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John Branca, John McClain,
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billboard Hot 100®



Cardi B

Rodrigo Reigns, Cardi B Debuts

CARDI B'S NEW SINGLE, "UP," LAUNCHES AT NO. 2 ON THE Billboard Hot 100 as Olivia Rodrigo's "Drivers License" leads for a fifth week, encompassing its entire run on the chart so far.

"Up," released Feb. 5, opens with 31.2 million streams, 14.9 million airplay audience impressions and 37,000 digital and physical singles sold, according to MRC Data. The rapper-singer collects her ninth Hot 100 top 10, while the track premieres at No. 1 on both Digital Song Sales and Streaming Songs. It also starts atop the Hot Rap Songs and Hot R&B/Hip-Hop Songs charts, where Cardi B achieves her fifth and sixth No. 1s, respectively.

Meanwhile, "Drivers License" totaled 54.3 million in radio audience, 27.6 million streams and 16,000 sold in the tracking week. It jumps by 16% in airplay reach and enters the top 10 of the Radio Songs chart (11-7).

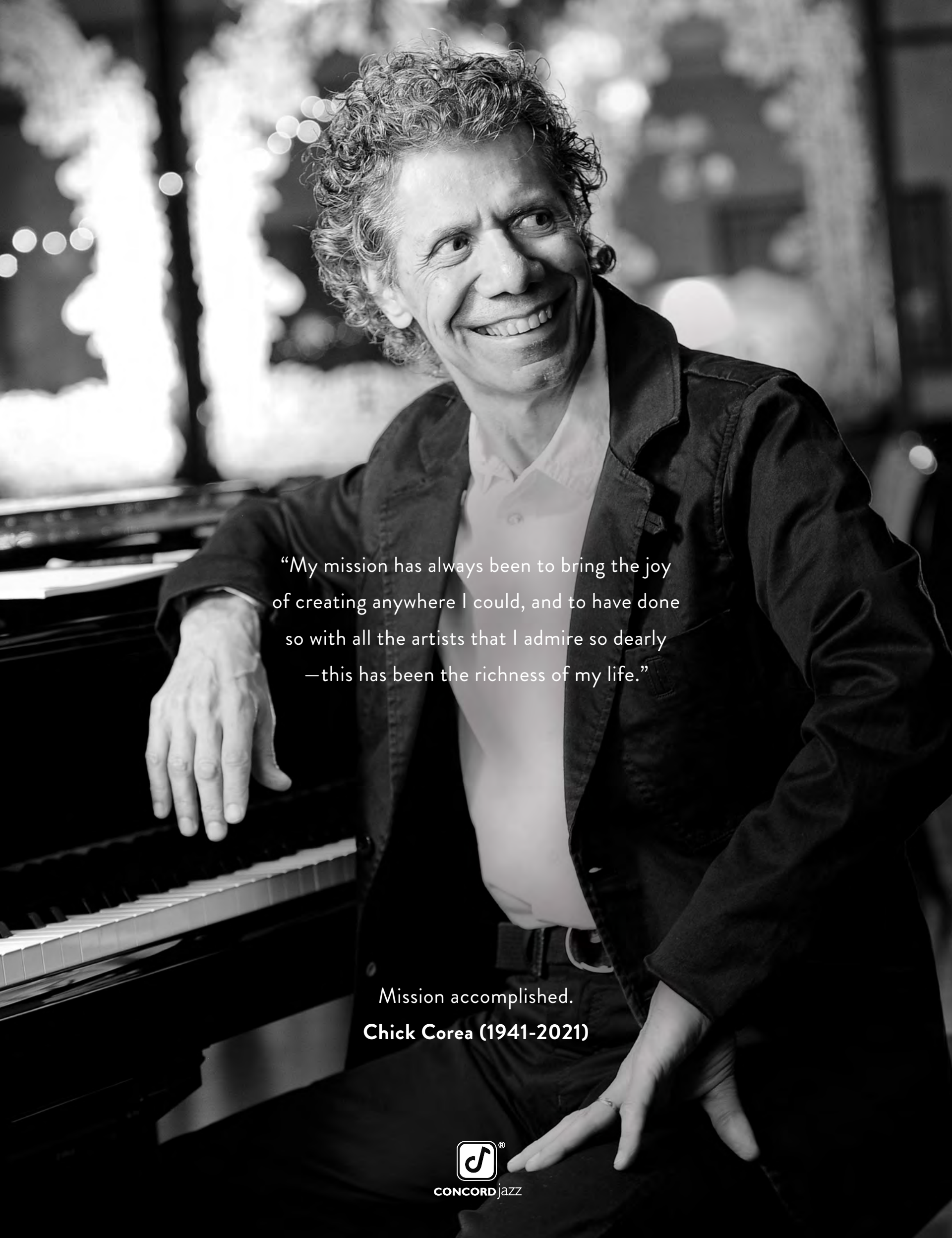
"Drivers License" is just the 10th single to have debuted at No. 1 on the Hot 100 and spent at least its first five weeks on top (and the first initial leader by a female artist on which she's the sole billed act). Mariah Carey and Boyz II Men's "One Sweet Day" holds the overall record, after logging its first 16 weeks at No. 1 in 1995-96.

