of the major music groups, even though Universal Music Group chairman/CEO Lucian Grainge in June launched a \$25 million Change Fund, while Sony Music chairman/CEO Rob Stringer flew to Tokyo to secure \$100 million from his bosses to spend on social justice and Warner Music Group owner Len Blavatnik pledged \$100 million to fight inequality. Most of the people honored on *Billboard's* most recent Power List, in fact, are not highlighted here, a choice that reflects no lack of advocacy or innovation on their part, but rather our own editorial decision to spotlight more of the individuals doing important work behind the scenes who might not be recognized on a traditional Power List, yet who could reshape music's balance of power in the future.

This year's Change Agents were selected by *Billboard's* reporters and editors, who reviewed both news we covered and nominations the industry submitted in 2020 for all of *Billboard's* lists, with particular attention to the advocacy efforts and movements that defined the year.

As the music business' proud publication of record, *Billboard* will continue to closely track its shifting power dynamics: Holding up the mirror on a regular basis will be an even more valuable service for an industry truly committed to change. But we hope that by looking at the landscape differently in 2021, *Billboard* can better help sustain the enormous momentum of all of the ambitious, change-making efforts underway — and we look forward to celebrating the results, when we gather in person once more.

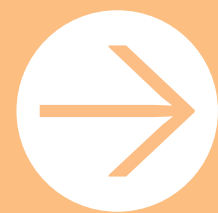


ILLUSTRATION BY ARTUR TENCZYŃSKI

Weeknd Warr



iors

How did pop's leading man dominate the charts (and screens) in 2020? The same way he always has: with a tight-knit crew of day ones unafraid to trust their scrappy instincts — or fight alongside him when needed

BY KATIE BAIN

PHOTOGRAPHED BY MICAIAH CARTER



From left: Amir "Cash" Esmailian, The Weeknd, Wassim "Sal" Slaiby and La Mar C. Taylor photographed Dec. 11, 2020, in Los Angeles.



The Weeknd

WHAT ARE YOU TALKING ABOUT?” asks the man in the pinstriped suit. “About me?”

The conversation in question is, in fact, about a nearby Los Angeles recording studio. But much as the sun will rise in the east and set in the west and all roads lead to Rome, so too do all discussions among this group ultimately return to the man in the pinstripes. “Hi,” he says, reaching for a handshake. “I’m Abel.”

Abel is Abel Tesfaye, a quiet charmer who makes small talk about his holiday plans, remembers my name and apologizes when, just once, he interrupts while I’m talking. Abel Tesfaye is also, of course, The Weeknd — the sometimes-brooding, always-intriguing, silk-voiced underground R&B golden child turned pop prince.

In the suit, a fur-collared overcoat and diamond stud earrings for today’s photo shoot, he certainly looks the part — albeit one very different from the role he’s played with the dedication of a method actor over the past year. In music videos, late-night appearances and awards show performances for his blockbuster album *After Hours*, Tesfaye appeared with a mangled face and wore a blood red jacket — a charismatic sociopath inhabiting an eerie horror movie world equal parts *Halloween* and *Fear and Loathing in Las Vegas*.

Tesfaye, 30, didn’t create it alone. He was joined every step of the way

by the three equally sharp-dressed men chatting with him now on the patio of a Hollywood Hills mansion. Together, they are the brain trust of XO Records, the four co-founders of the label that has been synonymous with The Weeknd since he blew up out of Toronto in the early 2010s with a dark, relentlessly carnal strain of electronic-laced R&B.

The compact, gregarious man in the gray plaid is their de facto leader: Wassim “Sal” Slaiby, 41, The Weeknd’s manager and founder/CEO of management company SALXCO. Partnered with parent company Live Nation, SALXCO oversees a roster of roughly 20 artists (including French Montana, Doja Cat, Bebe Rexha, Ty Dolla \$ign and M.I.A.) and about the same number of heavyweight producers. Some of the latter, like Metro Boomin and London on Da Track, work with a wide network of artists in hip-hop and beyond (including, often, SALXCO’s own); the rest, like Illangelo and DaHeala, essentially function as an in-house production team for The Weeknd.

The stylish, precise man in the black three-piece is La Mar C. Taylor, 30, XO creative director, founder of the Toronto youth talent incubator Hxouse and companion to Tesfaye since they met in high school economics class half a lifetime ago. The quiet man in the navy is Amir “Cash” Esmailian, 37, the teddy bear of the group; he co-manages The Weeknd with Slaiby, runs his own small management company, YCFU, and carries two cellphones — each with a different service provider, so he never misses a work call.

In a year when a pandemic brought much of the industry to a halt, these four men — all immigrants or sons of immigrants to Canada — not only pushed forward, but thrived. Their decision to stick to *After Hours*' March release kicked off a year in which the album and its omnipresent lead single, "Blinding Lights," dominated the charts while Tesfaye dominated virtual performances with his unwavering cinematic vision. And as the music business confronted a historic reckoning with racial justice, the diversity that has always powered SALXCO and XO — among their staff, constellation of artists and the Starboy at its center — set an example other companies are scrambling to emulate.

"Our producer Ali Gatie is Iraqi. M.I.A. is Sri Lankan, Nav is Indian, Abel is Ethiopian, Belly is Palestinian, I'm Lebanese," says Slaiby. "Cash is Persian. La Mar is Jamaican. [SALXCO executive vp] Lindsay Unwin is Canadian. You've got the United Nations over here. That's how it's been for almost 20 years."

They may look like the ultimate industry insiders now, but Tesfaye, Slaiby, Esmailian and Taylor succeeded in 2020 for the same rea-

son they have since first convening 10 years ago as scrappy Toronto upstarts: Their tight, familial bond is the foundation for their success, not the other way around. They've counseled Tesfaye out of a bad early management deal and through his crossover to the pop mainstream. They've guided him to statement-making career highs, like his upcoming 24-minute halftime performance at the Super Bowl on Feb. 7 — a "Rubik's cube of problems," as Taylor puts it, that took six months of Zoom calls and email chains to sort out. They talk every day, play basketball twice a week and spend holidays together.

And when the going gets tough — as it did when The Weeknd received no 2021 Grammy nominations despite the commercial and critical success of *After Hours* — they band together, hunker down and push forward. "I know deep down in my heart that everyone would have been successful in their own realm if we'd never met," says Tesfaye, nodding at his friends. "But us together — [what we've created] wouldn't have happened without every single one of us in this room. All of the decisions I make, I don't make without these three people here."



Esmailian

SAL SLAIBY KNOWS HOW to make an entrance. He arrives in a tank-size SUV with his wife, Rima Fakhri Slaiby — 2010's Miss USA and the mother of his three young children. (They met at a pajama party at Diddy's house.)

An excitable guy who wears jewelry that looks to be worth even more than his ride, Slaiby has a gift for negotiation — "There's stuff where it's like, 'No way you're going to get that,' and then he gets it," says Esmailian — and is fiercely protective of his artists and employees. "I'm good under pressure," he says matter-of-factly. "I'm the guy you call if you have a problem. You don't need to call me if everything is great today." He breaks into his signature high-pitched laugh. "But if a fire is going on, ring my phone."

Born in Ghazir, Lebanon, during the civil war of the 1970s and '80s, Slaiby spent much of his early life in a bomb shelter. He fled to Montreal, then Ottawa alone at 16 and spoke little English when he arrived. There, he met a neighborhood kid named Ahmad Balshe — a Palestinian-Canadian rapper who'd eventually become XO artist Belly — who introduced him to Esmailian, whose own family had emigrated from Tehran amid the Iranian Revolution.

By the early 2000s, the three had gone into business together, as Slaiby and Balshe co-founded hip-hop/R&B label Capital Prophet Records (Esmailian headed street promotions, then became an artist manager). Three-hundred miles west, in Toronto, Tesfaye and Taylor had their own hustle going. Raised by single mothers in the city's Scarborough suburb, they were, as Tesfaye puts it today, "basically homeless" high school dropouts posting his music to YouTube and Facebook — without his face on it. "We just kind of played into that mystery for a year or so," says Taylor, "until we got to the point where we couldn't hide his face anymore, because he was just that famous."

In 2010, Esmailian was living in Miami, work-

Taylor



ing to break Belly in the city's hip-hop scene. But when a friend sent him a few tracks by an up-and-coming Toronto artist who called himself The Weeknd, he dropped everything and booked a flight home to Canada for the next day. "This kid is ahead of his time," Esmailian remembers thinking. "I knew it right away."

In the first of what would become many nights on the town together, Esmailian and Tesfaye hit a Toronto club with some mutual friends the very evening Esmailian landed. The pair were fast friends, and with The Weeknd's debut mixtape, *House of Balloons*, about to blow up, Esmailian became "the manager, the road manager, security and the driver." By late 2011, Tesfaye had put out two more mixtapes, and the hype around him had escalated accordingly. Hanging at Balshe's apartment one night around this time, he and Esmailian met Balshe's neighbor, Slaiby. "La Mar and Abel were going through a hard time," says Slaiby. "They had a different team that screwed over their businesses. The songs were flying. Their career was flying. But their business was in a danger zone because they didn't have the right team."

"We surrounded ourselves with people who thought they knew

everything and almost literally ruined our chances," explains Tesfaye. Slaiby's more pragmatic approach — "You get what I'm good at, and I tell you where to go for everything I'm not good at," he says — appealed, and he and Esmailian extricated Tesfaye from his bad deal. They became The Weeknd's co-managers, and shortly thereafter, the four men founded XO.

Early on, they figured out that taking chances — and operating on their own timeline — often made sense. The Weeknd's "whole mysterious aesthetic," as Taylor puts it, meant his music had to speak for itself. "I think that's really what captivated everyone and catapulted Abel into the stratosphere," Taylor continues. That buzz soon translated into big potential paychecks, but the XO crew didn't jump at them: When an Australian promoter offered a \$160,000 gig, they passed on it and others like it, opting instead to play clubs around Canada. "I knew how important it was to build the touring business," says Esmailian. "At that point, we could have gone to step four or five, but I knew we had to start at step one. We were doing 500-person venues, but there were 2,000 people outside trying to get in."

When major labels inevitably started circling, that groundswell became leverage. Among those interested were Republic Records co-founders and brothers Monte and Avery Lipman. "They came to Toronto, like, 10 times," says Esmailian. "These guys are not running a small company — and going to Toronto, you've got to deal with customs — but they just kept showing up."

"When you come across someone as gifted as Abel, you do everything and anything to hitch your wagon to their success," says Monte Lipman, "because you know this kind of artist has an opportunity to change the world." But the Lipmans weren't solely compelled by his music; Monte calls the XO team "as competitive as anyone I've ever worked with," praising "their expectations, loyalty and wolf pack mentality."

Republic's tenacity resonated with The Weeknd's team, as did the fact that the Lipmans ran a family business. "You feel that in the company," says Slaiby. "Everyone cares." In the fall of 2012, XO entered a distribution and strategic partnership with Republic and its parent company, Universal Music Group. "Even just getting music on iTunes and Apple Music, we weren't fully familiar with that, and they were," says Esmailian. "Same with radio. They provided the structure." The deal gave XO independence and Tesfaye ownership of his masters — now a clause Slaiby insists on for any artist contract. "If you're 70 and want to retire, selling 50% might be a good deal," he says. "But I definitely vote to own your own shit all day."

Within six months, Republic's muscle had paid dividends: Without a radio hit, The Weeknd was headlining venues like London's 20,000-seat O2 Arena. His team wondered how much more massive these shows could be if he was actually on top 40 radio; still, Tesfaye was cautious. "I didn't even know if I wanted to cross over at that time," he says. "A lot of artists that succeed in the underground world, they're scared to take that leap. I felt that way."

But after disappointing sales of his 2013 debut studio album, *Kiss*



“If you’re 70 and you want to retire, selling 50% might be a good deal. But I definitely vote to own your own shit all day.”

—WASSIM “SAL” SLAIBY

Land, Tesfaye realized he wanted more — and Republic provided him the perfect boost into the pop mainstream. “Love Me Harder,” a duet with labelmate Ariana Grande, became his first hit on the Billboard Hot 100, peaking at No. 7. (It wasn’t just corporate synergy either: In October, they reunited on her album *positions*.) Five months later, Republic made his “Earned It” the linchpin of its *Fifty Shades of Grey* soundtrack — and a No. 3 solo hit.

“To me, ‘Earned It’ is the best crossover song I could’ve ever had,” says Tesfaye, “because it feels like a Weeknd record, but it also feels like it’s transcending. It felt fresh and it felt new and it felt pop.” He’d found a mainstream niche without abandoning his sound, one which defined his subsequent albums, 2015’s *Beauty Behind the Madness*

and 2016’s *Starboy*. Both went to No. 1 and had tours averaging \$1.1 million a night — quite a difference from the days when, Esmailian recalls, “we’d finish a tour and be down \$200,000.”

“In the beginning, we went for broke,” says Taylor. “Abel put all of his money back into the production.”

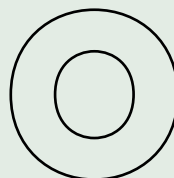
“He has never been driven by money,” adds Esmailian.

“I didn’t know what having money really felt like,” admits Tesfaye. “I don’t know what it feels like to lose money if I never had it. Even to this day with the label, it’s like, ‘Guys, I will put my own money into this music video. It’s happening.’”

Around that time, Tesfaye became one of only 13 artists to ever replace themselves at No. 1 on the Hot 100 (when “The Hills” overtook “Can’t Feel My Face”) and the guys — who had been living at the SLS Hotel in Beverly Hills for the better part of a year — officially moved to Los Angeles.

Here, they could finally enjoy the trappings of success: money, sports cars and mansions — Tesfaye’s in the Kardashian-strewn enclave of Hidden Hills, his three buddies just down the 101 in Encino and Echo Park. But

they weren’t quite ready to kick back by their pools. “Honestly,” says Taylor, “with every project it feels like we’re just getting started.”



ON NOV. 25, 2019, TEFAYE GOT BEHIND the wheel of a Mercedes-Benz electric SUV, and the world heard snippets of The Weeknd’s “Blinding Lights” for the first time.

The commercial in which he appeared was, like most decisions, the result of brainstorming with Slaiby and the XO team. “I like brands that are heritage, legacy,” says Taylor, who often meditates and hits the gym before working on performance and video concepts, design and, yes, brand alignments. “I like household names that hold weight in conversation, because that’s how I hold XO.” After a bidding war between several major brands eager to debut the single, Mercedes, says Slaiby, “was our bazooka.”

It was the last time Tesfaye would appear in public as himself for some time. “Blinding Lights” came out the next day, with a video introducing the man in the red jacket — who’d spend the year swaggering through five more videos, plus late-night and awards-show performances, his face morphing through bruises, bandages and an unsettling (fake) plastic surgery. “That takes a lot of bandwidth and determination,” says Taylor, “to stay true to a singular vision for 365 days.”

It’s not out of character for Tesfaye though. Over the course of four studio albums, he has always seemed more interested in building a consistent sonic world than drastically reinventing himself from

project to project. But Tesfaye admits that's not always his natural inclination. "They call me 'Diapers' because I always change my mind," he says, eliciting a laugh from his cohorts. "La Mar keeps me on track, for example, with music videos and keeping a [consistent] body of visual work. I have a knack to be like, 'I want to do something else. I want to look different. I want to drop more music.' They're there to be like, 'Let's just keep this focused.'"

Tesfaye appeared on *Saturday Night Live* on March 7, 2020, 13 days before the planned *After Hours* release. It ended up being the show's last live taping before pandemic lockdown. Other stars soon began delaying anticipated albums, and the Republic/XO teams agonized over the best course of action. The final decision came down to Tesfaye. "Abel was like, 'You know what? Fuck it,'" says Taylor. "We're going to double down. We're going to put it out, and whatever comes of it comes."

The Weeknd's new music, it turned out, was oddly well-suited to the strange early days of quarantine, a time when the real world, much like that of *After Hours*, felt dark and often surreal. A week after its release, Dua Lipa's *Future Nostalgia* arrived — another pandemic album strongly influenced by '80s dancefloor sounds, though of a more purely euphoric variety. *After Hours* offered a different kind of escapism: tunes for when your grip on reality was starting to slip, or for grasping at some joy amid the dystopia of 2020.