—GARY TRUST

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 AIR DRIVERS LICENSE	5 WKS	D. NIGRO (O. RODRIGO, D. NIGRO)	Olivia Rodrigo	GEFFEN/INTERSCOPE	1	5
		2	UP YUNG DZA, DJ SWANOO, SEAN ISLAND (CARDI B, J.K. LANIER, THORPE, J.D. STEED, E. SELMANI, M. ALLEN, J. BAKER)			Cardi B	ATLANTIC	2	1
3	3	3	SAL BLINDING LIGHTS ▲		MAX MARTIN, O.T. HOLTER, THE WEEKND (A. TESHAYE, A. BALSHE, J. QUENNEVILLE, MAX MARTIN, O.T. HOLTER)	The Weeknd	XO/REPUBLIC	1	62
14	8	4	STM SAVE YOUR TEARS		MAX MARTIN, O.T. HOLTER, THE WEEKND (A. TESHAYE, A. BALSHE, J. QUENNEVILLE, MAX MARTIN, O.T. HOLTER)	The Weeknd	XO/REPUBLIC	4	9
2	2	5	MOOD ▲		O. FEDI, B. SLATKIN, KBEAZY (G.L. VON JONES, O. FEDI, B. SLATKIN, K. BACH, M.I. OLMO)	24kGoldn Feat. iann dior	RECORDS/ COLUMBIA	1	27
4	4	6	34+35		TBHITS, P.L. JOHNSON, KAVI, MR. FRANKS (A. GRANDE, T.L. BROWN, S. NICHOLSON, V.M. MCCANTS, T.M. PARKS, C.X. HERRERA, P.L. JOHNSON, S. FRANKS, A. STANA, J.A.Z. OLAMIN, M.J. PETE)	Ariana Grande	REPUBLIC	2	15
6	6	7	GO CRAZY		S.AZNOU, D.AZNOU, J.KELVIN, K.CASTANEDA, MURPHY KIDD, C.M. BROWN, J.L. WILLIAMS, S.AZNOU, D.AZNOU, J.KELVIN, K.CASTANEDA, C.D. MURPHY, S.AMUEL, S.T.SMS, BEN, JELLOUN, W.S.AMUEL, S.O. AKIN, OLLI, ZIKHARBOCH, PPGI, LAPOOD, H	Chris Brown & Young Thug	300/CBE/RCA	5	40
5	5	8	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	5	19
7	7	9	POSITIONS		LONDON ON DA TRACK, TBHITS, MR. FRANKS (A. GRANDE, T.L. BROWN, N.A.A. CHARLES, A. BARRETT, S. FRANKS, B.V. BATES, L.T. HOLMES, J. JARVIS)	Ariana Grande	REPUBLIC	1	16
19	13	10	WHAT YOU KNOW BOUT LOVE ▲		IAM TASH (B.B. JACKSON, T.ZENE, T. OLIVER, E. LUMPKIN)	Pop Smoke	VICTOR VICTOR WORLDWIDE/REPUBLIC	10	23

THE WEEKS MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY MRC DATA AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY MRC DATA. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES OR SONGS RECEIVING WIDE SPREAD AIRPLAY OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHART'S LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2021 BILLBOARD MEDIA LLC AND MRC DATA INC. ALL RIGHTS RESERVED.



A black and white photograph of Chick Corea. He is smiling broadly, looking slightly to the right of the camera. He has curly, grey hair and is wearing a dark jacket over a light-colored shirt. He is leaning on a piano, with his right hand resting on the keys and his left hand resting on the piano's surface. The background is out of focus, showing bokeh light effects.

“My mission has always been to bring the joy
of creating anywhere I could, and to have done
so with all the artists that I admire so dearly
—this has been the richness of my life.”

Mission accomplished.
Chick Corea (1941-2021)

Congratulations to

The Weeknd

and entire XO family
for a historic Super Bowl
performance!



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respect our people.

respect our culture.

respect our history.