"One of my favorite moments was during the middle of the pandemic, seeing kids on TikTok dancing to 'Blinding Lights,'" says Esmailian. "Just having fun with the people in their house and their families."

"And the hospitals too," adds Tesfaye, "and the nurses."

"The album was therapeutic for a lot of people," says Taylor.

"To be honest," says Slaiby, "it was therapeutic for us."

After Hours spent four weeks at No. 1 on the Billboard 200 and collected nearly 900 million on-demand U.S. streams in 2020, according to MRC Data. "Blinding Lights" spent a record 43 weeks in the top 10, and The Weeknd topped a slew of *Billboard* year-end charts, including Top Hot 100 Artist, Pop Songs Artist and R&B Albums Artist. Critics loved the album. So did those dancing nurses. You may have loved it, too.

Most might assume, then, that when Tesfaye woke up in his L.A. penthouse on Nov. 24, the day would have gone roughly as he had imagined. But when the 2021 Grammy nominees were announced, a seemingly auspicious day turned into a situation the XO team now calls "shocking" (Taylor), "disrespectful" (Slaiby), "nightmarish" (Esmailian) and, as Tesfaye himself puts it, "an attack."

THEY WERE THE 80 CHARACTERS HEARD round the world. "The Grammys remain corrupt," Tesfaye tweeted shortly after nominations were announced — with none for him or *After Hours*, an album of the year favorite. "You owe me, my fans and the industry transparency."

"I use a sucker punch as an analogy," Tesfaye says today. "Because it just kind of hit me out of nowhere. I definitely felt ... I felt things. I don't know if it was sadness or anger. I think it was just confusion. I just wanted answers. Like, 'What happened?' We did everything right, I think. I'm not a cocky person. I'm not arrogant. People told me I was going to get nominated. The world told me. Like, 'This is it; this is your year.' We were all very confused."

As Tesfaye fielded messages from "people I haven't spoken to in ages, the entire music community, all my peers," Slaiby called interim Recording Academy president Harvey Mason Jr. "I wasn't mad," says Slaiby, whose use of the F-word increases significantly as he talks about the Grammys. "I was a gentleman. I said 'Hey, bro, how are you? How's your day? Our day is shit. What the fuck just went down?'"

Mason expressed his own surprise and asked Slaiby what he'd do if

"It's not like, 'Oh, I want the Grammy!' It's just that this happened, and I'm down to get in front of the fire, as long as it never happens again."

—THE WEEKND

their roles were reversed. "I'm the CEO of a company," says Slaiby. "I understand things go wrong. I said that I'd call a 911 staff meeting and figure out how to handle this, because the whole world is talking about it."

Industry speculation hovered around a few theories — one being that Tesfaye might have incurred academy wrath for planning to perform at both the Grammys and, a week later, the Super Bowl. Mason quickly dispelled that, telling *Billboard* that "at no time would we be upset if he were to perform on the Super Bowl." (The Grammys have since been postponed to March 14.) And anyway, as the XO team sees it, their artist shouldn't have incited any bad blood.

"Historically Abel has 'played the game,' so to speak," says Taylor. "He's rubbed those shoulders; he's done those performances; he's talked to those high-level people. We're very well respected. A lot of people know us, individually and as a collective." Tesfaye, like plenty of other industry onlookers, wondered if something else entirely was at play.

"If you were like, 'Do you think the Grammys are racist?' I think the only real answer is that in the last 61 years of the Grammys, only 10 Black artists have won album of the year," he says. "I don't want to make this about me. That's just a fact."

The Weeknd's music had been submitted in six categories: three general field awards (record, song and album of the year); one pop; and two R&B, the latter of which were moved to pop by a genre screening committee (which exist across genres to oversee a first round of properly categorizing potential nominees). After a first round of voting open to all academy members, nomination review committees — which each comprise 15 to 30 voting members whose identities aren't disclosed — narrow down top-vote getters to those on the Grammy ballot. Many categories, including pop, are not overseen by those committees, but the Big Four are.

"What is that secret committee? What the fuck?" Slaiby demands. The only way, as he sees it, to right what happened is "they cancel the fucking secret committee and become full transparency. It's a powerful, special award," he continues, "but the leadership there has got to go. They're weak." (The Recording Academy declined to comment further for this story.)

"Look, I personally don't care anymore," says Tesfaye, sounding 90% at peace and 10% like maybe he still cares a little bit. "I have three Grammys, which mean nothing to me now, obviously. It's not like, 'Oh, I want the Grammy!' It's just that this happened, and I'm down to get in front of the fire, as long as it never happens again."

"I suck at giving speeches anyways," he adds. "Forget awards shows." That's actually not quite true. As his incendiary tweet proved, Tes-

From left: Esmailian, Slaiby, The Weeknd and Taylor.



faye has found power in brevity when it comes to using his platform to speak out, particularly in the past year. When he won the award for best R&B at the MTV Video Music Awards in August, he accepted with a succinct statement: “It’s really hard for me to celebrate right now and enjoy this moment, so I’m just going to say justice for Jacob Blake and justice for Breonna Taylor. Thank you.” In the wake of George Floyd’s murder, he donated \$200,000 to Colin Kaepernick’s Know Your Rights Camp Legal Defense Initiative, \$200,000 to the Black Lives Matter Global Network and \$100,000 to National Bail Out. The day after, he posted the logos of Spotify, Apple Music, Sony Music, Warner Music and UMG to Instagram, writing that “no one profits off of Black music more than the labels and streaming services” and challenging them to “go big” with their own donations.

At the Super Bowl, he’ll have a unique opportunity to show how much he can make of a moment. Last year’s halftime show, headlined by Jennifer Lopez and Shakira, drew 102 million viewers. The Weeknd’s performance will be twice as long (for the first time since it began sponsoring the show, Pepsi is paring down its commercials) and will be the second curated by JAY-Z’s Roc Nation. That makes him the first Black artist to anchor halftime since the company entered its partnership with the NFL in 2019 — a move widely perceived as an attempt to transcend backlash to the league’s treatment of Kaepernick and the other largely Black players protesting racial injustice.

“We always had the Super Bowl on our bucket list, and we’ve always

had timelines for all of our goals,” says Esmailian. “It came a few years earlier than we expected.” To capitalize on the event’s vast audience, XO and Republic curated a just-released 18-track greatest hits album (initially available only on CD). And though the game will happen in a stadium only about a third full, the XO team is well prepared. “We’ve been really focusing on dialing in on the fans at home and making performances a cinematic experience, and we want to do that with the Super Bowl,” says Tesfaye. Slaiby adds that, though the organizers are as usual covering all production costs, Tesfaye put up \$7 million of his own money to “make this halftime show be what he envisioned.”

Once it’s over, he’ll have to figure out what role, and what universe, he wants to inhabit next. Public health permitting, he’ll set out on a 2021 summer/fall tour that has already nearly sold out six dates and is on track, *Billboard* estimates, to average \$1.2 million to \$1.4 million per show. “Is the tour going to be the *After Hours* tour still? Is it going to be this new album’s tour, with the same tickets?” Tesfaye wonders aloud. A year from now, he says, the man in the red jacket won’t be around — though maybe he’ll make an appearance for a few songs on tour. “It’s a whole puzzle I’m trying to wrap my head around right now.”

No doubt, Slaiby, Esmailian and Taylor will be beside him to help him put the pieces together. “Those guys were my groomsmen for my wedding,” says Slaiby. “Those are my brothers — my everything.” When our conversation ends, all four pile into that giant SUV, carpool to his place and order in sushi. Like a regular family, but with nicer suits. **b**

music groups

Towalame Austin

Executive vp philanthropy and social impact, Sony Music Group

Jeff Walker

Executive vp business and legal affairs, global digital business, Sony Music Entertainment

Tiffany R. Warren

Executive vp/chief diversity and inclusion officer, Sony Music Group

“This past year has been dominated by extraordinary struggles,” says Walker of the collision of the pandemic, the fight for racial justice, natural disasters linked to climate change, gun violence and “a bitterly divided political sphere.” They “all demand our attention,” he says, and “they will continue to dominate the 2021 landscape.” Walker joined Sony colleagues in seeking the repeal of New York state’s Civil Rights Law Section 50-A, which shielded the public release of police disciplinary records. (In June, Gov. Andrew Cuomo signed a bill repealing the law.) Austin, as part of Sony Music Group’s Social Justice Fund, spearheaded the launch of national, nonpartisan voter education campaign Your Voice, Your Power, Your Vote, focused on “educating individuals about the importance and power of exercising your right to vote,” she says. Sony’s Global Relief Fund addressed the needs of essential workers, homelessness and educational issues brought on by COVID-19, adds Austin. Warren’s 15-year-old group Adcolor, which promotes inclusion in creative businesses, held a virtual conference in September with 8,400 professionals from 50 countries, drawing 150,000-plus views. “The greatest chance we have to truly change the world is in the place we spend the most time: work,” says Warren. “The goal is to create a community of diverse professionals.”

Lasting change requires “Acknowledgement of what needs to be changed. Commitment to making that change. And discipline to carry out these changes.” (Austin)

ACTS OF CHANGE

3/10

“Shit got me panicking,” declares **Cardi B** on Instagram as COVID-19 spreads. As a remix of her rant by DJ iMarkkeyz goes viral on TikTok and Instagram, a fan on Twitter asks if royalties from the track could help “food banks or shelters that are probably flooded with new people needing help?” Cardi B tweets back: “YES ! THATS WHAT WE GOING TO DO! Keep in mind you don’t get your money right away ...but even months from now there would be families with financial issues for getting laid off due to the virus .We will Donate !”



Justice Fund “puts us on the front lines of anti-racism, social justice and cultural preservation.” Adeniji — who serves as a member of the board of directors for the fund — adds that creating a strategy for long-term grants “has compelled us to move beyond allocating capital and into truly understanding the nature of various methods of intervention, from direct services to advocacy.” And Seton — who is co-chair of WMG’s equity, diversity and inclusion council as well as the executive sponsor of the company’s LGBTQ+ employee resource group — calls Stinnett’s leadership “a game-changer for us.”

Lasting change requires “Honesty, consistency, accountability and imagination.” (Stinnett)

Jeffrey Harleston

General counsel/executive vp business and legal affairs, Universal Music Group; interim chairman/CEO, Def Jam Recordings

Ethiopia Habtemariam

President, Motown Records; executive vp, Capitol Music Group

Eric Hutcherson

Executive vp/chief people and inclusion officer, Universal Music Group

In response to calls for racial justice, UMG announced its Task Force for Meaningful Change on June 4. By connecting 40 executives from its different labels and business units around the world, UMG created “a space for real, honest and, at times, uncomfortable conversations that have led to incredible ideas, strategies and initiatives to drive long-term change,” says Harleston. Among UMG’s first moves: hiring former NBA human resources executive Hutcherson to run the company’s inclusion efforts. Citing mental health and wellness as another primary focus, Habtemariam adds, “I’m proud that we have a global organization being thoughtful about what real change looks like, what we have to do to get there and a commitment to see it through.”

President Biden must focus on “The restoration of the most basic

norms of human interaction — civility, empathy and compassion.” (Harleston)

Dr. Maurice Stinnett

Head of global equity, diversity and inclusion, Warner Music Group

Elijah Seton

President of independent music and creator services, Warner Music Group

Temí Adeniji

Senior vp international strategy and operations, Warner Music Group

Stinnett — who has a divinity degree and a Ph.D. in education and organizational leadership — approaches issues of diversity with both ministerial passion and academic rigor. He joined WMG in August after leading diversity and inclusion initiatives for BSE Global, the parent company of the Brooklyn Nets and New York Liberty. He emphasizes WMG’s global position (“46 countries, six continents”) when he talks about making the company “a place where everyone feels like they belong,” and he speaks of the tragic events of 2020 as a historic moment when “everyone is paying attention and there’s real opportunity to make progress.” To that end, Stinnett says the \$100 million Warner Music Group/Blavatnik Family Foundation Social

activists

Brianna Agyemang

Co-founder, #TheShowMustBePaused; senior artist campaign manager, Platoon

Jamila Thomas

Co-founder, #TheShowMustBePaused; senior director of marketing, Atlantic Records

Equity for Black people working in the music industry was the cause that went viral when young disrupters Agyemang and Thomas launched #TheShowMustBePaused — and shut down the music business for a day — in early June. The pair issued a formal list of demands to music companies in September designed to “gain more room for growth opportunities for Black people” through transparency, accountability and recruitment, among other initiatives. As Agyemang and Thomas recently noted after being named *Billboard*’s Women in Music 2020 Executives of the Year: “We’re in this for the long haul.”

My resolution for this year “Finding balance in an unbalanced world.” (Agyemang)

Andy Bernstein

Founder/executive director, HeadCount

Peter Shapiro

Chairman, HeadCount; founder, Dayglo Presents

The nonpartisan HeadCount has partnered with musicians and festivals to help over 1 million music fans register to vote since 2004, but during 2020's unprecedented election season, its pro-democracy mission "never felt more important," says Bernstein, 49. With live events on pause, the organization brought its outreach online, participating in over 50 livestreams; partnering with companies like Spotify, Grubhub, Atlantic Records and ASCAP; and joining forces with artists like Cardi B to get out the vote. HeadCount also linked with Global Citizen in the fall for the Just Vote campaign, where fans who checked their voter registration status could win prizes like a signed guitar from Taylor Swift, dance lessons with Usher or even a happy hour with Quavo.

Lasting change requires

"Accountability, most of all to yourself. Headlines and accolades are great, but if you can't quantify your impact and see it grow over time, you probably need to find another line of work." (Bernstein)

Binta Niambi Brown

Co-founder/co-chairman, Black Music Action Coalition (BMAC); founder/CEO, omalilly projects

Willie "Prophet" Stiggers

Co-founder/co-chairman, BMAC; CEO, 50/50 Music Group Management; co-founder, BreatheWithMeRevolution

Ashaunna Ayars

Co-founder/vice chair, BMAC; founder/CEO, The Ayars Agency

Caron Veazey

Co-founder/vice chair, BMAC; founder/CEO, Something in Common

Shawn Holiday

Co-founder/executive vice chair, BMAC; co-head of urban music, Columbia Records

Courtney Stewart

Co-founder/vice chair, BMAC; CEO, Right Hand; co-founder, Keep Cool Records

Damien Smith

Co-founder/treasurer, BMAC; partner, Full Stop Management

Jamil Davis

Co-founder/secretary, BMAC; co-CEO, The Revels Group



Quavo



Swift

The BMAC launched in June during what became a year of reckoning for the music industry and society at large. Its goal: to ensure that racial reconciliation is not just a moment but a sustainable movement to bring about permanent change. "We organized and united a [200-plus] community of artist managers, attorneys and other industry professionals who have historically competed against one another to instead collaborate, share information, help one another and stand together in the face of injustice," says Brown. Adds fellow board co-chair Prophet: "We're working across genres, opening up the dialogue about systemic racism in the music business and taking a deep look at this buried reality to build an equitable industry and society."

Lasting change requires "Self-examination, understanding and allowing for a deep change of heart that enables us to see one another and show one another mercy and compassion. And Love." (Brown)

Cameo Carlson

Co-founder/treasurer, Nashville Music Equality; co-founder/president, mtheory Nashville

Beverly Keel

Co-founder/secretary, Nashville Music Equality; dean of media and entertainment, Middle Tennessee State University; co-founder, Change the Conversation

Kortney Toney

Co-founder/executive director, Nashville Music Equality; corporate sponsorship manager, Nashville Symphony; marketing consultant

Toney, 30; Keel, 54; and Carlson, 49, organized a Zoom panel for Blackout Tuesday "to help educate white people about the struggles and challenges that so many [Black people] have endured while just trying to live out their dreams" in the music industry, says Toney. That session led to the launch of Nashville Music Equality. The initial event, put together in 72 hours, "affected more than 1,000 people," says Toney, and kicked off the group's mission to create conversations that educate and provide resources "that will help people better understand the struggles that people of color face and in return create lasting impact."

Lasting change requires "Having people of color not only in the room but at the table where decisions are made." (Toney)

Daouda Leonard

Founder/CEO, CreateSafe

In a year when many artists scrambled to monetize their music on streaming platforms, Leonard, 40, offered them the information to do so. He and his team developed Record Deal Simulator, which was designed to open source music business knowledge and enable financial literacy. They also launched a mix distribution partnership with Apple Music (in beta) to help DJs make money on online platforms.

"Royalty injustice and the need for financial literacy were exacerbated in 2020," says Leonard. "Understanding where the money is, how to get it and how to calculate the value will continue to be a major theme."

President Biden must focus on

"The global climate crisis. Much of what we experienced in 2020 was brought on by how we as a species treat the planet we live on."

Josh Norek

Co-chair, Voto Latino Foundation Impact Council; president, Regalías Digitales

Norek, whose father was arrested for voter registration work 50 years ago, reinforced his long-standing support for Voto Latino by overseeing a coalition of over 300 artists, labels and executives to promote voter registration in a year in which the Latino vote tipped scales. At the same time, as president of music royalty collection firm Regalías Digitales, he pledged 20% of the company's earnings and staff's time to nonprofit organizations focused on civic engagement and civil rights.

Lasting change requires "An ongoing commitment to volunteer and speak out against injustice. The threats to democracy and civil rights are constant, and one election cycle or a new president will not change that."

Cristina Novo-Bernal

Founder, Conciencia Collective; owner, Artistry & Records

On June 26, a month after the police killing of George Floyd, Novo-Bernal — with the help of over 100 Latin artists and executives — launched Conciencia Collective, an alliance against racial and social injustice that hosts roundtable discussions featuring musicians, historians and executives, in partnership with media company Mitú. "It was important to elevate the voices of artists to help educate and shine a light on injustices within our community," says Novo-Bernal. "It's important for us as humans to share different perspectives, but also find key insights from experts in the respective fields who wanted to share their insight and knowledge virtually during a time when people couldn't be together physically."

Lasting change requires "Persistence, consistency and informing the public to make the right decisions."

Steven Singer

Campaign director, entertainment division, UJA-Federation of New York

The UJA-Federation of New York sprang into action when COVID-19 struck, helping tens of thousands who have been in need of food during the pandemic. According to the New York State Department of Labor, the unemployment rate in New York City as of November 2020 stood at 12.1%, compared with 3.6% at the same time the year before. Since March, the Jewish philanthropic organization has allocated \$64 million in emergency relief, with more funding still to come. While the pandemic has “ripped open the gaps in society,” says Singer, “being able to engage the community and raise critical dollars has been super gratifying.”

The most underreported music-biz story of 2020 “How quickly the music industry mobilized. You see an astonishing outpouring of generosity and unity.”

Carmela Wallace

Founder, Live Free 999 Fund

See story, right.



Henry Cárdenas

Co-founder, Maestro Cares Foundation; CEO, Cárdenas Marketing Network

As the pandemic paused live concerts, Cárdenas focused even more on Maestro Cares, the foundation he co-founded with Marc Anthony. Construction continued on seven of its projects, including a care center for severely ill children in Peru and a home for children with renal disease in Chile, with a total of 21 initiatives on deck, including efforts with Bad Bunny and Maluma. “One of my objectives is to teach artists how to engage in philanthropy in Latin America, especially when it comes to children,” says Cárdenas. “I want to plant a seed

in every town in Latin America.”

President Biden must focus on “Assisting small businesses, especially in the music industry.”

Shawn “JAY-Z” Carter

Founder, Roc Nation

Jay Brown

Vice chairman, Roc Nation

Desiree Perez

CEO, Roc Nation

Roc Nation doubled down to fight racial injustice, supporting legal teams representing the families of Breonna Taylor, Ahmaud Arbery and George Floyd, while leveraging its partnership with the NFL to raise awareness of racial and social justice issues. It created partnerships with Feeding America, Until Freedom and Gathering for Justice. “This year, we strengthened our resolve to fight for those who don’t have a voice,” says Perez. “No matter what is happening, we have a platform to raise awareness and work to change the injustices in the system.”

Lasting change requires “Courage, conviction and commitment.” (Perez)

Jason Flom

Founding board member, Innocence Project; CEO, Lava Media

As host of the podcast *Wrongful Conviction With Jason Flom* and a founding board member of the Innocence Project, Flom, 59, has advocated for prison reform and “decarceration” across the United States since the 1990s. In April, he wrote letters to a dozen governors “imploping them to release elderly, nonviolent and at-risk inmates,” he says. “Yet our government’s overall response has been one of deadly apathy.” He adds that society needs to “totally reimagine the relationship between police and the people and communities they serve.”

President Biden must focus on “Making us all safer, healthier and more united by prioritizing education, health care and social services over mass incarceration and overpolicing.”

Mark Gillespie

CEO, Three Six Zero

Under the leadership of Gillespie, 39, Three Six Zero joined the Black Music Action Coalition. He sup-



Juice WRLD’s Mother Honors His Legacy

In April, **Carmela Wallace** established the Live Free 999 Fund to support those battling addiction, anxiety and depression

TO MILLIONS OF FANS, HE WAS THE SUPERSTAR rapper Juice WRLD, who first scaled the Billboard Hot 100 in 2018 with the No. 2 hit “Lucid Dreams.”

To Carmela Wallace, his mother, he was Jarad Higgins, with whom she shared loving moments — and for whom she grieved after his death on Dec. 8, 2019, “due to oxycodone and codeine toxicity,” a medical examiner later ruled.

“Jarad and I were always close,” Wallace wrote in an open letter on Oct. 10, 2020, marking World Mental Health Day. “We liked to play pinball together. We had long conversations about his future and about the world in general. But like any mother and son, we had our issues. I wanted him to focus on school, but he was always more interested in music.”

Last April, Wallace established the Live Free 999 Fund to honor her son’s memory and help support programs that assist young people battling addiction, anxiety and depression.

In announcing the fund, she wrote: “Young people around the world were truly touched by Jarad’s music because he spoke to issues and situations in his music that resonated with them so deeply. I was aware of his struggles with addiction, anxiety and depression; we had many conversations about his challenges with these issues. I know he truly wanted to be free from the demons that tormented him. I made the decision upon his death that I was going to share his struggles with the world with the objective of helping others.”

The pandemic, Wallace recently told *Billboard*, “has interrupted our ‘normal’ and caused us all to walk in uncharted territory. Consequently, many people are experiencing fear, anxiety and depression.”

But there are resources available: The Live Free 999 Fund has set up a free, 24/7 text crisis line. And as more people struggle with mental health amid the coronavirus pandemic, Wallace says she plans to “extend the number of programs [we] support” this year.

Accomplishing lasting change, says Wallace, takes “a realistic plan, commitment and resources.” —TATIANA CIRISANO

ported employees as they educated themselves on racial justice issues and reached out to elected officials. His company donated to myriad Black Lives Matter-affiliated organizations and made Juneteenth a companywide day of reflection. “The movement has encouraged people to create change and demand accountability and question those in power, which has been long overdue and needs to remain an everyday priority,” says Gillespie. These efforts must be paired with “discipline, real long-term commitment and trust in the people around you.”

My resolution for this year “To safely bring people together in as many ways as possible.”

Laurent Hubert CEO, Kobalt

Under Hubert, Kobalt supported its staff amid the pandemic with increased resources, stipends for remote working, Friday afternoons off and extended vacation time around the holidays. Hubert also helped lead the creation of a stronger, more inclusive environment by implementing a diversity, equity and inclusion board and task force, mandatory unconscious-bias training and panels for staff. “This past year has been unlike anything before, and we’ve had to adapt like many in the industry,” he says. “We continue to actively bridge the gaps the pandemic” has created.

Lasting change requires “Leadership that does not shy away from innovating and taking risks. There are no shortcuts to change and success.”

Ben Katovsky COO, BMG

As chair of BMG’s global resilience team, Katovsky, 39, ensured the company’s employees around the world were protected while shifting to remote operations during the pandemic. The death of George Floyd in May was “a bitter reminder that amid short-term crises, we still face longer-term challenges.” Under Katovsky’s guidance, five years after abolishing packing and goods accounting deductions on digital products, BMG eliminated controlled-composition clauses in its recording deals and has started to review its historic contracts for evidence of racial inequities.

President Biden must focus on

“Strengthening trade and the special relationship between America and the United Kingdom post-Brexit.”

Ruth Martinez Chief people officer, Concord

In September, Concord announced a \$10 million impact investment initiative to support music and theater projects by creators from under-represented communities, while in November, the company hosted its inaugural Reading Day, where 64 virtual groups of employees across five time zones discussed social unrest, systemic racism, individual and collective responsibility, and how the company could better address those topics. “We don’t shy away from things because they’re hard or risky,” says Martinez, “and this was well worth the effort.”

My resolution for this year “To try to have more balance in my own life. My job involves making sure everyone else is OK, so a year like 2020 has made it challenging to focus on much of anything else.”

Shauna Nep Vp philanthropy, SB Projects; executive director, Yael and Scooter Braun Family Foundation


“Because of the government’s lack of assistance to those who need it during the pandemic, nothing is more important than getting cash and resources directly to people who are struggling,” says Nep, who in the past year worked to channel support from Scooter and Yael Braun, as well as SB Projects’ management clients, to an array of organizations. Those include GiveDirectly, National Domestic Workers Alliance, Opportunity Fund, Direct Relief, Black Voters Matter, New Georgia Project, Color of Change, Action NC and Make the Road Pennsylvania. Ariana Grande joined in during the fall, sending both food trucks to feed people at the polls with World Central Kitchen and a bus offering voters important information, in partnership with Desmond Meade and his Florida Rights Restoration Coalition.

Lasting change requires “Continuously listening to those working on the issues day in and day out. And then significant and continued investment in those activists and organizations who are making the change.”

ACTS OF CHANGE

4/1

Dolly Parton announces on Instagram she has donated \$1 million in honor of her friend Dr. Naji Abumrad, professor of surgery at Vanderbilt University Medical Center, to fund Moderna’s COVID-19 vaccine. By November, Moderna announces that its vaccine is 94% effective against the coronavirus. “I just felt so proud to have been part of that little seed money that hopefully will grow into something great and help to heal this world. Lord knows we need it, don’t we?” Parton tells the BBC’s *The One Show*.





JAY-Z

Steve Stoute Founder/CEO, UnitedMasters, Translation

“The challenge that has been most important to me is not losing momentum around the realization that racism is part of the fabric of this country,” says Stoute. “We also must all look inside of ourselves to see how we can contribute to eradicating the spread of this virus.” In June, Stoute wrote to the Association of National Advertisers asking it to prioritize diversity and inclusion. “For years I’ve seen band-aid solutions that never really led to a serious, actual commitment to engaging with African American audiences,” he says. “There is more work to be done.” At UnitedMasters, he has emphasized empowering artists to “retain ownership of their art and remain independent” — a beacon for

creators, “especially in this moment.”

Lasting change requires “A real commitment. Companies need to empower a chief diversity officer who reports directly to the CEO. Is your board as diverse as it can be? I’m sure it’s not.”

Katie Vinten Founder/CEO, Black Diamond Artist Management; co-founder, FACET Publishing, FACET Records

Vinten, 37 — an artist manager, music publisher and label executive — leads companies where the majority of her clients are members of underrepresented groups. While trying to educate herself and her team on racial justice issues, she also has an ongoing commitment to research autoimmune disease. (Vinten has a daughter with Type 1 diabetes.) In 2020, thanks to Vinten’s support, the JDRF annual gala, which raises funds for diabetes research, switched to a virtual event, with appearances by Bebe Rexha, JoJo and “Type 1 warrior” Raelynn. “I’m so proud of being able to pivot and still raise valuable research dollars in an unprecedented time,” says Vinten. “Being an immune-compromised person from any ailment during this time has been very scary, to say the least.”

Artist I most want to see in concert after the pandemic “It will always be John Mayer. Sorry, not sorry.”

labels & distributors

Darcus Beese

President/CEO, Island Records

LaTrice Burnette

President, 4th & Broadway; executive vp, Island Records

Under Beese, Island went full speed ahead last year even amid the pandemic, with new music from many of its marquee artists: Jessie Reyez and Shawn Mendes released full-length albums; Skip Marley's debut EP arrived; and Demi Lovato dropped a number of singles, including "Commander in Chief," a scornful track aimed at former President Trump. "Content is still king — or queen," says Burnette, who is chair of the programming and curation committee of Universal Music Group's Task Force for Meaningful Change and was named president of the recently relaunched Island imprint 4th & Broadway.

President Biden must focus on

"The rehabilitation of our inner-city communities, which have been neglected for way too long." (Burnette)

Jeff Burroughs

Senior vp marketing, Def Jam Recordings

Natina Nimene

Senior vp urban promotion and artist relations, Def Jam Recordings

As a member of Universal Music Group's Task Force for Meaningful Change, Burroughs has led the legislation and policy subcommittee, which partnered with such organizations as Color of Change, Voto Latino and Michelle Obama's When We All Vote. "Our goal is to help amplify their messages and lend our support in as many ways as possible," he says. Nimene, 40, spearheaded the voting initiative for the task force, working with Def Jam artists to encourage getting people to the polls in record numbers. "From 2 Chainz participating in Michelle Obama's ABC special *VOMO: Vote or Miss Out*, [to] Jeezy using his voice on National Voter Registration



Day, there was nothing they wouldn't do," she says.

The most underreported music-biz story of 2020

"The disparity between men and women in compensation and opportunity. As women, it's incredibly challenging to navigate the corporate ladder and advocate for fair and equitable compensation." (Nimene)

Katina Bynum

Executive vp East Coast labels, urban, Universal Music Enterprises

Appointed to her current role in October 2019, Bynum was brought in to help develop strategic initiatives across the urban rosters for UMe's Republic, Island, Interscope and Def Jam rosters. As part of Universal Music Group's Task Force for Meaningful Change (and as the head of UMe's specific task force), she says she's focused on "long-range planning — so when the pandemic is over and everyone returns to their lives, what has been put in place or accomplished continues to effect change."

My resolution for this year

"Not to forget 2020 and all the lessons I learned."

Steve "Steve-O" Carless

A&R, Republic Records; founder, SC Company

Marleny Reyes

Senior vp marketing, Republic Records

Republic Records scored last year's biggest musical successes, including

The Weeknd's blockbuster *After Hours* album and two best-selling surprise releases from Taylor Swift. But equally important to the label, and executives like Carless and Reyes, has been the formation of the Republic Records Action Committee, created "to focus on internal education, social sustainability and informational context across an array of issues," says Carless, who co-chairs the committee with vp media/cultural impact and engagement Amaiya Davis. "It's our way of keeping ourselves accountable," he says. "Something we are very aware of and proud of at the same time."

President Biden must focus on

"Policies, solutions and more opportunities for small businesses. Entrepreneurship is what this country is built on, and the prosperity of those who endeavor to create their own means a lot to our communities." (Carless)

Blxck Cxsper

Founder, Trans Trenderz

During the pandemic, Cxsper started The Ghostly Beats Project, an initiative under their Trans Trenderz label that asks allies of the transgender

community to donate studio time, beats and production assistance to up-and-coming Black trans artists. As a result, Cxsper has signed more and more trans artists to their label, giving voice to a community that has been historically marginalized. "Music has the power to humanize trans people in the eyes of society," they say. "Building a platform to elevate Black trans voices into the mainstream music industry is the way that I'm contributing my skills to help."

Lasting change requires

"Sacrifice."