HISTORY MONTH BLACK HISTORY MONTH BLACK HISTORY MONTH BLACK HISTORY MONTH

**Def
Jam**

forward▶▶
respect our culture

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
1	1	#1 MORGAN WALLEN BIG LOUD/REPUBLIC		Dangerous: The Double Album	1	5
HOT SHOT DEBUT	2	THE WEEKND XO/REPUBLIC		The Highlights	2	1
NEW	3	FOO FIGHTERS ROSWELL/RCA		Medicine At Midnight	3	1
NEW	4	POOH SHIESTY 1017 GLOBAL/ATLANTIC/AG		Shiesty Season	4	1
2	5	LIL DURK ALAMO/GEFFEN/IGA		The Voice	2	8
3	6	POP SMOKE VICTOR VICTOR WORLDWIDE/REPUBLIC		Shoot For The Stars Aim For The Moon	1	32
9	7	ARIANA GRANDE REPUBLIC		Positions	1	15
5	8	JUICE WRLD GRADE A/INTERSCOPE/IGA		Legends Never Die	1	31
6	9	LUKE COMBS ▲ RIVER HOUSE/COLUMBIA NASHVILLE/SMN		What You See Is What You Get	1	66
17	10	GREATEST GAINER MORGAN WALLEN ▲ BIG LOUD		If I Know Me	10	124
7	11	TAYLOR SWIFT REPUBLIC		Evermore	1	9
8	12	LIL BABY ▲ QUALITY CONTROL/MOTOWN/CAPITOL		My Turn	1	50
10	13	MEGAN THEE STALLION 1501 CERTIFIED/300/AG		Good News	2	12
11	14	THE KID LAROI COLUMBIA		F*ck Love	3	29
14	15	POST MALONE REPUBLIC		Hollywood's Bleeding	1	75
12	16	BAD BUNNY RIMAS		El Ultimo Tour del Mundo	1	11
13	17	MACHINE GUN KELLY EST19XX/BAD BOY/INTERSCOPE/IGA		Tickets To My Downfall	1	20
16	18	DOJA CAT ● KEMOSABE/RCA		Hot Pink	9	67
18	19	JUICE WRLD ● GRADE A/INTERSCOPE/IGA		Goodbye & Good Riddance	4	143
15	20	HARRY STYLES ▲ ERSKINE/COLUMBIA		Fine Line	1	61
22	21	DUA LIPA ● WARNER		Future Nostalgia	4	45
20	22	TAYLOR SWIFT ▲ REPUBLIC		Folklore	1	29
26	23	QUEEN ▲ HOLLYWOOD		Greatest Hits	8	425
21	24	ORIGINAL BROADWAY CAST ▲ HAMILTON UPTOWN/ATLANTIC/AG		Hamilton: An American Musical	2	281
23	25	POLO G ▲ COLUMBIA		The GOAT	2	39
27	26	LUKE COMBS ▲ RIVER HOUSE/COLUMBIA NASHVILLE/SMN		This One's For You	4	193
25	27	JACK HARLOW GENERATION NOW/ATLANTIC/AG		Thats What They All Say	5	9
32	28	BILLIE EILISH ▲ DARKROOM/INTERSCOPE/IGA		When We All Fall Asleep, Where Do We Go?	1	98
53	29	PACE SETTER 21 SAVAGE & METRO BOOMIN BOOMINATI/SLAUGHTER BOOMIN/REPUBLIC/EPIC		Savage Mode II	1	19
28	30	DABABY SOUTHCOAST/INTERSCOPE/IGA		BLAME IT ON BABY	1	43
30	31	ROD WAVE ALAMO/IGA		Pray 4 Love	2	45
24	32	EMINEM ● SHADY/AFTERMATH/INTERSCOPE/IGA		Music To Be Murdered By	1	55
31	33	BAD BUNNY RIMAS		YHLQMDLG	2	50
34	34	MILEY CYRUS RCA		Plastic Hearts	2	11
29	35	JUICE WRLD ● GRADE A/INTERSCOPE/IGA		Death Race For Love	1	101
35	36	LIL UZI VERT ▲ GENERATION NOW/ATLANTIC/AG		Eternal Atake	1	49
4	37	THE WEEKND XO/REPUBLIC		After Hours	1	47
33	38	CHRIS STAPLETON MERCURY NASHVILLE/UMGN		Starting Over	3	13
44	39	POST MALONE ▲ REPUBLIC		beerbongs & bentleys	1	146
45	40	ELTON JOHN ▲ ROCKET ISLAND/UME		Diamonds	7	170
43	41	LEWIS CAPALDI VERTIGO/CAPITOL		Divinely Uninspired To A Hellish Extent	20	91
36	42	SUMMER WALKER ▲ LVRN/INTERSCOPE/IGA		Over It	2	71
37	43	SZA ▲ TOP DAWG/RCA		Ctrl	3	192
40	44	JAZMINE SULLIVAN RCA		Heaux Tales	4	5
42	45	FUTURE & LIL UZI VERT FREEBANDZ/EPIC/GENERATION NOW/ATLANTIC/AG		Pluto x Baby Pluto	2	13
49	46	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC		Scorpion	1	137
51	47	TRAVIS SCOTT ▲ CACTUS JACK/GRAND HUSTLE/EPIC		ASTROWORLD	1	132
48	48	FLEETWOOD MAC ▲ WARNER/RHINO		Greatest Hits	14	181
47	49	JHENE AIKO ● 2 FISH/ART CLUB/ARTIUM/DEF JAM		Chilombo	2	49
50	50	RODDY RICCH ▲ BIRD VISION/ATLANTIC/AG		Please Excuse Me For Being Antisocial	1	62

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
56	51	KENDRICK LAMAR ▲ TOP DAWG/AFTERMATH/INTERSCOPE/IGA		good kid, m.A.A.d city	2	433
54	52	J. COLE ▲ DREAMVILLE/ROC NATION/COLUMBIA/LEGACY		2014 Forest Hills Drive	1	323
66	53	TAYLOR SWIFT ▲ REPUBLIC		Lover	1	77
52	54	YOUNGBOY NEVER BROKE AGAIN ● NEVER BROKE AGAIN/ARTIST PARTNER GROUP/ATLANTIC/AG		Top	1	22
62	55	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY/CONCORD		Chronicle The 20 Greatest Hits	18	510
82	56	BOB MARLEY AND THE WAILERS ▲ TUFF GONG/ISLAND/UME		Legend: The Best Of...	5	665
46	57	PLAYBOI CARTI AWGE/INTERSCOPE/IGA		Whole Lotta Red	1	7
57	58	XXXTENTACION ▲ BAD VIBES FOREVER		?	1	152
63	59	EMINEM ▲ SHADY/AFTERMATH/INTERSCOPE/IGA		Curtain Call: The Hits	1	515
55	60	LIL DURK ● ALAMO/GEFFEN/IGA		Just Cause Y'all Waited 2	2	40
61	61	POST MALONE ▲ REPUBLIC		Stoney	4	218
60	62	FUTURE ▲ FREEBANDZ/EPIC		High Off Life	1	39
68	63	2PAC ▲ AMARU/DEATH ROW/INTERSCOPE/UME		Greatest Hits	3	358
65	64	CHRIS STAPLETON ▲ MERCURY NASHVILLE/UMGN		Traveller	1	283
69	65	BILLIE EILISH ▲ DARKROOM/INTERSCOPE/IGA		Dont Smile At Me	14	164
67	66	JOURNEY ▲ COLUMBIA/LEGACY		Journey's Greatest Hits	10	655
72	67	ED SHEERAN ▲ ATLANTIC/AG		÷ (Divide)	1	206
78	68	ARIANA GRANDE ▲ REPUBLIC		Thank U, Next	1	105
81	69	KENDRICK LAMAR ▲ TOP DAWG/AFTERMATH/INTERSCOPE/IGA		DAMN.	1	200
80	70	LIL UZI VERT ▲ GENERATION NOW/ATLANTIC/AG		Luv Is Rage 2	1	181
74	71	BTS BIG HIT ENTERTAINMENT		BE	1	12
58	72	KID CUDI REPUBLIC		Man On The Moon III: The Chosen	2	9
84	73	SOUNDTRACK WALT DISNEY		Frozen II	1	65
76	74	HALSEY ▲ CAPITOL		Manic	2	56
90	75	THE BEATLES ▲ APPLE/CAPITOL/UME		1	1	459
77	76	AC/DC ▲ COLUMBIA/LEGACY		Back In Black	4	450
71	77	GUNNA ● YOUNG STONER LIFE/300/AG		Wunna	1	38
89	78	SOUNDTRACK ▲ FOX/20TH CENTURY FOX/ATLANTIC/AG		The Greatest Showman	1	166
99	79	MAC MILLER ● WARNER		Swimming	3	127
83	80	POP SMOKE ● VICTOR VICTOR WORLDWIDE/REPUBLIC		Meet The Woo, V.2	7	53
73	81	KING VON ONLY THE FAMILY/EMPIRE		Welcome To O'Block	5	15
RE	82	ONE DIRECTION ▲ SYCO/COLUMBIA		Up All Night	1	105
86	83	DRAKE ● OVO SOUND/REPUBLIC		Dark Lane Demo Tapes	2	41
95	84	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC		Take Care	1	415
88	85	SOUNDTRACK ▲ WALT DISNEY		Moana	2	218
91	86	TAYLOR SWIFT ▲ BIG MACHINE/BMLG		1989	1	322
97	87	TOM PETTY AND THE HEARTBREAKERS ▲ MCA/GEFFEN/UME		Greatest Hits	2	396
79	88	INTERNET MONEY INTERNET MONEY/TENTH THOUSAND PROJECTS		B4 The Storm	10	24
108	89	CARDI B ▲ THE KSR GROUP/ATLANTIC/AG		Invasion Of Privacy	1	149
93	90	KHALID ▲ RIGHT HAND/RCA		American Teen	4	206
59	91	BLACKPINK YG/INTERSCOPE/IGA		The Album	2	19
101	92	MICHAEL JACKSON ▲ EPIC/LEGACY		Thriller	1	457
85	93	SHAWN MENDES ISLAND/REPUBLIC		Wonder	1	10
102	94	THE NOTORIOUS B.I.G. ▲ BAD BOY/RHINO		Greatest Hits	1	261
38	95	METALLICA ▲ BLACKENED		Metallica	1	594
98	96	GABBY BARRETT WARNER MUSIC NASHVILLE/WMN		Goldmine	27	34
100	97	FRANK OCEAN ▲ BOYS DON'T CRY		Blonde	1	216
106	98	MONEYBAGG YO ● N-LESS/INTERSCOPE/IGA		Time Served	3	57
109	99	MICHAEL JACKSON ▲ EPIC/LEGACY		The Essential Michael Jackson	31	346
104	100	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC		Views	1	248



Big Bow For A Best-Of

The Weeknd lands his seventh top five charting album on the Billboard 200 — the entirety of his charting releases — as greatest-hits set *The Highlights* arrives at No. 2. It's the highest reaching best-of set since Blake Shelton's *Fully Loaded: God's Country* debuted and peaked at No. 2 on Dec. 28, 2019.

The Highlights dropped Feb. 5, timed to capitalize on The Weeknd's Super Bowl halftime performance two days later.

The hits collection earned 89,000 equivalent album units in the week ending Feb. 11, according to MRC Data. Of that sum, 70,000 are streaming-equivalent album units, 10,000 are album sales and 9,000 are track-equivalent album units.

The Highlights includes two songs that are also on his 2020 album, *After Hours*: "Blinding Lights" and "Save Your Tears." The TEA and SEA units for both tracks contribute to *The Highlights* on the chart as a song's activity is assigned to the artist's album with the most sales in a week. In the latest tracking week, *After Hours* sold 6,000 and *The Highlights* sold 10,000. Due to the track reassignment, *After Hours* moves 4-37 on the Billboard 200, with 15,000 units earned, down 57%.

—KEITH CAULFIELD

THE BILLBOARD 200 CHART RANKS THE MOST POPULAR ALBUMS OF THE WEEK, AS COMPILED BY MRC DATA, BASED ON MULTIMETRIC CONSUMPTION (BLENDING TRADITIONAL ALBUM SALES, TRACK-EQUIVALENT ALBUMS AND STREAMING-EQUIVALENT ALBUMS).



UNFORGETTABLE SONGS
FROM THE WORLD'S BEST SONGWRITERS.