Ethan Diamond

Co-founder/CEO, Bandcamp

As artists lost touring income, Diamond's team introduced Bandcamp Fridays, waiving the platform's revenue share on music sales and giving more money directly to artists on the first Friday of each month. As a co-founder of the company, Diamond has worked to ensure artists and labels are fairly compensated. "Supporting musicians for their work has always been the core of Bandcamp's mission, but that mission has felt especially important this past year," he says. "Since the pandemic

4/6

With the pandemic shutting down live performances — and her own recording sessions — **H.E.R.**

launches *Girls*

With Guitars, a weekly Instagram series featuring performances, covers and special guests like Tori Kelly, Alessia Cara and UMI. "It's just about girls who are passionate about music and play guitar," says H.E.R. "I don't think there's enough women supporting women, especially in this time. It is that time to show love to other people and show love to other artists."



ACTS OF CHANGE

hit, fans on Bandcamp have bought over \$150 million worth of music and merchandise directly from artists and labels. It has been inspiring to see.”

Artist I most want to see in concert after the pandemic

“Fishbone.”

Phylicia Fant

Co-head of urban music, Columbia Records

Melissa Thomas

Senior vp international marketing, Columbia/Epic Records

Fant helped organize Columbia’s labelwide series of Zoom calls and virtual potlucks for staffers to “air their frustrations and confusions.” But the 20-year industry veteran, who has worked at all three major-label groups, says the biggest cause “is the fight for equality.” Thomas, 39, has committed to playing an “active role in the change we need to see in this world,” she says, noting participation in such Sony-wide initiatives as the get-out-the-vote campaign Your Voice, Your Power, Your Vote and the music industry’s Blackout Tuesday. Thomas also marched in protests in her home city of New York and in Washington, D.C., for the 57th anniversary of the March on Washington for Jobs and Freedom.

My resolution for this year “To be OK with being my authentic self and to do everything I can to promote the culture I’m deeply and proudly ingrained in.” (Fant)

EJ Gaines

Co-executive director, Motown Gospel; vp marketing, Capitol CMG

In addition to participating in Universal Music Group’s UPLIFT mentorship program and encouraging the next generation of music executives, Gaines has proudly led Bonus Tracks Nashville, an initiative that creates industry pathways for high school students as an extension of Capitol’s program. “I’m passionate about any conversation that invites people to listen and learn from one another,” says Gaines, 39, a former entertainment lawyer who has championed gospel music during his 15-year career. “That’s true for any issue — from race and religion to health and socioeconomics.”

Artist I most want to see in

concert after the pandemic

“Stevie Wonder. The pandemic has reminded me how precious and fleeting life can be. I want to see more legends onstage while we still have the chance.”

Elliot Grainge

Founder/CEO, 10K Projects

Danielle Price

Senior vp business and legal affairs, 10K Projects

Grainge, 27, pledged \$500,000 in June to launch the independent label’s first charitable division, 10K Together, aimed at addressing the issue of racial injustice “at a broader scale,” says Price. With her help, 10K Together has since formed a paid internship program for Black youth, implemented the Creative Fund to give creatives of color startup capital for their projects and provided Thanksgiving meals from Black-owned eateries for hundreds of Los Angeles families, in addition to making several donations to support the Black Lives Matter movement.

The most underreported music-biz story of 2020

“The impending start to the Mechanical Licensing Collective; I wish more people understood this milestone.” (Price)

Naji Grampus

Director of urban strategy, North America, The Orchard

The pandemic “removed the cloak of invisibility around many systemic issues that plague America, such as police brutality, health care and job security,” says Grampus, 32, who helped lead an effort to repeal the New York state law that shielded the public release of police disciplinary records. The campaign garnered over 500,000 impressions and 18,500 signatures before reaching New York legislators. In June, Gov. Andrew Cuomo signed the bill that repealed the law. “Many record labels, artists and influencers shared and supported this campaign,” says Grampus. “Any semblance of change begins with transparency.”

President Biden must focus on

“Forgiveness of student loan debt. The paradigm has shifted in 2020, and the need to take out overwhelming debt in exchange for a degree seems obsolete.”



Behind The Boards

One way to address diversity issues in the workplace? Get underrepresented voices into corporate leadership, says former BET executive **Debra Lee**

WHEN THE MUSIC INDUSTRY HALTED BUSINESS IN JUNE to reflect on systemic racism, former BET Networks chairman/CEO Debra Lee knew exactly where she wanted to get to work: corporate boardrooms. “That’s where the power is,” says Lee, who in January launched consulting firm The Monarchs Collective with the goal of putting more Black women in those advisory and leadership roles. “It’s amazing how many people don’t know about boards or the benefits of serving on a board.”

Serving on a board gives executives access to an array of perks that boost careers and bank accounts: fees, company stock and invaluable networking opportunities. Acting as a fiduciary to the shareholders of public companies, board members can also use their authority to fire senior executives. The 2020 U.S. Spencer Stuart Board Index reported that the average total compensation for nonemployee directors (excluding independent chairs) is around \$308,462, which mostly comes from stock grants, as well as cash payments.

Having diverse boards pays off for businesses too. A 2020 McKinsey & Company report found that companies with leadership in the top quartile for gender and ethnic/cultural diversity were respectively 25% and 36% more likely to have financial returns above the industry median.

The music industry hasn’t been leading the charge, however. Public music companies such as Live Nation, which has two female members and two members of color on its 12-person board of directors, published open letters in June and July that pledged to diversify further. Spotify’s 10-person board has three female members and two members of color. SiriusXM had no one of color and only two women until its new CEO, Jennifer Witz, and Apollo Theater president/CEO Jonelle Procoppe joined the 14-member board in the past year. And Warner Music Group, which went public in June, had no one of color and only one woman on its 11-person board of directors until Ceci Kurzman, founder of Nexus Management Group, joined the board in October. (The boards for Vivendi and Sony Corp., the parent companies of Universal and Sony Music, also have room for improvement when it comes to mixing up their ranks.)

The lack of diversity on music industry boards is “really heartbreaking in an industry that’s built on the backs of Black music and Black artists,” says Lee. “If we’re not addressing all companies on that level, things are never going to change.”

—HERAN MAMO

L. Camille Hackney

Chief partnerships officer, brand partnerships, commercial licensing, Atlantic Records; head of global brand partnerships council, Warner Music Group; president, advisory board, Warner Music Group/Blavatnik Family Foundation Social Justice Fund

Lanre Gaba

GM/senior vp A&R, Atlantic Records

Hackney describes 2020 as a year of “dual pandemics.” While COVID-19 forced global lockdowns, “the heinous murder of George Floyd brought the festering pandemic of systematic racism to the forefront,” she says. “It served as a catalyst for so many to become active participants in the social justice movement.” Gaba helped propel the success of Cardi B, Cordae, Roddy Ricch and Abir. Hackney, who works with the employee resource group of the Atlantic Black Coalition, is also president of the advisory board of the \$100 million WMG/BFF Social Justice Fund announced in June. “Helping change makers — like Desmond Meade at the Florida Rights Restoration Coalition and Alicia Garza at Black Futures Lab, who fight every day for racial justice and social change — is incredible,” she says. **My resolution for this year** “Seek information. Make change. Walk more. Hug everyone — when it’s safe.” (Hackney)

Kevin Liles

Co-founder/CEO, 300 Entertainment

Rayna Bass

Senior vp marketing, 300 Entertainment

300 Entertainment celebrated chart successes from Young Thug, Gunna and breakout star Megan Thee Stallion, who nabbed Grammy nominations for best new artist and record of the year for her “Savage” remix featuring Beyoncé. But Liles, 52, says 2020 was set apart by “creative expression, raising our voices and freeing our minds,” noting the launch of the company’s Social Justice League to combat police brutality and support victims with the goal “to be the example, not a statistic.” Liles also prioritized the fight to “retain our democracy, particularly the battle against voter suppression.”

The most underreported music-biz story of 2020 “The

lack of diversity in the C-suite and corporations.” (Liles)

Julian K. Petty

Head of business and legal affairs, Warner Records

Chris Atlas

Executive vp urban music and marketing, Warner Records

Warner’s signing of Keedron Bryant following the viral reaction to his track “I Just Wanna Live” was a call to action for the label, says Atlas, “to use the powerful words of the song and amplify its message around the world. With all of the net profits derived from sales of the song being paid to the NAACP, we continue to see this song as a beacon to empower the movement for social justice.” Moved by the issue of educational inequality, Petty and his family worked with Warner independent label partner Cmnty Culture “and donated funds to purchase several hundred laptops, noise-cancellation headphones and Internet access for kids in the Long Beach [Calif.] school district,” he says.

My resolution for this year

“To create a mentorship program within Warner Records and WMG for young, aspiring professionals.” (Atlas)

Mark Pitts

President, RCA Records; CEO, ByStorm Entertainment

Tunji Balogun

Executive vp A&R, RCA Records; co-founder, Keep Cool

ACTS OF CHANGE

5/30

Jessie Reyez is among the thousands who take to the streets in Toronto to protest after the death of George Floyd. The Canadian-born daughter of parents from Colombia, Reyez later tells *Billboard*:

“People told me, ‘You’re not Black, so why the fuck are you being so loud about this?’ [Her late grandfather was Black.] I was like, ‘Are you crazy?’ I can say every Latino has Black blood in them, but they just forget. If the oppressed are the only ones fighting against oppression, how is anything ever going to change? If you’re in a position of privilege, what the fuck are you doing with your mouth closed?”



Carolyn Williams

Executive vp marketing, RCA Records

Longtime RCA executive Pitts was named president of the label earlier in January, with responsibility for driving its creative business operations and cultural initiatives. Balogun is a founding member of the Black Executive Excellence Association, which includes executives across several music companies, while his own imprint, Keep Cool, has created mental health programs and a mentorship program for young Black women. Like many

Sony executives, Williams worked extensively on the voter registration campaign Your Voice, Your Power, Your Vote, helping lead marketing and creative for projects like the video that featured artists from Pharrell Williams to DJ Khaled to P!nk. “The fact we were able to partner with so many of our artists who shared our passion really made me proud,” says Williams, who is also a key player on the label’s Black Music Action Committee. “Everything from social justice to community stability to health care to education are all affected by how we vote.”

The most underreported music-biz story of 2020 “The strength and cultural significance of R&B music.” (Williams)

Sylvia Rhone

Chairwoman/CEO, Epic Records

Cory Johnson

Vp promotion, Epic Records

A trailblazing powerhouse since she became the first woman of color to lead a major label in 1994, Rhone says she was “compelled to expand on the activism I’ve undertaken my entire life” and helped launch Sony Music’s Your Voice, Your Power, Your Vote initiative. The campaign posted star-studded videos with DJ Khaled, Cyndi Lauper, Pharrell Williams and many others, but Rhone’s behind-



REYEZ, ERIK YOANE/GETTY IMAGES; KHALED, FRAZER HARRISON/GETTY IMAGES; GUYTON-JASON KEMPIN/OMIT/2020/GETTY IMAGES

the-scenes work included meeting with social reform and get-out-the-vote groups, from Color of Change to Voto Latino. “Sometimes we overlook the importance of people on the ground working hard every day to change people’s lives,” she says. Johnson is on the board of Po’Righteous Teacher, which fights to eliminate the reading deficits that hold back boys of color.

Lasting change requires “Radical honesty with oneself and others, true communication and collaboration, strategy and persistence. One protest is not going to change anything. Change is a daily commitment.” (Rhône)

Chris Taylor

Global president of music and live, Entertainment One Music

For the chief of independent music company eOne, the summer uprising for racial justice created a “great awakening and demand for change that is seismic, not incremental,” says Taylor. His concern extends to mental health awareness and support, as well as pandemic relief for underserved communities. In response, eOne is doing unconscious-bias training across the whole company, and its teams are supporting 14 partnerships that help underrepresented groups gain access to creative industries through internships and paid classroom learning.

The most underreported music-biz story of 2020 “Fighting systemic racism and a pandemic should not preclude us from addressing systemic sexism in the music industry. We need to do a lot more to support women in our business.”

Pierre “P” Thomas

CEO, Quality Control Music

Kevin “Coach K” Lee
COO, Quality Control Music

Despite the success of Lil Baby’s protest anthem “The Bigger Picture,” a No. 3 Billboard Hot 100 hit, Lee says releasing music that spoke to the past year’s racial reckoning wasn’t easy. “There was finally a much-needed uprising, but navigating that while putting art out was tricky,” he says. “The challenge has been how to survive as a business during a time of such tumultuous change with these horrific

moments in Black America.” Realizing the importance of this movement, the label also sought to raise funds for needs in its Atlanta community “like we always have,” he says.

Lasting change requires “Heart, vision and being repetitive. You have to keep at it over and over before that change can set in for good.” (Lee)

Steven Victor

CEO, Victor Victor Worldwide; senior vp A&R, Universal Music Group

Reeling from the death of George Floyd, Victor channeled his frustration with “systemic inequalities” in the United States to launch the Victor Victor Foundation. In partnership with the apparel brand Palm Angels, the foundation raised \$100,000 for public schools in Brooklyn and provided \$50,000 to the Know Your Rights Camp. The foundation also backed a \$25,000 grant for Brooklyn students through the Fund for Public Schools and helped support families in Brooklyn and Los Angeles by working with Tony Draper’s Feed Your City Challenge. “The lack of support and access to opportunities, especially within communities of color, has only been amplified by the global pandemic,” says Victor.

Lasting change requires “Commitment, endurance and resilience.”

Nicole Wyskoarko

Executive vp/co-head of A&R, Interscope Geffen A&M

“George Floyd’s murder galvanized the industry around the issue of social justice and was a catalyst for real change to begin within our business,” says Wyskoarko, 42, who helped launch IGA Black Voices, a special group within the label to ensure the well-being of its Black employees.

Through regular meetings, she says the group “has become a safe space [for members] to say how they feel, provide support and create new initiatives for the company to combat racism,” which helps inform her work co-chairing the institutional and internal change committee of Universal Music Group’s Task Force for Meaningful Change.

Artist I most want to see in concert after the pandemic “I would love to go to a music festival where I can see as many of our artists in one place as possible.”

management

Justin Adams

Senior director of A&R/artist manager, TaP Music

As a member of the TaP Music team working with Dua Lipa and other internationally based artists, Adams helped explain “the gravity of what was going on in the States during the aftermath of George Floyd’s and Breonna Taylor’s murders,” he says. Internally, he hosted virtual town hall discussions, urging artists and managers to have “real, honest conversations about systemic racism both here and abroad,” while planning how artists could use their “platforms to be part of the solution.” He worked with the company’s new nonprofit division, TaP Futures, to find programs to support in the United States “similar to ones we’re committed to in the U.K.,” he says.

President Biden must focus on

“In 2019, my insulin pen cost \$150 out of pocket. When I had to get it replaced in the U.K., that same pen only cost 7 pounds [\$9.60]. Same insulin, same manufacturer.”

Elena Awbrey

Founder/artist manager, Moonshot Management

Awbrey, 39 — who recently launched Moonshot Management with such clients as Lauren Jauregui, Chika and Evil, among others — found ways to “amplify the diverse voices of my artists and the causes that drive them” in a year that she says “exposed the holes in the system.” Over the summer, Jauregui joined one of Conciencia Collective’s weekly chats to discuss LGBTQ and Black trans communities and their importance to music and Latinx cultures. “When I’m able to allow them to speak truth to power,” says Awbrey, “I know I’m amplifying their impact.”

The most underreported music-biz story of 2020 “Artists who are their own videographers, engineers and accompaniment have thrived during lockdown.”

6/2

“To every country artist not speaking up,” posts **Mickey Guyton** on Blackout Tuesday as Black Lives Matter protests spread nationwide, “now

is your chance. We see you and need you to use your platform to be part of the change.” Six days earlier, on Instagram and Twitter, Guyton posted a 38-second clip of the song “Black Like Me,” which she had co-written in 2019, that concludes with the last two lines of the song’s chorus: “If you think we live in the land of the free/You should try to be Black like me.” The track was officially released June 1. In December, Guyton becomes the first Black woman to receive a Grammy Award nomination in a country category.



ACTS OF CHANGE



Sowing 'Seeds,' Clearing A Path

Under **Shawn Gee**, Live Nation Urban seeks to expand opportunities for Black professionals and companies in the live-music sector

THE HEIGHTENED AWARENESS IN THE PAST YEAR OF racial inequity — “both within society and specifically within the music business — resonated greatly with me,” says Shawn Gee, founder and president of Live Nation Urban and the manager of Jill Scott and The Roots. “As a Black man, these racial issues and noninclusive environments are things that I have lived with my entire life. As Black people, we’ve had to navigate our journey knowing the obstacles and potholes that we will face along the way because of the systemic issues that exist.

“In fact,” adds Gee, “part of the impetus for the formation of my venture with Live Nation over three years ago was to try and fill some of the voids that exist in live music for Black artists, executives and entrepreneurs. My conversation with [Live Nation CEO] Michael Rapino in 2017 as we talked about the viability of this idea was very intentional and honest.”

In October, Live Nation Urban announced it had compiled the Black Tour Directory, a comprehensive industry resource developed to bolster inclusivity and expand opportunities for Black professionals and Black-owned companies in the world of live music. This one-stop portal lists hundreds of qualified, experienced and trusted Black tour managers, production managers, sound engineers, lighting experts, stage/set designers, stage managers, techs, travel agents, caterers, tour accountants, bus companies, security staff and more.

As a board member of the Social Justice Fund established by Warner Music Group and the Blavatnik Family Foundation, Gee and Live Nation Urban are looking to make both immediate and long-term change.

“This generation of executives needs to plant the seeds, invest in the people and the programs, form the relationships, chip away at the glass,” says Gee, “and hopefully what will result is a better, more equitable situation for the next few generations.” —CARL LAMARRE and DAVE BROOKS

Jonathan Azu

Founder/CEO, Culture Collective

Azu launched the management firm Culture Collective in 2019 to apply his experience in ways that would not only benefit his clients but also promote diversity and inclusion in the music business — a mission that became especially important in 2020. Amid record unemployment caused by the pandemic, his company in January launched Diversity in Music, a philanthropic jobs database created specifically for people of color in the music industry. “Minority groups suffered joblessness at twice the rate of white counterparts, further intensifying an already massive diversity gap in the industry,” he says. “It’s hard to be what you don’t ever see, and I have dedicated myself to changing that and supporting causes that do the same.”

My resolution for this year

“To inspire the next generation of executives to learn, lead and make positive impacts on the future of our business.”

Alana Balden

Manager, Full Stop Management

Balden, 32, shares responsibility with the Full Stop team for clients Sara Bareilles and Lizzo, and spent 2020 fighting for racial justice and women’s reproductive rights, while also supporting front-line healthcare workers amid the COVID-19 pandemic. Full Stop supported the launch of Bareilles’ More Love campaign that encouraged fans to post their voting plans on social media. In March, Lizzo sent meals to over 70 of the hardest-hit hospitals in the country, and, on Juneteenth, she launched a fundraiser that took in \$200,000 for Minneapolis-based organizations and HeadCount. “The Black Lives Matter movement is something Lizzo has been living her whole life,” says Balden, “but she got especially active this year.”

Lasting change requires

“Perseverance.”

Cliff Burnstein Peter Mensch

Co-founders, Q Prime Artist Management

Despite the touring shutdown, Q Prime maintained its payroll,

health benefits and contributions to employee retirement plans, while making sure the firm’s acts — including Metallica, Foals, Eric Church, The Black Keys, Ashley McBryde, Muse and Cage the Elephant — “got the complete, full attention that they’ve gotten previously,” says Burnstein. He and Mensch prioritized contributing to voting rights organizations, including Eric Holder’s National Democratic Redistricting Committee and Stacey Abrams’ Fair Fight. “It’s an issue that is very important to both of us,” says Burnstein, who adds that pre-pandemic, “we were lucky enough to have Stacey stop by Q Prime New York for a town hall with the staff.”

President Biden must focus on

“Climate change — the issue of our time. It affects everybody in this country and everybody in the world.” (Burnstein)

Bobby Campbell

Manager (Lady Gaga), Mermaid Music Management

Last spring, Campbell and his client Lady Gaga paused plans for their own project — her album *Chromatica* — to work toward a larger goal. In April, the Gaga-curated One World: Together at Home concert special/fundraiser raised over \$127 million and drew 20.74 million U.S. viewers. Those funds have since translated into food aid, personal protective equipment for front-line workers, rental assistance and schooling for millions of individuals affected by the pandemic. Campbell vows to continue “doing the hard work regularly, not only when it’s trendy or the thing to be doing.”

The most underreported music-biz story of 2020

“The mental health crisis in the music community. 2020 has only accelerated the impact that mental health issues are doing to so many of our peers and the depth of its harm.”

Shawn Gee

President, Live Nation Urban; manager (The Roots, Jill Scott)

See story, left.

Lucas Keller

Founder/president, Milk & Honey Music + Sports + Ventures

6/8

ACTS OF CHANGE

After protesting in Los Angeles alongside Black Lives Matter co-founder Patrisse Cullors, Melina Abdullah of BLM L.A. and actor-activist Kendrick Sampson, **YG** takes to Instagram to talk about the moment and his track “FTP (Fuck the Police).” He writes: “The real story here is me and Black Lives Matter brought out 50,000 people today to peacefully protest and unite for change. I wanted to document that so when they hear this song and think we are reckless and violent, they see a peaceful protest of all different people coming together for a common cause. That is history.”



common than the issues that divide us. ‘Compromise’ and ‘middle ground’ should not be dirty words.”

David Stromberg GM, Cactus Jack

Challenging the industry to give power back to creators, the GM of Travis Scott’s boutique label, and a founding member of the Black Music

Action Coalition, has sought to make the music industry accountable for social justice while pushing the limits of promotion and marketing. “The fact that 2020 is Travis’ and Cactus Jack’s biggest year yet is a testament to the groundwork we put in leading up to this point,” he says. “We are launching things next year that I think are unprecedented and will hopefully continue to inspire.”

The most underreported music-biz story of 2020 “The cyclical nature of the music business. We are in the second era of ringtones, but presented by TikTok. Also, I imagine the record business immediately post-Napster was a lot like what touring and the agency business looked like this year. I’m interested in following the evolution of this cycle and how the business adjusts to unprecedented disruption.”

About “Bu” Thiam Founder/CEO, BuVision Entertainment

Thiam knows that accomplishing lasting change means being present. While managing Kanye West has been monumental for Thiam, taking a “pause” during the pandemic has also given him an opportunity to build a closer relationship with his family. “Things got real this year,” he says, “and I think it was a real opportunity to really go deeper within and establish stronger connections.” He worked with West to establish a college fund for George Floyd’s daughter and donated \$2 million to Black resistance efforts and to cover legal fees for the families of Ahmaud Arbery and Breonna Taylor.

President Biden must focus on “Those exact words he said during his acceptance speech to the Black community. He said, ‘You’ve always had my back time and time again, and I promise you that I’ll have yours.’ So

that’s exactly what we need — for him to have our backs.”

Jordan Wolosky COO/GM, AG Artists

This year, “pulling out the roots of systemic racism” was top of mind for Wolosky, 33, and the Shawn Mendes Foundation. To stand in solidarity with the Black Lives Matter movement, Mendes handed over his Instagram to young activists for an Insta takeover — amplifying the message to the superstar’s nearly 60 million followers. “Sometimes the best way to help,” adds Wolosky, “is to step out of the way, uplift others who can speak more knowledgeably, listen and learn.”

My resolution for this year “Continue to learn from my newborn son. There’s a lot of wisdom in that purity and his ability to only exist in the present.”



Josh Gruss Founder/CEO, Round Hill Music

After raising nearly \$600 million for acquisitions, including \$328 million with a public listing on the London Stock Exchange, Gruss says the tumult in the world made the company “take a strong look in the mirror and think, ‘What can we do better to be more inclusive at Round Hill?’” The company hired a human resources director; created a diversity, equality and inclusion committee; plans paid internships; and is creating a scholarship to support students at Berklee College of Music. His staff helped him see things “that needed to change,” says Gruss. “Openness to feedback, not being myopic and having some humility are all requirements for those that lead.”

My resolution for this year “To finish my degree from Berklee. I’ve been working on that for 22 years, but I have only five courses left to graduate.”

Keeping himself “very busy working from our kitchen table,” Keller, 36, says that Milk & Honey’s 95 clients — songwriters, producers, DJs, mixers and artists — have been fortunate enough to stay active during a challenging year, and it is his No. 1 priority to ensure that this doesn’t come at the cost of mental health. “We’ve spent a tremendous amount of time guiding our clients; finding new ways for them to work; finding specific, focused projects; and most of all, making sure they are in a good mental place,” he says.

The most underreported music-biz story of 2020 “The growth of the independent sector. So many great label-services companies have come to the forefront in the past couple of years, and we’re going to see more artists break while owning their rights.”

Anthony Saleh CEO, Emagen Entertainment Group Ebonie Ward Partner, Emagen Entertainment Group

Saleh, 34, and Ward, the founding members of the Black Music Action Coalition, manage hip-hop and R&B artists like Future and Gunna, among others, largely staying behind the scenes. But this past year, they stepped up to promote change for the greater good, focusing on in-

creasing voter registration, particularly in the Black community, and donating to charitable organizations, including food and clothing drives year-round. **Lasting change requires** “Patience. It will take a long time — longer than life itself — but don’t stop.” (Saleh)

Wassim “Sal” Slaiby Founder/CEO, SALXCO/XO Records

See story, page 48.

Ty Stiklorius Founder/CEO, Friends at Work

This past year, Stiklorius joined the Movement for Black Lives Artist Council in support of The BREATHE Act, which would divest tax money from policing. “We are loudly supporting defunding the police,” she says, “which I take to mean focusing on efforts that make sure our dollars go more toward services that help our communities rather than harm, punish and deplete them.” She also joined the executive leadership council for the Black Music Action Coalition and saw her client and partner John Legend host December’s Global Citizen Prize Awards, which honors those fighting global poverty.

President Biden must focus on “Reminding us that we have more in

Walter Jones

Co-head of A&R, Universal Music Publishing Group

UMPG tapped Jones to serve on the charitable giving committee for its Task Force for Meaningful Change, which “has donated to different organizations covering a wide spectrum of underserved communities,” he says. But he’s most proud of organizing the music publisher’s own task force, alongside UMPG senior director of business and legal affairs Angelica Merida, director of global finance Stephen Francis and other UMPG employees “to help effect positive change both internally and externally,” says Jones.

Lasting change requires “Fearlessness and consistency.”

Melanie McClain

A&R, Secretly Publishing

Making it her mission to diversify Secretly Publishing’s roster with Black alternative voices since she arrived in 2019, McClain, 31, is also reaching out beyond the independent music company. In 2020, she created the Blurred Lines community on the invite-only social media app Clubhouse to help Black musicians learn about publishing, distribution, digital marketing, brand partnerships and blockchain from experts around the world. “The challenge to find supporters who are willing to invest in left-of-center Black musicians from across the diaspora is very important to me,” says McClain.

My resolution for this year “Stay true to myself and pull people of color up with me.”

Jon Platt

Chairman/CEO, Sony/ATV Music Publishing

When Platt was appointed chairman/CEO of Sony/ATV in 2019, he became the music industry’s highest-ranking Black executive — and took action to foster more inclusion. That commitment took on even greater urgency following the death of George Floyd at the hands of Minneapolis police in May. Platt penned an open letter soon after, calling on the music business to help “lead society out of crisis.” Reflecting on the issue of racial justice and equity seven months

6/11

ACTS OF CHANGE

Jersey club music producer **DJ Sliink** — who creates what Skrillex has called “one of the most influential styles in mainstream music” — calls out industry gatekeepers at services including Spotify and SiriusXM for what he says is a lack of equal opportunities for artists making Jersey club, Baltimore club, sofo jook (Florida) and other styles largely created by Black producers. “I feel like we don’t get the recognition we deserve as a whole,” he tweets. “We get a little bit here, a little bit there, and I don’t feel that’s fair. How can we aspire if we’re not equal on these platforms?”



that spurred Primary Wave toward activism. “The industry took pause with its own #blackout moment,” he says. “But I kept wondering, ‘Is enough being done?’” That led to the formation of the company’s Racial Equality Task Force, which Shukat says is a force for change for Primary Wave. It includes a member from each department of the company and will hold educational seminars on

bias, diversity and equality, with the broader goal of creating an independent publisher consortium, “where we partner with other players to turn the voice volume up on change within the industry.”

President Biden must focus on

“Listening to all and trying to unite our country.”



Rafa Arcaute

Co-founder, Desde Casa Estudio; vp A&R, Sony Music Latin-Iberia

Julio Reyes Copello

Co-founder, Desde Casa Estudio; owner, Art House

When the pandemic shut down live performances and recordings, producers Arcaute and Reyes Copello quickly realized that many of the musicians, producers and engineers they worked with were now unemployed. With the support of Sony Music Latin-Iberia, the two multiple Latin Grammy Award winners launched Desde Casa Estudio and paid those professionals to teach over 100 classes online that were seen by more than 10,000 students in the United States, Latin America, Portugal and Spain who could tune in free of charge. “We have special classes and chats from some of the most prominent names in our industry and roster,” says Arcaute, citing such stars as Maluma, Camilo, Carlos Vives and Fonseca.

Lasting change requires

“Vision, a plan, focus, sensibility and dedication.” (Arcaute)

later, Platt remains unwavering in his belief that accomplishing sustainable change requires “discipline ... and the willingness to lean into what makes us feel uncomfortable.”

The most underreported music-biz story of 2020

“How hip-hop culture continues to drive the TikTok movement, yet a handful of mainstream ‘social media influencers’ have co-opted the culture — choreography and music — and are earning significant income.”

Ryan Press

President of A&R, U.S., Warner Chappell Music

As one of the founding members of the advisory panel of the Warner Music Group/Blavatnik Family Foundation Social Justice Fund announced in June, Press helps oversee the \$100 million effort to support education, music and campaigns against violence and racism. Inside Warner Chappell, he has worked to set up ongoing open discussions about racial justice. “I’ve really leaned into helping our company navigate everything that has been going on in the world,” says Press, “from how we work while in quarantine

to the different ways we can move the needle on social justice, in and outside of the workplace.”

Lasting change requires

“Social justice to also bring about economic justice. If we really want to help historically underserved and marginalized populations around the globe, we need to focus on education and access to opportunity.”

Justin Shukat

Co-founding partner/president, Primary Wave Music

The pandemic caused “a very trying year for all of us,” says Shukat, 46, but it was the Black Lives Matter movement and related protests



RAPSDODY: THADDAEUS MCADAM/STILMAN/GETTY IMAGES; SLIINK: DEVIN BLASCOVICH; MENDES: KEVIN WINTER/AMA/2020/GETTY IMAGES



Dig In, Stand Up, Reach Out

Forging your own path to effecting change isn't easy. Here's how to start making a difference — and stay authentic along the way

IN A YEAR OF turmoil, music companies of all sizes reckoned with their roles in perpetuating historic biases and sought effective ways to transform corporate culture. But when it comes to moving the world forward on a personal level, the challenge can seem intimidatingly large: Where to start? And how to do so in a way that feels purposeful and personal?

As Jordan Wolosky — COO/GM at AG Artists who works with Shawn Mendes' charitable foundation — says, "Change doesn't necessarily always have to be on a macro scale. It could be as simple as what kind of language you use in conversation." He and other

Change Agent honorees offer their advice on how to start making a difference in 2021, one step at a time.

Do Your Research

Take the time to ask yourself, "What's my lens? What's my perspective? What's my voice? What's my value that I can add?" suggests Wolosky — and do your homework accordingly.

Sometimes, that means listening to those who oppose your views. "Don't encourage people to unfollow you or be afraid to engage with people with different opinions, and don't be afraid to be wrong or to change your own opinion," he says. "The point of a

conversation and even a debate is to maybe come to a new place together."

You don't need to become an expert on the issue you're addressing, but you can amplify the voices of those who are. In response to the Black Lives Matter protests, the Shawn Mendes Foundation consulted with experts on systemic racism and then used Mendes' Instagram to share accurate information. "We realized one of the best ways to help is just to let others speak," says Wolosky. "We're just the megaphone."