**SONY MUSIC
PUBLISHING**

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
105	101	LEE BRICE CURB		Hey World	45	12
103	102	GUNS N' ROSES Geffen/UMe	18	Appetite For Destruction	1	247
92	103	THE WEEKND XO/REPUBLIC	3	Starboy	1	220
39	104	AÑUEL AA & OZUNA AURA/REAL HASTA LA MUERTE/SONY MUSIC LATIN		Los Dioses	10	3
110	105	POLO G COLUMBIA		Die A Legend	6	87
96	106	RIHANNA WESTBURY ROAD/ROC NATION	3	ANTI	1	255
111	107	KHALID RIGHT HAND/RCA		Free Spirit	1	97
123	108	BRUNO MARS ELEKTRA/EMG	6	Doo-Wops & Hooligans	3	506
113	109	SAM SMITH CAPITOL		Love Goes	5	15
116	110	KID CUDI DREAM ON/G.D.O.D./REPUBLIC		Man On The Moon: The End Of Day	4	161
121	111	NIRVANA SUB POP/DGC/Geffen/UMe	10	Nevermind	1	511
87	112	HARRY STYLES ERSKINE/COLUMBIA		Harry Styles	1	74
117	113	LIZZO NICE LIFE/ATLANTIC/AG		Cuz I Love You	4	95
133	114	GLASS ANIMALS WOLF TONE/POLYDOR/REPUBLIC		Dreamland	7	14
143	115	GIVEON NOT SO FAST/EPIC		Take Time	115	6
118	116	THE BEATLES APPLE/CAPITOL/UMe	12	Abbey Road	1	400
119	117	LIL TJAY COLUMBIA		True 2 Myself	5	68
115	118	YUNG BLEU VANDROSS/EMPIRE		Love Scars: The 5 Stages Of Emotions (EP)	82	6
120	119	ROD WAVE ALAMO/IGA		Ghetto Gospel	10	66
114	120	KANE BROWN RCA NASHVILLE/SMN		Mixtape, Vol. 1 (EP)	15	25
122	121	NF NF REAL MUSIC/CAROLINE		The Search	1	80
131	122	HOZIER RUBYWORKS/COLUMBIA/LEGACY	3	Hozier	2	197
126	123	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	2	Evolve	2	190
151	124	LANA DEL REY POLYDOR/INTERSCOPE/IGA		Born To Die	2	380
128	125	CHRIS BROWN CBE/RCA		Indigo	1	83
124	126	MAC MILLER WARNER		Circles	3	54
132	127	BAD BUNNY RIMAS		X 100PRE	11	111
137	128	AVA MAX MAX CUT/ARTIST PARTNER GROUP/ATLANTIC/AG		Heaven & Hell	27	17
127	129	XXXTENTACION BAD VIBES FOREVER/EMPIRE			17	2 179
140	130	ARCTIC MONKEYS DOMINO		AM	6	134
148	131	KANYE WEST ROC-A-FELLA/DEF JAM	5	Graduation	1	158
163	132	H.E.R. MBC/RCA		H.E.R.	23	162
146	133	TRAVIS SCOTT GRAND HUSTLE/EPIC		Birds In The Trap Sing McKnight	1	228
136	134	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC		More Life	1	196
160	135	FOO FIGHTERS ROSWELL/RCA/LEGACY		Greatest Hits	11	152
157	136	BTS BIGHIT ENTERTAINMENT		MAP OF THE SOUL : 7	1	51
135	137	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG		Al YoungBoy 2	1	68
134	138	BEE GEES CAPITOL/UMe		Timeless: The All-Time Greatest Hits	41	15
139	139	MONEYBAGG YO & BLAC YOUNGSTA HEAVY CAMP/DMG/EPIC/N-LESS/INTERSCOPE/IGA		Code Red	6	21
130	140	VARIOUS ARTISTS DREAMVILLE/INTERSCOPE/IGA		Dreamville & J. Cole: Revenge Of The Dreamers III	1	80
142	141	TWENTY ONE PILOTS FUELED BY RAMEN/EMG	4	Blurryface	1	290
150	142	LYNYRD SKYNYRD MCA/Geffen/UMe		All Time Greatest Hits	56	113
144	143	DABABY SOUTHCOAST/INTERSCOPE/IGA		KIRK	1	71
141	144	YOUNG THUG YOUNG STONER LIFE/300/ATLANTIC/AG		So Much Fun	1	76
138	145	BILLY JOEL COLUMBIA/LEGACY	3	The Essential Billy Joel	15	223
145	146	SAM HUNT MCA NASHVILLE/UMGN		SOUTHSIDE	5	41
159	147	A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/ATLANTIC/AG		Hoodie SZN	1	105
169	148	SAM SMITH CAPITOL	5	In The Lonely Hour	2	319
147	149	BON JOVI ISLAND/UMe		Greatest Hits: The Ultimate Collection	5	194
156	150	EAGLES ASTLYUM/ELEKTRA/RHINO	26	Hotel California	1	121



1

MORGAN WALLEN
Dangerous: The Double Album

As *Dangerous* holds at No. 1 (150,000 equivalent album units earned in the week ending Feb. 11, up 1%, according to MRC Data), his last release, 2018's *If I Know Me*, reaches the top 10 for the first time (29,000; up 33%), beating its previous peak of No. 13.



3

FOO FIGHTERS
Medicine at Midnight

It's the ninth top 10 for the band (70,000 units) and also marks the group's third No. 1 on Top Album Sales (64,000). A robust 36% of the set's first-week sales (23,000) were on vinyl, pushing it to a No. 1 bow on Vinyl Albums.



82

ONE DIRECTION
Up All Night

Its arrival on vinyl (in translucent green, exclusive to Urban Outfitters) sends the album back onto the chart for the first time since 2015 and tallies its highest rank since Jan. 18, 2014 (No. 70). Of its 10,000 units, 74% came from vinyl sales.

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
152	151	BYRON TILLER TRAPSOUL/RCA	3	TRAPSOUL	8	235
185	152	LUKE BRYAN CAPITOL NASHVILLE/UMGN		Born Here Live Here Die Here	5	17
162	153	BLINK-182 Geffen/UMe		Greatest Hits	6	51
149	154	ELVIS PRESLEY RCA/SONY STRATEGIC MARKETING GROUP/LEGACY		The Essential Elvis Presley	42	81
158	155	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	4	Nothing Was The Same	1	361
192	156	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/IGA	6	The Fame	2	232
179	157	LAUREN DAIGLE CENTRICITY/IZTONE		Look Up Child	3	121
161	158	LADY GAGA STREAMLINE/INTERSCOPE/IGA		Chromatica	1	37
181	159	WHITNEY HOUSTON ARISTA/RCA/LEGACY		I Will Always Love You: The Best Of Whitney Houston	14	43
172	160	MALUMA SONY MUSIC LATIN		Papi Juancho	34	24
RE	161	TAYLOR SWIFT BIG MACHINE/BMLG	10	Fearless	1	258
154	162	JACKBOYS CACTUS JACK/EPIC		JACKBOYS	1	58
RE	163	TYLER, THE CREATOR COLUMBIA		Flower Boy	2	76
178	164	BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL/UMe	10	Greatest Hits	8	362
RE	165	50 CENT SHADY/AF TERMATH/INTERSCOPE/UMe	8	Get Rich Or Die Tryin'	1	108
189	166	THE BEACH BOYS CAPITOL/UMe	3	Sounds Of Summer: The Very Best Of The Beach Boys	16	239
175	167	TYLER, THE CREATOR COLUMBIA		IGOR	1	76
155	168	BRS KASH TEAM LITTY/LVRN/INTERSCOPE/IGA		Kash Only	98	3
RE	169	GEORGE STRAIT MCA NASHVILLE/UMGN	8	Strait Out Of The Box	43	43
188	170	TAYLOR SWIFT BIG MACHINE/BMLG	3	reputation	1	131
171	171	ZAC BROWN BAND HOME GROWN/BMG		Greatest Hits So Far...	20	291
173	172	ADELE XL	14		21	1 501
164	173	DARYL HALL JOHN OATES RCA/LEGACY		The Very Best Of Daryl Hall, John Oates	34	115
177	174	A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/ATLANTIC/AG		Artist 2.0	2	50
170	175	JASON ALDEAN MCA/NASHVILLE/UMGN			9	2 51
197	176	PITBULL MR. 305/POLO GROUNDS/RCA		Greatest Hits	176	2
165	177	KING VON ONLY THE FAMILY/EMPIRE		Levon James	40	16
180	178	TAME IMPALA MODULAR/INTERSCOPE/IGA		Currents	4	37
176	179	NF NF REAL MUSIC/CAPITOL/CAROLINE		Perception	1	168
129	180	YOUNG DOLPH PAPER ROUTE EMPIRE		Rich Slave	4	13
183	181	JOJI 88rising/IZTONE		Nectar	3	18
184	182	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL		Harder Than Ever	3	117
RE	183	LADY GAGA & BRADLEY COOPER INTERSCOPE/IGA	2	A Star Is Born (Soundtrack)	1	108
168	184	FRANK SINATRA FRANK SINATRA ENTERPRISES/CAPITOL/UMe		Ultimate Sinatra	32	142
RE	185	RASCAL FLATTS LYRIC STREET/BIG MACHINE/BMLG		Twenty Years Of Rascal Flatts: The Greatest Hits	87	6
RE	186	MELANIE MARTINEZ ATLANTIC/AG		Cry Baby	6	131
190	187	LIL BABY & GUNNA YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL		Drip Harder	4	116
167	188	ED SHEERAN ATLANTIC/AG	4		x	1 311
186	189	TYLER CHILDERS HICKMAN HOLLER/THIRTY TIGERS		Purgatory	106	39
RE	190	TAYLOR SWIFT BIG MACHINE/BMLG		Red	1	161
166	191	FLEETWOOD MAC WARNER/RHINO	20	Rumours	1	411
199	192	SPOTEMGOTTEM SPOTEMGOTTEM		Final Destination	192	3
196	193	LINKIN PARK WARNER	12	[Hybrid Theory]	2	245
182	194	BRENT FAIYAZ LOST KIDS		Fuck The World	20	22
RE	195	BARRY GIBB CAPITOL		Barry Gibb & Friends: Greenfields: The Gibb Brothers Songbook, Vol. I	15	4
174	196	DIPLO PRESENTS THOMAS WESLEY MAD DECENT/COLUMBIA		Chapter I: Snake Oil	50	25
RE	197	KANYE WEST ROC-A-FELLA/DEF JAM	3	My Beautiful Dark Twisted Fantasy	1	120
RE	198	PHOEBE BRIDGERS DEAD OCEANS		Punisher	43	3
RE	199	CHRIS BROWN & YOUNG THUG 300/CBE/RCA		Slime & B	24	35
194	200	TRIPPIE REDD TENTHOUSAND PROJECTS		A Love Letter To You 4	1	61

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SONY

BILLBOARD GLOBAL 200

billboard

FEB. 20 2021

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
1	1	1	#1 DRIVERS LICENSE	Olivia Rodrigo	1	5
				The smash claims the mark for the longest Global 200 reign yet, surpassing the four-week runs of BTS' "Dynamite" (October-January, nonconsecutively) and Mariah Carey's "All I Want for Christmas Is You" (December-January).		
2	2	2	GG BLINDING LIGHTS	The Weeknd	2	23
9	4	3	SAVE YOUR TEARS	The Weeknd	3	6
HOT SHOT DEBUT			4	UP	Cardi B	4
4	3	5	DYNAMITE	BTS	1	23
3	5	6	DAKITI	Bad Bunny & Jhay Cortez	1	15
5	6	7	MOOD	24kGoldn Feat. iann dior	2	23
8	7	8	LEVITATING	Dua Lipa Feat. DaBaby	7	19
16	8	9	STREETS	Doja Cat	8	5
6	10	10	34+35	Ariana Grande	2	15
14	12	11	BANDIDO	Myke Towers & Juhn	11	7
7	9	12	GOOD DAYS	SZA	7	7
10	11	13	WHOOPTY	CJ	10	16
12	13	14	WITHOUT YOU	The Kid LAROI	12	12
17	16	15	THE BUSINESS	Tiesto	15	14
22	18	16	GOOSEBUMPS	HVME	16	7
11	15	17	BICHOTA	Karol G	7	16
13	14	18	ANYONE	Justin Bieber	3	6
19	19	19	HAWAI	Maluma	3	23
15	17	20	POSITIONS	Ariana Grande	1	16
21	20	21	YOU BROKE ME FIRST.	Tate McRae	16	23
23	23	22	DANCE MONKEY	Tones And I	16	23
20	21	23	LEMONADE	Internet Money & Gunna Feat. Don Toliver & NAV	4	23
27	25	24	SOMEONE YOU LOVED	Lewis Capaldi	24	23
26	27	25	LA NOCHE DE ANOCHE	Bad Bunny & ROSALIA	7	11
24	24	26	THEREFORE I AM	Billie Eilish	2	13
38	38	27	PRISONER	Miley Cyrus Feat. Dua Lipa	12	12
25	26	28	AFTERGLOW	Ed Sheeran	13	8
30	28	29	WHAT YOU KNOW BOUT LOVE	Pop Smoke	11	23
41	37	30	PARADISE	Meduza & Dermot Kennedy	30	14
31	34	31	WAP	Cardi B Feat. Megan Thee Stallion	1	23
34	33	32	FOR THE NIGHT	Pop Smoke Feat. Lil Baby & DaBaby	7	23
37	31	33	WATERMELON SUGAR	Harry Styles	9	23
32	30	34	HEAD & HEART	Joel Corry X MNEK	17	23
36	35	35	ROSES	SAINT JHN	14	23
29	29	36	WILLOW	Taylor Swift	2	9
-	22	37	BAILA CONMIGO	Selena Gomez With Rauw Alejandro	22	2
28	32	38	MONSTER	Shawn Mendes & Justin Bieber	4	12
51	46	39	GIRL LIKE ME	Black Eyed Peas X Shakira	39	10
35	36	40	SAVAGE LOVE (LAXED - SIREN BEAT)	Jawsh 685 x Jason Derulo	1	23
112	91	41	BACK IN BLOOD	Pooh Shiesty Feat. Lil Durk	41	4
49	48	42	PERFECT	Ed Sheeran	42	23
125	81	43	ASTRONAUT IN THE OCEAN	Masked Wolf	43	3
NEW		44	THE HILLS	The Weeknd	44	1