Speak Up When Others Won't

Justin Adams, a senior director of A&R and artist manager at TaP Music — and a Black executive who offered helpful context on U.S. racial protests to his international artists — knows it can be uncomfortable to bring up issues like discrimination at work. He points to his former Roc Nation colleague Brianna Agyemang, who with Jamila Thomas created #TheShowMustBePaused,

as an example of the power of individuals speaking out. "You have to be comfortable being on the outside," he says. "There's that phrase: 'Say what you want to say, even if your voice quivers.' Nobody wants to rock the boat, particularly in a pandemic year, when these things are happening. So it takes balls to be like, 'Listen, this may or may not be a popular opinion, but I'm going to tell you what I'm going to tell you.'"

Tap Into Your Network

Katie Vinten, founder/CEO of Black Diamond Artist Management and co-founder of FACET Publishing and FACET Records, used her connections to help the JDRF put together a virtual gala amid the pandemic, tapping stars like Bebe Rexha, JoJo and RaeLynn to perform. Using your contacts, she says, can be just as rewarding as making change on your own. "It can be literally three colleagues who are like-minded or some of your friends in the industry who share that same sentiment, and you have to start from the ground up," she says. "Even if it's just one contact that you can join forces or align yourself with or even just get moral support from, maybe that person is going to help lead the way to something even greater."

Act With Intention

As the industry embraces long overdue, more inclusive hiring practices, Adams has noticed a new phenomenon that he calls "the golden handcuffs": a trend of "hiring

Black executives to diversify, to get them in the room and in the space — but then once they get in that space, they're not given opportunity. The purpose, to some, is to fill a quota," he says. Creating meaningful change, he continues, starts with "hiring executives who are people of color and empowering them." He adds, "Be prepared to invite us to those real conversations and to involve us in things — not just during Black History Month, not just during some kind of racial uprising. We have something to offer, and we can help move the culture if we're actually really involved in the conversation."

Take Yourself Out Of The Equation

Vinten says she has encountered people who use their associations with charities or change-making efforts to gain clout, both on social media and in the workplace. "Some of the most successful change makers are so busy on their social media saying what they did for somebody else," she says. "You don't need to post about it unless you're sharing it to say, 'Please contribute to this. I think it's important.'" And if you're trying to make change simply to make yourself look good, quit while you're ahead. "If you need to be in the picture or your name needs to be on the sign of the charity or the fund, then you've lost your way from day one," she continues. "It's about the smaller things: treating the people in our lives with kindness and real consideration and not manipulating and making it about us."

—STEPHEN DAW

Ebro Darden

Global head of hip-hop and R&B, Apple Music

The most important thing to Darden, 45, during this year of upheaval has been “supporting Black activism and activists on the front lines, heightening the understanding of #Defund-ThePolice, consistently engaging people to understand the political process and holding elected officials accountable, all while unpacking white supremacy inside Apple and outside in society.” Through the summer, he used his morning show on WQHT (Hot 97) New York to speak with passion and purpose about the root causes of the protests in the streets, and in September, he co-created and hosted Apple’s first Rap Life Live event, which juxtaposed performances from Lil Baby, Rapsoody, Wale and Nas — filmed on the empty campus of Howard University — with interviews with school activists. The point, says Darden, was to “show how the worlds overlap: music and the message.”

My resolution for this year “Keep the momentum.”

Marian Dicus

Vp, global co-head of music, Spotify

“In a year when we have all been forced to pause, I have been fortunate enough to dedicate more time to causes that matter to me most,” says Dicus, including discrimination against Asian Americans, injustices faced by the Black community and the underrepresentation of women in the music industry. Dicus is lead sponsor for Spotify’s Asian American Pacific Islander employee resource group, through which she serves as a mentor, and also supports her team’s work around Black Lives Matter, which includes increasing and creating new programs for Black creators. “It’s important to have diversity in the rooms where decisions are made, and I am glad that I can be that voice for the team,” she says.

President Biden must focus on “Support for independent music venues that have been affected by the pandemic.”

John Farrey

Label relations manager, Amazon Music

Farrey, 31, helped launch a speaker series at Amazon focused on Black music history, including an “especially inspiring” lecture on Smokey Robinson by Clive Davis Institute chair Jason King. He also took to the streets in battleground states during the election for some “mask-to-mask” conversations with voters in Pennsylvania and Georgia. One needs “the courage to have a few doors slammed in your face because the door that opens will make a difference,” he says. “Access to voting was a huge focus for me this year.”

The most underreported music-biz story of 2020 “Marshall Jefferson’s essay about why he left DJ-ing was one of the most impactful articles I read this year. The dance and electronic industry still faces inequities, and Marshall’s piece articulated these in a personal way.”

Mary Kay Huse

Co-founder/CEO, Mandolin

When touring stopped, Huse, 40, and Mandolin co-founders Steve Caldwell and Robert Meitus realized the need to help artists stay connected with their fans. Mandolin’s platform allows acts and venues to create and monetize content like livestreams and fan experiences; as certain local regulations have allowed, such clients as City Winery and the Ryman Auditorium have successfully offered hybrid in-person and digital shows. Mandolin also served as the livestream provider and platform for the Election Day #iVoted Festival, and will stream the 34th annual Tibet House US benefit concert in February. “Bringing the industry and the music back into people’s lives,” says Huse, “has been my sole driver.”

Lasting change requires “A combination of big thinking and tactical execution, in addition to the grit needed to power through the next unforeseeable challenge.”

Vivien Lewit

Global head of artist relations, YouTube

Lewit helped launch the video streaming service’s Black Voices Fund, which will provide \$100 million in grants over three years for the platform to acquire and produce original content by Black artists to tell their stories and expand their viewership. On Jan. 16, YouTube announced that

10/9

Killer Mike of Run the Jewels, together with Bounce TV founder Ryan Glover and former Atlanta Mayor Andrew Young, announces

the creation of Greenwood, an online banking system to support Black- and Latinx-owned and -operated businesses. “Today, a dollar circulates for 20 days in the white community but only six hours in the Black community,” says Mike in announcing the bank, which launched in January. “Moreover, a Black person is twice as likely as a white person to be denied a mortgage. This lack of fairness in the financial system is why we created Greenwood.” The bank is named for the Tulsa, Okla., neighborhood known in the early 1900s as “Black Wall Street,” which was decimated by a white mob in the Tulsa Massacre of 1921.



ACTS OF CHANGE

132 creators from across six countries are among the first group of grant recipients. “We’re also working on creating special moments through video that bring to life celebrations of Black culture, identity and experiences from the perspective of Black artists and thought leaders in music,” says Lewit.

Richard Weitz

Agent, WME; co-founder, Quarantunes

Demi Weitz

Co-founder, Quarantunes

Richard Weitz, 51, a TV agent for WME (Tina Fey, Ricky Gervais), and his 17-year-old daughter, Demi, launched what became one of the most impactful good-news stories of the pandemic. The *Quarantunes* performance series has featured concerts by Kenny Loggins, Beck, Rick Astley, Seal, H.E.R., Chaka Khan, Barry Manilow, John Legend and numerous others. Co-hosted by producer James “Jimmy Jam” Harris III (Janet Jackson, Mary J. Blige) and legendary record executive Clive Davis, *Quarantunes* has raised

more than \$16 million for over 30 charities, including the Equal Justice Initiative and Free America, which are both working to end mass incarceration in the United States.

President Biden must focus on

“The United States feeling like it’s the greatest country in the world again and that he cares about everyone, regardless of sexual orientation, race or religious beliefs.” (Richard Weitz)



Jarred Arfa

GM, Artist Group International

The AGI GM is part of the company’s team that oversees Billy Joel’s record-breaking residency at Madison Square Garden in New York.



DUALTONE



audio network



eOne is honored to have our team recognized as Change Agents.

We congratulate Chris Taylor, and remain committed to making meaningful, long-lasting change. There is more work to be done!



CONGRATULATIONS TO OUR FOUNDER JONATHAN AZU <<<<<

AND ALL THE EXTRAORDINARY EXECUTIVES RECOGNIZED AS BILLBOARD'S 2021 INAUGURAL CHANGE AGENTS





Last March, Arfa, 36, contracted COVID-19, and while he has since recovered, he says he has “done tests and procedures for scientific data and research” related to the illness and raised awareness about “COVID long haulers.” “There is still widespread misunderstanding that if you survive the virus you will be completely fine in a few weeks, which is unfortunately not the case for a significant percentage of people who have caught the virus, including myself.”

President Biden must focus on “Bringing much-needed sanity and humanity back to the White House.”

Lori Feldman

Chief marketing officer, Paradigm Talent Agency

Feldman joined Paradigm in September 2019 and leads brand partnerships and marketing. But when the pandemic hit, she began looking for new ways to generate revenue for the company to offset touring losses. Outside work, she also leveraged fund-raising efforts to support social-justice organizations whose “causes have been near and dear to me,” citing the Equal Justice Initiative and the NAACP Legal Defense Fund. Closer to home, she focused on supporting Black-owned small businesses, raising enough money for King Seven Catering to provide meals for hundreds of hospital workers in the Bronx. “It’s been moving to see that we directly impacted friends and strangers alike while providing some much-needed relief,” she says.

Artist I most want to see in concert after the pandemic

“R.E.M. I realize that’s highly unlikely, but a girl can dream.”

Samantha Kirby Yoh

Partner/co-head of global music, UTA

Kirby Yoh has supported organizations like Diversify the Stage — Noelle Scaggs’ initiative to bring more people of color, women and LGBTQ+ individuals into the concert industry — and is a founding board member of She Is the Music, the “industrywide movement to empower female creators. It is crucial for the industry to focus on increasing diversity, equity and inclusion in the music landscape,” she says. With its executive director Amelia Bauer, Kirby Yoh also co-founded Noise for Now, which raised \$290,000 for 16 organizations throughout the United States, including funds that help underresourced women access health care and clinics that provide reproductive health services.

The most underreported music-biz story of 2020 “The devastating impact on the venues and tangential businesses — crew, stagehands, catering and parking attendants.”

**Yves C. Pierre
Jacqueline Reynolds-Drumm**

Concerts agents, ICM Partners

When ICM employees began making donations to organizations on the

front line of the Black Lives Matter movement, Reynolds-Drumm, 34, and Pierre were instrumental in getting the agency to match each contribution. The pair, who represent Rapsody, Madison Beer and Baby Rose, were also founding members of Diversify ICM, which was created to combat internal inequities and foster participation in initiatives that support underserved Black communities.

The most underreported music-biz story of 2020 “Forty-seven percent of 2021 Grammy nominations were women, and traditionally male-dominated categories were swept by females. These strides would not have been possible without the hard work of so many. Shout out to She Is the Music. Let’s keep it up.” (Reynolds-Drumm)

Marissa Smith

Music agent, WME

Last year, Smith, 26, led WME’s new Virtual Appearance group, which confirmed hundreds of virtual shows alongside promoters and platforms for such acts as Dua Lipa, Culture Club, Hank Williams Jr., Lindsey Stirling and more. She played a key role in helping to create a diversity team in WME’s Nashville office to create mentorship opportunities and compile a database for touring professionals. The Virtual Appearance group “held hundreds of meetings with technology companies to make sure that we are as knowledgeable as possible in this space for our clients, and it has really paid off,” says Smith. “We feel that virtual performances will remain a piece of some artists’ 360-degree approach long after the pandemic.”

Lasting change requires “Thousands of small steps, and knowledge that there is no such thing as failure — there is only learning from mistakes and persevering.”

Tom Worcester

Head of music brand partnerships, Creative Artists Agency

Angie Rho

Head of music business affairs, Creative Artists Agency

Over the past year, CAA learned the importance of being a full-service agency, as touring halted due to the pandemic. The company’s music brand partnerships department, headed by Worcester, closed over

300 deals that earned clients over \$40 million, including an extension of Jennifer Lopez’s role as Coach’s lead ambassador and Cardi B’s partnership with Balenciaga for its winter 2020 collection. For Rho, CAA’s music department’s lasting growth stemmed from its ability to expand through podcasts and in the Latin music sector. “We were able to produce virtual concerts in artists’ basements, shoot brand spots in their backyards and execute social media campaigns from their kitchen tables,” says Worcester. “This adaptability will likely change the way we do business.”

President Biden must focus on “Consistency, across the country, as we make our way out of the economy slowing. It will be very difficult to get folks who have been out of work and struggling to work meaningfully again if we can’t count on the same or similar rules for how to conduct live events in different geographic markets.” (Rho)



Manu Beers

Co-founder, Tomorrowland

Michiel Beers

Co-founder/CEO, Tomorrowland

The pandemic forced the Tomorrowland co-founders to cancel both a March festival at a French ski resort and the company’s signature event in Belgium in July. The dance festival company lost 90% of its turnover, but the brothers Beers rallied their team, and in two-and-a-half months created Tomorrowland Around the World, a pay-per-view digital festival featuring green-screen performances on an imaginary island by the likes of Katy Perry and Martin Garrix. “Creativity is something that can’t be stopped by a global pandemic,” says Michiel Beers. “I’m very proud of how resilient our team was to find new ways of bringing Tomorrowland into the new reality.”

My resolution for this year “Live today, love tomorrow, unite forever.” (Michiel Beers)

We congratulate our colleagues and friends recognized in *Billboard's* inaugural Change Agents issue,

including our partner **Tiffany Dunn.**

We salute your dedication to your clients and the firm, as well as your tireless advocacy for the music industry.



LOS ANGELES
NEW YORK
CHICAGO
NASHVILLE

WASHINGTON, DC
SAN FRANCISCO
BEIJING
HONG KONG

loeb.com

“Content is Queen, with the Ability to Change the World”



SHERRESE CLARKE SOARES

BILLBOARD CHANGE AGENT 2021

Dayna Frank

Board president, National Independent Venue Association; owner/CEO, First Avenue Productions

Stephen Sternschein

Co-founder/board treasurer, National Independent Venue Association; managing partner, Heard Presents

NIVA came together in early spring as a group of promoters with a great need but little political clout. By December, it had played a significant role in helping to pass the Save Our Stages Act, which will provide \$15 billion in federal aid to shuttered music venues, movie theaters and museums. When the pandemic first hit in March, Frank, Sternschein and their colleagues “created a national organizing structure from literally nothing, resulting in federal legislation designed to sustain the independent ecosystem through this crisis,” says Frank, owner of the First Avenue nightclub in Minneapolis. She lobbied her home-state senator Amy Klobuchar while Sternschein developed a relationship with Lyor Cohen and later launched the Save Our Stages virtual festival, which raised over \$1.8 million for venues in danger of closing. “It gave me hope,” says Sternschein, “that we could save ourselves using what we know best — music — if we all do it together.”

The artist I most want to see in concert after the pandemic
“All of them. I want to see all the concerts.” (Frank)

Ali Harnell

President/chief strategy officer, Live Nation Women, Live Nation

On Blackout Tuesday, Harnell, 52, helped assemble a few hundred music business professionals on Nashville’s Music Row for a moment of silence for George Floyd, committing themselves to becoming anti-racist by learning and listening. In October, Live Nation Women launched the Beautiful Noise campaign, urging women to use their voices and votes, in honor of the centennial of women’s suffrage in America. It commissioned female songwriters to write the anthem “A Beautiful Noise,” performed by Alicia Keys and Brandi Carlile. “We can all performatively say we are committed to change,” says Harnell, “but it’s critical to create systems of accountability to ensure lasting change.”

My resolution for this year

“Stay focused on deep, measurable, tangible systemic change.”

Heather Lowery

President/CEO, Femme It Forward

Under Lowery, Femme It Forward seeks to eliminate systemic racism and sexism by celebrating, educating and empowering women and sharing their voices. In partnership with Live Nation, Femme It Forward in June launched its Revolutionary Reads virtual book club to educate and empower women of color and allies, and, in December, started its Next Gen Femme mentorship program, which will provide 200 young women of color resources and opportunities to succeed in the music business, with 100 of those applicants coming from historically Black colleges and universities. “While we miss doing events more than ever and they will continue to be a core area we focus on, this year forced us to think of other ways to engage,” says Lowery. “In the long term, our community will be even stronger as a result.”