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
45	45	45	DON'T START NOW	Dua Lipa	34	23
43	39	46	HOLY	Justin Bieber Feat. Chance The Rapper	3	21
50	41	47	LIFE IS GOOD	Future Feat. Drake	39	23
52	53	48	BEST FRIEND	Saweetie Feat. Doja Cat	41	5
42	42	49	ROCKSTAR	DaBaby Feat. Roddy Ricch	8	23
124	122	50	IN YOUR EYES	The Weeknd	50	20
44	43	51	HECHA PA' MI	Boza	43	9
NEW		52	STARBOY	The Weeknd Feat. Daft Punk	52	1
48	47	53	ROPA CARA	Camilo	47	3
47	49	54	RELOJ	Rauw Alejandro & Anuel AA	41	15
55	55	55	BABY SHARK	Pinkfong	38	23
72	67	56	HEAT WAVES	Glass Animals	56	6
54	58	57	LA CURIOSIDAD	DJ Nelson Presenta Jay Wheeler & Myke Towers	40	23
39	50	58	LONELY	Justin Bieber & benny blanco	5	17
46	40	59	WASTED ON YOU	Morgan Wallen	19	5
40	44	60	YORU NI KAKERU	YOASOBI	16	23
53	54	61	BEFORE YOU GO	Lewis Capaldi	32	23
58	51	62	SAND IN MY BOOTS	Morgan Wallen	47	5
57	59	63	SUNFLOWER	Post Malone & Swae Lee	47	23
63	52	64	USSEWA	Ado	52	4
134	88	65	WELLERMAN	Nathan Evans	65	3
122	109	66	CRY BABY	Megan Thee Stallion Feat. DaBaby	66	9
59	57	67	MY EX'S BEST FRIEND	Machine Gun Kelly X blackbear	25	23
56	60	68	MIDNIGHT SKY	Miley Cyrus	15	23
65	62	69	SWEATER WEATHER	The Neighbourhood	62	20
NEW		70	TIME TODAY	Moneybagg Yo	70	1
81	75	71	SHAPE OF YOU	Ed Sheeran	71	23
75	71	72	SHALLOW	Lady Gaga & Bradley Cooper	71	23
61	65	73	LAUGH NOW CRY LATER	Drake Feat. Lil Durk	5	23
83	61	74	DRY FLOWER	Yuuri	61	7
NEW		75	I FEEL IT COMING	The Weeknd Feat. Daft Punk	75	1
64	66	76	WHATS POPPIN	Jack Harlow Feat. DaBaby, Tory Lanez & Lil Wayne	17	23
62	63	77	BODY	Megan Thee Stallion	27	12
79	72	78	CIRCLES	Post Malone	49	23
67	69	79	BAD GUY	Billie Eilish	54	23
80	77	80	BELIEVER	Imagine Dragons	77	23
NEW		81	CAN'T FEEL MY FACE	The Weeknd	81	1
60	64	82	ON ME	Lil Baby	53	10
82	79	83	DREAMS	Fleetwood Mac	10	20
78	76	84	YOU'RE MINES STILL	Yung Bleu Feat. Drake	67	8
70	82	85	RELACION	Sech, Daddy Yankee & J Balvin Feat. ROSALIA & Farruko	13	23
84	85	86	LOVELY	Billie Eilish & Khalid	70	23
74	70	87	TAKE YOU DANCING	Jason Derulo	32	23
103	90	88	JERUSALEMA	Master KG Feat. Burna Boy & Nomcebo Zikode	38	23
87	87	89	MEMORIES	Maroon 5	71	23
95	95	90	LOVE NOT WAR (THE TAMPA BEAT)	Jason Derulo X Nuka	90	7
-	199	91	ARCADE	Duncan Laurence	91	2
97	96	92	SEÑORITA	Shawn Mendes & Camila Cabello	67	23
85	93	93	LA NOTA	Manuel Turizo, Myke Towers & Rauw Alejandro	59	18
66	73	94	SOMEBODY'S PROBLEM	Morgan Wallen	39	8
86	94	95	BREAKING ME	Topic & A7S	21	23
NEW		96	PROVIDE	G-Eazy, Chris Brown & Mark Morrison	96	1



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NATHAN EVANS
"Wellerman"

The Scottish musician has ridden the recent popularity of sea shanties on TikTok with his rendition of the New Zealand whaling song "Soon May the Wellerman Come," whose origins date to the 1860s. Formally released Jan. 22, his take drew 10.8 million streams and sold 13,000 worldwide in the week ending Feb. 11, according to MRC Data. On the Global Excl. U.S. chart, the track enters the top 40 (51-37).



91

DUNCAN LAURENCE
"Arcade"

After winning the 2019 Eurovision Song Contest — the first champion from the Netherlands since 1975 — the Dutch singer-songwriter's breakthrough hit surges to 13.3 million streams and 1,000 sold globally (up 34% in each metric). In 2019, it topped multiple worldwide charts, including in Laurence's home country. Now promoted to U.S. radio, it rises 39-36 on Adult Top 40.