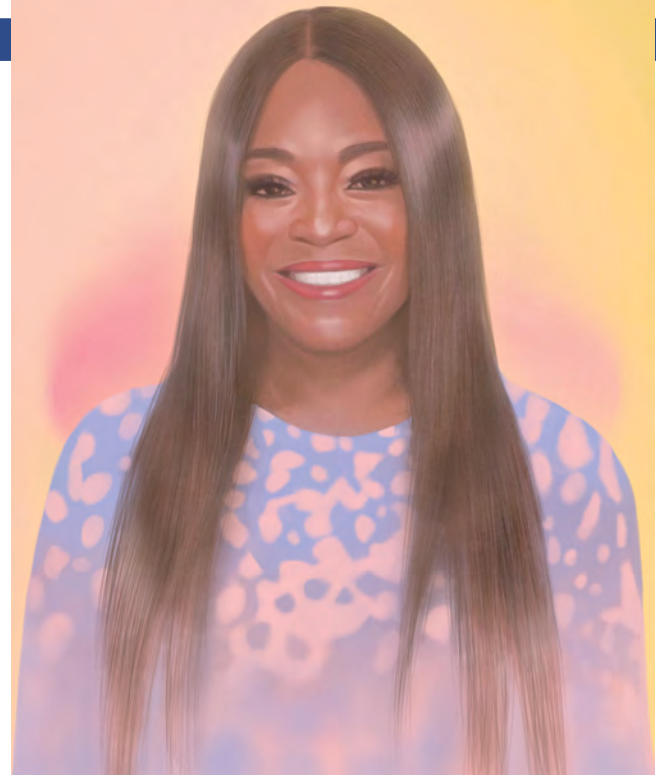
My resolution for this year “To continue putting in meaningful work that will create lasting change. Our mission is a marathon, and we’ll celebrate every mile along the way while constantly pushing for our goal.”

Nadia Prescher

Vp, National Independent Talent Organization; co-founder, Madison House

Prescher led efforts to raise awareness of the need for federal relief for independent booking agencies through the National Independent Talent Organization, which represents over 100 independent booking agencies, 140-plus management companies, 560-plus associated artists and over 280 other live touring entities. “Many of us have been working overtime to ensure that no stone is left unturned on the road to economic recovery,” says Prescher, who has emphasized how the pandemic has worsened racial income inequality. “The U.S. is still watching billionaires maximize their investments while artists and entertainers struggle to make ends meet. Gig workers and small businesses were the hardest hit.”

My resolution for this year
“To advocate for organizations



Her Motto? ‘Entertain, Inspire And Empower’

Connie Orlando guided the BET Awards amid the pandemic and calls for racial justice

IN JUNE, THE BET AWARDS WENT VIRTUAL FOR THE FIRST time due to the coronavirus pandemic, but the show was still jam-packed with stars. Alicia Keys, Roddy Ricch, Chloe x Halle, DaBaby, Jennifer Hudson, John Legend, Kane Brown, Lil Wayne and Megan Thee Stallion were among those who performed. In one of the most striking moments of the night, as DaBaby began his performance of his No. 1 hit “Rockstar,” he laid down on the ground with his hands behind his back while a white man in a police uniform pressed his knee onto the rapper’s neck — a reenactment of the death of George Floyd.

For over a decade, Connie Orlando has been the force behind BET’s tentpole events, including the BET Awards, which ended up drawing 3.7 million total viewers across networks, according to Nielsen.

“I understand that the power of my programming vision and artistic decisions play a major role in shaping the global perception of Black culture worldwide,” says Orlando. “So, for me, the social justice movement allowed me to shape programming that mirrored the visceral emotions around the protests and tributes in remembrance of the lives lost.”

She adds, “We are able to extend all our platforms to artists who, through their talents, become voices to the voiceless, amplifying the pain, frustration and anger fueling the social justice movement. I can look back with pride knowing we did everything we could to deeply entertain, inspire and empower our consumers during this transformative era.”

And her personal music wish list, when the pandemic is over?

“After such a spiritually and emotionally draining year, I would love an evening of escapism with Sade, an entertainer who walks boldly in her authenticity, is committed to her artistry and is a perfect blend of grace as she delivers sultry harmonies,” says Orlando. “Her music is the poetic, soul-stirring and nurturing music that our souls and the world need to heal.”

—NATELEGÉ WHALEY

GREG HUDIK

IMPACTING RADIO VALENTINE'S DAY

A GIRL LIKE YOU

GOING FOR RADIO ADDS

AVAILABLE ON
ALL ACCESS & PLAY MPE - FEB 6



Taking future bookings for festivals, fairs, corporate events, opening act for headliner tours.



Platinum Records Nashville

PLATINUMRECORDSNASHVILLE.COM

contact@platinumrecordsnashville.com

Available wherever digital music
can be downloaded



Congratulations to
Ty Stiklorius

We're so proud of you!

Love,
Mike, John and the
rest of your Get Lifted Family

centered around mental health, charitable services and social responsibility within our music community. Backline, The Rex Foundation and HeadCount are doing such incredible work on all of these fronts.”

Rhea Roberts-Johnson

Vp ticketing, Goldenvoice/AEG Presents

Kyle Robinson

GM, The Novo, Goldenvoice/AEG Presents

Jarvis Smith

Ticketing manager, Goldenvoice/AEG Presents

The three AEG colleagues are part of the founding team of GV Black, which in July announced its mission “to help create initiatives to highlight the Black experience at our organization and expand representation of the Black community at Coachella.” For Smith, 32, “the most important moment has been addressing the lack of diversity within the live-music industry for Black women and men in executive and senior management leadership roles that go beyond just being entertainers.”

Lasting change requires “Companies need to do the internal work of understanding the people of their organization and the personal challenges they face in their roles.” (Smith)

Austin Whitney

President, Ten Fifty Entertainment

Ten Fifty provides accessibility services for events including music festivals, conventions and trade shows. But as live events moved into the digital realm, Whitney, who has used a wheelchair since 2007, shifted his focus toward digital access for individuals with auditory and visual disabilities. His nonprofit organization Accessible Festivals partnered with Coachella and Black disabled DJ Sabeerah Najee to “create a program designed to benefit Black, Indigenous and people of color with disabilities that is launching at the festival in 2021,” he says. And after months spent traveling around the country exploring national parks, he also started Inclusive Expeditions to help individuals with disabilities enjoy U.S. parks.

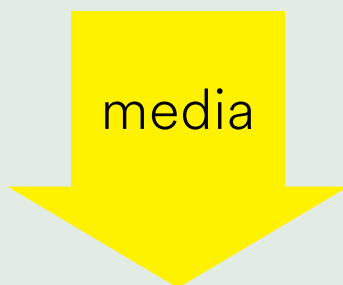
My resolution for this year “To always remember how grateful I am for live music.”

Mark Yovich

President, Ticketmaster

Since March, Ticketmaster has been dealing with the daunting task of adjusting tickets for the thousands of canceled and rescheduled shows this past year, all while shifting to remote offices. At the same time, Yovich, 46, and his team have been figuring out how to safely welcome fans back to shows once the pandemic is over, and developed SmartEvent to help equip event organizers with the tools to meet evolving guidelines on capacity, distancing and other logistics while enabling contactless and mobile-centric features in the future. “We all miss events more than ever,” he says, “and once we’re back, we want to make sure Ticketmaster is delivering tools to help everyone enjoy even more of the game or concert in the moment.”

The artist I most want to see in concert after the pandemic “I’ll be the first in line to see The War on Drugs when they return.”



Tony Coles

Division president, iHeartMedia Markets Group; president, Black Information Network, iHeartMedia

Tanita Myers

Director of news operations, Black Information Network, iHeartMedia

Protests and “the conversations they triggered” about systemic racism and injustice accelerated the creation in June of Black Information Network, a stand-alone business unit within iHeartMedia, says Coles. “The issues are not new, nor have they been resolved. However, I cannot think of a moment in my lifetime when so many people, from all walks of life, were collectively willing to say three words: ‘Black lives matter.’” The new entity is building “the first 24/7 all-news network by and for the Black community,” he says, which will give “a voice to stories that have gone untold

ACTS OF CHANGE

10/13

Three months after she was shot in an incident that led to charges against Tory Lanez, **Megan Thee Stallion** pens an op-ed in *The New York Times*, saying that her experience is an example of how Black women are disrespected and disregarded. Violence against women happens, she writes, “because too many men treat all women as objects, which helps them to justify inflicting abuse against us when we choose to exercise our own free will.” The op-ed was the culmination of months of the artist speaking out, from a TIDAL performance with a moment of silence for victims of police violence to a *Saturday Night Live* callout for protection of Black women and men.



Keys

Connie Orlando

Executive vp specials, music programming and music strategy, BET Networks

See story, page 72.

Joshua “J1” Raiford

Director of hip-hop, Pandora; program director, Pandora Now, SiriusXM

The fight for racial equality, voting rights and the economic impact of the coronavirus on communities of color were Raiford’s principal concerns in 2020. The Atlanta native engaged artists, influencers and music executives in conversation on the *Pandora for Brands* podcast and the *Top Shelf Show* on SiriusXM channel The Heat. Raiford made monetary donations matched by the company to organizations “geared toward helping Black people,” he says, such as Morehouse College. He also encouraged voter registration on-air.

Lasting change requires “Staying engaged politically, socially and economically; holding our leaders accountable regardless of party affiliation; and becoming the change you want to see.”

and bring a much-needed perspective to the news.”

The most underreported music-biz story of 2020 “The shift in creativity that will result from months of artists, producers and songwriters being isolated and using this time to develop new sounds.”



CONGRATULATIONS, TY STIKLORIUS

ON BEING NAMED A BILLBOARD 2021 CHANGE AGENT!

TURTLE BAY GROUP



billboard
ALL THINGS
MUSIC —
STRAIGHT TO
YOUR INBOX

SIGN UP AT
BILLBOARD.COM/NEWSLETTERS

business
& legal

Sherrese Clarke Soares
Founder/CEO, Tempo Music

Tempo Music, a partnership of Providence Equity and Warner Music Group, launched in 2019 with a high-profile catalog acquisition that included songs by Jeff Bhasker, Shane McAnally and Ben Rector, fueled by \$1 billion in investable capital. But Clarke Soares and Tempo have more than just deep pockets. “As a Black daughter, sister, mother and wife, I am keenly aware of the fight for Black lives and racial equity,” she says, adding that Tempo has built a “diversity-inspired asset manager” that has a dimension and composition rare in private equity. “We care deeply about setting the table differently,” she says, “which allows us to invest differently and be the change we want to see in the world.”

Lasting change requires

“Conviction and bravery in the face of adversity. Putting values and people first even at the cost of a few extra points of return.”

Tiffany A. Dunn

Office administrative partner,
Nashville, Loeb & Loeb

Dunn has been putting in extra hours to support the needs of clients and co-workers during this past year. She is co-chair of the Women’s Affinity Group at Loeb & Loeb, which provides networking, mentorship and professional and business development opportunities for women lawyers across the firm. But her efforts to help go beyond her office. “I am on the board of Porter’s Call,” an organization dedicated to providing aid to struggling touring artists. “There has been no other time when its services have been so wanted and needed,” says Dunn, who is on the board of trustees of David C. Cook, which owns Integrity Music.

Lasting change requires

“Commitment. Sometimes that involves an uncomfortable amount of time and attention.”

Damien Granderson

Partner, Granderson Des Rochers

Granderson has counted numerous artist and label change agents among his clients, including Quality Control Music, J Balvin, J. Cole, H.E.R. and Young Thug. But “during this unprecedented time,” he says, “it has been even more important to advocate for the voices of those underrepresented in the community.” He is a member of the Black Music Action Coalition and a board member of the Black American Music Association and The Center for Early Education. “I am committed to fostering inclusion and diversity in my community,” he says.

The most underreported music-biz story of 2020 “The lack of transparency regarding the distribution of streaming income in the music business. Artists should know how much labels and publishers receive from [digital service providers] — derived from exploiting their content — so they can better understand their value.”

Bob Moczydlowsky

Managing director, Techstars Music

Moczydlowsky calls Techstars, which was created in 2016, “the best and most reputable accelerator program for music-related startups in the world.” Before the pandemic, it invested \$120,000 total in selected companies. To meet what Moczydlowsky calls its “moral obligation” to foster equality and diversity, the company launched a diversity initiative to ensure that 50% of its future CEOs would represent diverse communities — especially people of color, women and LGBTQ+ populations — while providing an additional \$60,000 in matching investments. Techstars also welcomed its first Black-owned member company, Right Hand Music Group (Khalid), which will allow it to “be in a much better position to ensure people of all communities are represented on both sides of the table.”

associations

Kris Ahrend

CEO, Mechanical Licensing Collective

Starting Jan. 1, the Mechanical Licensing Collective changed how music publishing works in the United States by collecting for distribution to publishers mechanical royalties from streaming services, as mandated by the 2018 Music Modernization Act. But the Nashville-based nonprofit was challenged during the pandemic on “how to spread the word,” says Ahrend, which was especially important, as the MLC can only disburse money to registered members. He took his message online with virtual events that reached almost 13,000 people. “We’ve assembled a dedicated and diverse team of almost 50 employees who have built and launched a brand-new industry organization from scratch,” says Ahrend.

For the MLC, Ahrend also established four guiding principles, one of which is a commitment to diversity that is reflected in its staff makeup and industry outreach.

The artist I most want to see in concert after the pandemic

“Whoever is performing at The Bluebird Cafe in Nashville the first night it’s able to reopen.”

Michèle Ballantyne

COO, RIAA

Ballantyne, 54, advocated for COVID-19 relief measures as well as social justice and police reform “at both the federal and state level,” she says, noting the economic toll of the pandemic on the live-music industry. Her efforts helped lead to the passage of HR 7120, the George Floyd Justice in Policing Act, in the U.S. House of Representatives in June, as well as the “successful repeal of 50-A in New York, a law that shielded records of police misconduct from the public,” she says. “What kind of society do we have without the basic promise of equal treatment and justice for all?”

The artist I most want to see in concert after the pandemic

10/30

The week before the U.S. election, **Shakira** — a Goodwill Ambassador for UNICEF who has been vocal in get-out-the-vote efforts — publishes an essay in *Time* to draw attention to children who have been separated from their parents and detained at the U.S. border under Trump administration policies. Acknowledging that she is not an American citizen and could be “perceived as an outsider commenting on domestic policies,” she writes: “The United States’ decisions affect us all, even more so when children’s lives are on the line... Now is not the time to be silent.”



ACTS OF CHANGE



2021

TOP BUSINESS MANAGERS

On February 20th, Billboard will showcase the most in demand business managers whose financial expertise ensure their music industry clients invest (and spend) their money wisely.

Making money in the music industry is hard enough for artists and executives which is why they turn to an elite few to help with financial profit and investment.

As a result of the rise of branding deals and streaming services, the task of managing artist income has become more complicated than ever making the role of music business managers invaluable.

Advertise in this issue and reach an elite group of influencers who guide their clients' financial fortunes and know a thing or two about how to invest their own money.

CONTACTS

Joe Maimone

201.301.5933 | joe.maimone@mrcentertainment.com

Lee Ann Photoglo

615.376.7931 | laphotoglo@gmail.com

Cynthia Mellow

615.352.0265 | cmellow.billboard@gmail.com

Marcia Olival

786.586.4901 | marciaolival29@gmail.com

Gene Smith

973.452.3528 | eugenebillboard@gmail.com

Debra Fink

213.448.5157 | debra.fink@mrcentertainment.com

Ryan O'Donnell

+447843437176 | ryan.odonnell@mrcentertainment.com

“J Balvin. His concert experience is colorful and exudes pure joy, and that’s what we all need right now.”

Valeisha Butterfield Jones

Chief diversity, equity and inclusion officer, Recording Academy

Jeriel Johnson

Executive director, Washington, D.C., chapter, Recording Academy; executive sponsor, Black Music Collective, Recording Academy

Rigo “Riggs” Morales

Chair, Black Music Collective, Recording Academy; senior vp A&R, Atlantic Records

Butterfield Jones, Johnson and Morales are key movers behind the Recording Academy’s Black Music Collective. In 2019, Morales brought the idea for the initiative to Harvey Mason Jr., chair of the academy’s board of trustees and, since 2020, interim president/CEO of the academy. As the first BMC chair, Morales works closely with Mason, Butterfield Jones and Johnson in educating and activating the Black music community within the academy and the industry at large. “The last year has been one of the most challenging in many of our lifetimes,” says Butterfield Jones, who joined the academy in May. She has implemented a social impact/racial justice plan for the organization, which has included a partnership with Color of Change, the nation’s largest online racial justice organization. “The partnership spans several strategies, including the creation of the Black Music Collective, dedicated to the inclusion, recognition and advancement of Black music and its creators. This is just the beginning.”

The most underreported music-biz story of 2020

“The discussion surrounding COVID-19 relief for music creators deserves more widespread coverage outside of our industry bubble. Musicians were the first out of work when tours were canceled and will certainly be among the last to return, even as our

nation slowly recovers and reopens.” (Butterfield Jones)

Manolo Díaz

Senior vp, Latin Grammy Cultural Foundation

With schools closed and philanthropic events canceled, the Latin Grammy Cultural Foundation still awarded \$900,000 in music scholarships to Latino students around the world, as well as \$60,000 in instrument donations and \$20,000 in research and preservation grants. “Education is more essential than ever,” says Díaz. Artists including Juanes and Enrique Iglesias have sympathized with and supported the foundation’s mission. During Díaz’s tenure over the past six years, the foundation has helped 255 students and distributed \$5.8 million in scholarships, grants and donations. “With creativity and love, we were able to fulfill many virtual initiatives,” says Díaz. “No scholarship recipient stopped receiving our financial support.”

President Biden must focus on

“Protection and fairness to benefit music creators. The U.S. is, perhaps, one of the worst economic environments in the world for composers and performers.”

Portia Sabin

President, Music Business Association

Sabin took on leadership of the Music Business Association just six months before live events shut down and proceeded to help coordinate over 40 online sessions to “amplify diverse voices in the music industry,” she says. “The music business was built on the art of Black musicians and thus is uniquely poised to lead in lifting up Black voices, executives and artists if we have the collective will to do it,” says Sabin. “Diversity must become the norm in our industry and not an anomaly or a temporary fix. We can’t ever go back to an industry where panels, boards and decision-makers are exclusively white men.”

12/22

Three days before Christmas, **Beyoncé’s** BeyGOOD foundation announces it will award \$5,000 grants to families and individuals facing eviction or foreclosure, while the extension of a moratorium on evictions remains stalled in Congress. Earlier, the BeyGOOD Small Business Impact fund had given \$10,000 grants to over 250 small businesses. “Beyoncé is continuing her heart of support and helping where needed most,” the foundation announced. “Phase two of the BeyGOOD Impact Fund will now help those impacted by the housing crisis. Many families are impacted due to the pandemic that resulted in job loss, sickness and overall economy downturn.”



ACTS OF CHANGE

The most underreported music-biz story of 2020

“Article 17 of the European Copyright Directive coming into effect” in 2021, which will make it easier for rights holders to protect their work online.

Stacy L. Smith

Founder, USC Annenberg Inclusion Initiative

Smith’s work guiding the University of Southern California’s Annenberg Inclusion Initiative has revealed massive gender inequalities in the music industry in its landmark studies. Now, with racial justice at the fore, she says, “We have renewed our commitment to support the voices of women — particularly women of color — in all facets of entertainment.” That means the group has “accelerated our emphasis on studying executives of color in the music business with our long-term partners

at Universal Music Group,” she adds. One bright spot from the initiative’s past work: “We are starting to see gains for women songwriters.”

President Biden must focus on

“Economic recovery. Racial justice. Climate change. And I am most interested in seeing Vice President Kamala Harris take on yet another mantle of leadership.”

Contributors Trevor Anderson, Katie Bain, Alexei Barrionuevo, Dave Brooks, Ed Christman, Tatiana Cirisano, Leila Cobo, Mariel Concepcion, Stephen Daw, Frank DiGiacomo, Griselda Flores, Gabriella Ginsberg, Josh Glicksman, Paul Grein, Lyndsey Havens, Steve Knopper, Carl Lamarre, Robert Levine, Joe Levy, Jason Lipshutz, Joe Lynch, Taylor Mims, Gail Mitchell, Mia Nazareno, Melinda Newman, Glenn Peoples, Claudia Rosenbaum, Dan Rys, Jaelani Turner-Williams, Andrew Unterberger, Christine Werthman, Natelegé Whaley, Jewel Wicker, Nick Williams, Stereo Williams, Xander Zellner

METHODOLOGY *Billboard* power lists are selective, with honorees chosen by *Billboard* editors. In the wake of an unprecedented year, *Billboard*’s editorial team chose to create our first Change Agents issue to take the place of the annual Power List. To select honorees for the Change Agents issue, the editorial staff reviewed our news coverage throughout the past year and all nominations for all lists submitted during 2020, with particular attention to information provided on advocacy efforts by individuals — those working for change to help the industry survive the pandemic and for change to address the causes of this moment, particularly in pursuit of racial justice. Broadly, we have not selected individuals recognized on *Billboard*’s most recent Power List. Please send feedback on the Change Agents issue to Thom Duffy, executive director, power lists, at thom.duffy@billboard.com.

billboard



2021 | 5TH ANNIVERSARY

Raleigh Music Group was founded in 2016 by industry veteran partners Peter Raleigh and Steven Storch. The company is headquartered in the heart of Times Square, NYC with offices in Los Angeles. In its first five years has experienced remarkable global growth and expansion.

The boutique music publishing company attributes its success to its "client first" approach to music publishing – delivering a high touch, high service experience to a select roster of music publishing clients it represents. The company has benefitted from the support of Susan Aberbach, an owner of the Elvis Presley catalog and an early stage investor.

Raleigh's client services are provided by A&R staff in NY and LA, a synch licensing team with strong relationships in the film/tv, advertising and gaming industries, and a first-class copyright and royalty administration department.

The company's best in class global sub-publishing partner network includes Budde, Café Concerto, Peer Music, Native Tongue, Supreme Songs, Schubert, Cloud 9, GL Music, Clippers, Som Livre, Nichion, Geoff Paynter Music, Fujipacific, IDM, Pelikan and others.

Raleigh represents numerous iconic catalogs and songs including Elvis Presley's "Can't Help Falling in Love", "A Little Less Conversation", and "All Shook Up", George Gershwin's "Summertime", "Let's Call the Whole Thing Off" and "They Can't Take that Away from Me", The Tokens, "The Lion Sleeps Tonight", Gregmark Music's "Stormy Monday", Anthony Newley's "What Kind of Fool am I" and numerous other classics. The company also represents the classic catalogs of Bo Diddley, America, Anthony Newley, Willy (Mink) Deville, Lords of the Underground, Trax Records, and many others.

As Raleigh's reputation has grown, the company has steadily built a contemporary roster of songwriters, artists and producers and now publishes songs performed by or featuring superstar artists including: Ariana Grande, Chris Brown, Kid Rock, Madonna, John Legend, Lil Uzi Vert, A\$AP Ferg, Cardi B, A Boogie, Snoop Dogg, Trey Songz, Lil Durk, Busta Rhymes and film and tv composers Randy Edelman and Rick Marotta.

Please join Billboard in congratulating Raleigh Music group's 5th Anniversary.

CONTACTS

Joe Maimone
201.301.5933 | joe.maimone@mrcentertainment.com

Lee Ann Photoglo
615.376.7931 | laphotoglo@gmail.com

Cynthia Mellow
615.352.0265 | cmellow.billboard@gmail.com

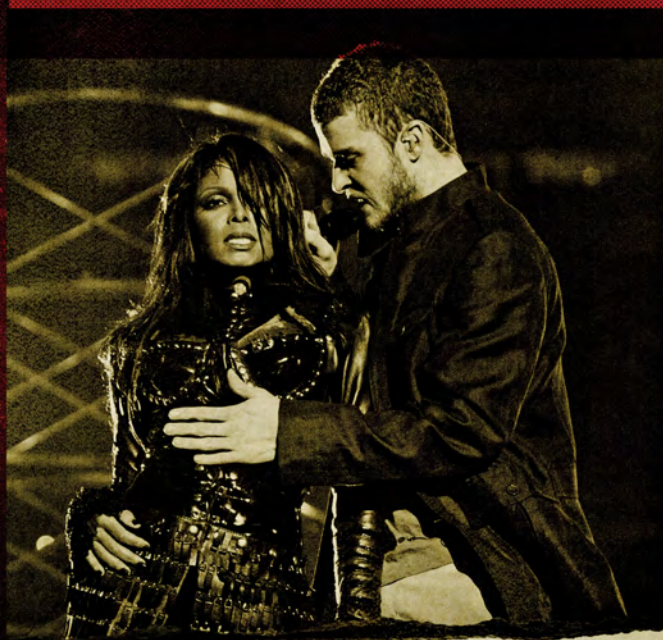
Marcia Olival
786.586.4901 | marciaolival29@gmail.com

Gene Smith
973.452.3528 | eugenebillboard@gmail.com

Debra Fink
213.448.5157 | debra.fink@mrcentertainment.com

Ryan O'Donnell
+447843437176 | ryan.odonnel@mrcentertainment.com

For The Record



Stations Touch Down In L.A. For Super Bowl Push

LOS ANGELES Super Bowl-ticket and Los Angeles-trip giveaways and parody songs dominated station promotions in New York as the town's Giants and the Denver Broncos headed out to Pasadena for the Sunday (25).

Country outlet WHN encased its trip giveaway in a "Super Bowl" campaign, wherein winners qualified by being a designated caller to receive one of 21 bowls—of the soup variety, that is.

Big band/nostalgia and album

'We're kind of overloaded with Super Bowl stuff'



MORE COATTAILS: The Power Pick is won by Michael Jackson, who rides the generous exposure he received on the AMAs to a 83% sales increase and a 88-41 jump, while his "Thriller" re-enters the Top Pop Catalog chart. The whopping ratings from his Super Bowl shot (see Billboard Bulletin, page 86) should give him another handsome bump on next week's chart. Also notable is multi-award winner Mariah Carey's 37% gain (71-44), because although she made two trips to the AMA podium, she did not perform. With most awards shows, performances—more than winning—im-

A Flash Of Political Opportunism

The Janet Jackson peek-a-boo revealed far more than a fleeting glimpse of flesh.

It also showed just how rife political opportunism is in this election year, according to music industry veterans and others.

"Here we have [Federal Communications Commission chairman] Michael Powell upset about this happening in the Super Bowl, but the same Powell has been unwilling to do anything about the violence

on television, where there has been much more research showing it has a harmful impact on kids," says Dr. Michael Rich, director of Harvard's Center on Media and Child Health.

Robert Thompson, founding director of the Center for the Study of Popular Television at Syracuse University, says, "Michael Powell is representing the Super Bowl like everybody in the family sits around knitting booties, or like it's the Macy's Day Parade."

"Come on. There's gambling,

there's a lot of drinking, partying, a carnival atmosphere," he asserts.

Jay Rosenthal, attorney for the Recording Artists' Coalition, says the FCC's involvement is a smoke-screen, a sound-bite attempt by the Republican-led commission to act as if it's doing something.

"When it comes to media consolidation issues affecting consumers and artists, they don't care about that. But when it comes to indecency, after ignoring it for years, all of a

sudden they're snapping to attention," he says.

Simon Renshaw of management group the Firm says he finds it "inappropriate" that Powell is trying to distract people from the real issues of what's going on in the media today.

"What I find 'offensive' is CBS' refusal to carry moseon.org's ad during the Super Bowl." The ad pictures children working in factories to pay off the Bush administration's budget deficit.

BILL HOLLAND



NEW YORK GIANTS MUSIC VIDEO/12-INCH:

Members of the N.Y. football team headed for the Super Bowl in Pasadena on Jan. 25 made a music video last week, featuring Giants Andy Headen, Lionel Manuel, and William Roberts. Produced at Giants Stadium in New Jersey and Central Park in New York, the 20-minute production centers on the song "We Are The New York Giants." There's also a 12-inch single counterpart from Eddie Thomas' Chicago-based A-1 Creative Records. Production and release of the \$19.95 video is by

HALFTIME AFTER TIME

WHEN SUPER BOWL LV TAKES PLACE in Tampa, Fla., on Feb. 7, odds are one winner will be The Weeknd, who will headline the halftime show — and get the streaming and sales boost that comes with it. Compared with other big artist showcases like the Grammy Awards though, the Super Bowl hasn't meant much to music for long: For decades, most halftime shows featured marching bands, with occasional appearances from crooners like Andy Williams or oddballs like magician Elvis Presto. Then, in 1993, a blockbuster Michael Jackson performance changed the game — plus drew 5 million more viewers than the main event.

THEY GOT GAME

In late 1985, Walter Payton and some Chicago Bears teammates released "The Super Bowl Shuffle" weeks before they went on to win the big game. It hit No. 41 on the Billboard Hot 100 and received a Grammy nomination, despite what the Feb. 14, 1987, *Billboard* described as "the deafening

musical insignificance of the record." Hits don't come easy off the field though. After the release of the anti-drug rap "We Are the New York Giants," the Jan. 31, 1988, issue reported that a local radio executive said, "We're kind of overloaded on Super Bowl stuff."

JUKEBOX HERO

The 1988 Super Bowl halftime event, produced by Radio City Music Hall, featured the Rockettes, two marching bands and Chubby Checker — plus a jukebox maker's promotion to celebrate the centennial of coin-operated music. "We liked Rowe International's 70-foot-high jukebox on the field at halftime during the Super Bowl," the Feb. 13, 1988, *Billboard* reported, then asked an impertinent question: "How did they manage to lift Chubby Checker all the way up there?"

DON'T STOP 'TIL YOU SELL ENOUGH

The King of Pop's 1993 halftime show drew

"the largest total network viewing audience in history," according to the Feb. 13, 1993, *Billboard*. The next week's issue reported that sales of Jackson's 1991 album, *Dangerous*, grew 40%, and the modern-day halftime show was born — although it took the NFL a few years to consistently book superstars.

THE NOTORIOUS FCC

The next time a Jackson got that much attention at the Super Bowl was in 2004 — for a "wardrobe malfunction." *Billboard* covered the furor over Janet Jackson and Justin Timberlake's performance — the FCC fined CBS, although its decision was voided — as well as the backlash to the backlash. FCC chairman Michael Powell framed the Super Bowl as family programming, but "come on," Syracuse University professor Robert Thompson told *Billboard* for a Feb. 14, 2004, article. "There's gambling, there's a lot of drinking, partying, a carnival atmosphere." —JOE LYNCH

While her voice is amazing, Vallyre had a vision for even greater heights in her career and continued to perfect her sound and vocals at Iron Work Studios where she still aims to always push past the levels of talent and skill she's attained.

Vallyre dropped her debut single 'Bloodsweat' before 'Dynamite' and recently hinted that her new album may be coming sooner than expected.



DYNAMITE

Vallyre

*“Vallyre is the leader
of the new school, inspiring women worldwide”*

Women have been a staple in music since its inception, and Vallyre intends to use her music to continue carrying the torch.

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING
BEST PICTURE AND BEST ORIGINAL SONG

"TIGRESS & TWEED"

WRITTEN BY
RAPHAEL SAADIQ
& ANDRA DAY

PERFORMED BY
ANDRA DAY

"THE DEVIL AND I GOT UP
TO DANCE A SLOW DANCE"

WRITTEN BY
JAMIE HARTMAN,
WARREN OKAY FELDER,
COLERIDGE TILLMAN &
CHARLIE WILSON

PERFORMED BY
CHARLIE WILSON

ANDRA DAY A LEE DANIELS FILM

A hulu ORIGINAL FILM

THE UNITED STATES VS. BILLIE HOLIDAY

FEBRUARY 26 **hulu**