—ERIC FRANKENBERG
and GARY TRUST

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
90	97	97	KINGS & QUEENS	Ava Max	31	23
109	106	98	OLD TOWN ROAD	Lil Nas X Feat. Billy Ray Cyrus	75	23
33	74	99	SKIN	Sabrina Carpenter	33	3
108	99	100	TE MUDASTE	Bad Bunny	19	11
77	86	101	SNOWMAN	Sia	25	9
69	89	102	BEBE	Camilo & El Alfa	59	10
96	100	103	THE BOX	Roddy Ricch	66	23
100	104	104	DIOR	Pop Smoke	61	23
68	83	105	HOLIDAY	Lil Nas X	37	13
105	114	106	RAIN ON ME	Lady Gaga & Ariana Grande	22	23
101	98	107	GOLDEN	Harry Styles	62	15
91	107	108	LA TOXICA	Farruko	24	22
NEW	109	109	GNF (OKOKOK)	Polo G	109	1
115	117	110	DEATH BED	Powfu Feat. beabadoobee	43	22
117	112	111	SAY SO	Doja Cat	50	22
163	92	112	AT MY WORST	Pink Sweat\$ Feat. Kehlani	92	4
NEW	113	113	EARNED IT (FIFTY SHADES OF GREY)	The Weeknd	113	1
107	111	114	BETTER TOGETHER	Luke Combs	87	13
110	119	115	GO CRAZY	Chris Brown & Young Thug	26	23
102	116	116	MONSTER	YOASOBI	87	4
104	110	117	DIAMONDS	Sam Smith	32	21
98	102	118	LIFE GOES ON	BTS	1	12
89	108	119	VIDA DE RICO	Camilo	29	20
NEW	120	120	NEIGHBORS	Pooh Shiesty Feat. BIG30	120	1
94	105	121	BANG!	AJR	84	19
99	84	122	MORE THAN MY HOMETOWN	Morgan Wallen	61	19
118	118	123	ADORE YOU	Harry Styles	68	22
93	113	124	HEATHER	Conan Gray	20	23
135	133	125	CLOSER	The Chainsmokers Feat. Halsey	125	19
137	128	126	BOHEMIAN RHAPSODY	Queen	126	19
123	123	127	LUCID DREAMS	Juice WRLD	103	22
129	129	128	SAY YOU WON'T LET GO	James Arthur	128	19
106	115	129	MOOD SWINGS	Pop Smoke Feat. Lil Tjay	13	23
113	124	130	TRAIN WRECK	James Arthur	73	17
111	121	131	SO DONE	Kid LAROI	43	16
183	144	132	NOTE ENAMORES	Milly X Farruko X Nio Garcia X Jay Wheeler X Amenazzy	132	3
146	138	133	TAKE ME TO CHURCH	Hozier	133	5
126	126	134	RIDE IT.	Regard	86	22
127	127	135	HOW YOU LIKE THAT	BLACKPINK	24	23
138	135	136	THINKING OUT LOUD	Ed Sheeran	135	18
114	125	137	I HOPE	Gabby Barrett	77	23
73	68	138	7 SUMMERS	Morgan Wallen	50	15
88	131	139	THROAT BABY (GO BABY)	BRS Kash	88	3
136	145	140	SICKO MODE	Travis Scott	70	21
-	172	141	MY HEAD AND MY HEART	Ava Max	141	2
132	136	142	HIGHEST IN THE ROOM	Travis Scott	83	22
131	155	143	BREAK MY HEART	Dua Lipa	47	21
NEW	144	144	GLAD YOU EXIST	Dan + Shay	144	1
140	130	145	KAIKAI KITAN	E ve	130	7
120	134	146	ALL OF ME	John Legend	120	21
NEW	147	147	YOUR LOVE (9PM)	ATB x Topic x A7S	147	1
149	148	148	7 RINGS	Ariana Grande	126	19

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
150	158	149	DESPACITO	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	130	19
141	146	150	I DON'T CARE	Ed Sheeran & Justin Bieber	105	19
116	132	151	CARAMELO	Ozuna x Karol G x Myke Towers	16	23
-	174	152	ESQUEMA PREFERIDO	DJ Ivis Feat. Tarcisio do Acordeon	152	2
-	177	153	MARTIN & GINA	Polo G	107	14
-	154	154	BOOKER T	Bad Bunny	45	7
153	151	155	GOOSEBUMPS	Travis Scott	102	20
119	141	156	CHICA IDEAL	Guaynaa & Sebastian Yatra	74	16
133	142	157	INTENTIONS	Justin Bieber Feat. Quavo	65	22
164	165	158	DO I WANNA KNOW?	Arctic Monkeys	158	5
152	139	159	STARTING OVER	Chris Stapleton	79	10
142	156	160	EVERYTHING I WANTED	Billie Eilish	116	21
167	164	161	HOTEL CALIFORNIA	Eagles	153	17
-	78	162	CELEBRITY	IU	78	2
156	157	163	WITHOUT ME	Halsey	135	18
144	153	164	POPSTAR	DJ Khaled Feat. Drake	11	22
-	194	165	HASTA ABAJO	Kevin Roldan, Bryant Myers & Lyanno	165	2
147	150	166	WISHING WELL	Juice WRLD	46	22
121	140	167	WONDER	Shawn Mendes	13	19
160	163	168	GODZILLA	Eminem Feat. Juice WRLD	138	18
182	166	169	FALLING	Trevor Daniel	94	19
-	168	170	SOMETHING JUST LIKE THIS	The Chainsmokers & Coldplay	168	10
168	152	171	FLY AWAY	Tones And I	152	4
170	182	172	SMELLS LIKE TEEN SPIRIT	Nirvana	170	6
198	191	173	BEAT BOX	SpotemGottem	173	3
76	147	174	ANTES	Anuel AA & Ozuna	76	3
145	159	175	UN DIA (ONE DAY)	J Balvin, Dua Lipa, Bad Bunny & Tainy	30	23
NEW	176	176	CALL OUT MY NAME	The Weeknd	176	1
128	137	177	HOMURA	LiSA	8	18
162	171	178	IF THE WORLD WAS ENDING	JP Saxe Feat. Julia Michaels	104	18
161	169	179	STUCK WITH U	Ariana Grande & Justin Bieber	60	21
197	181	180	COVER ME UP	Morgan Wallen	100	5
143	170	181	BUSS IT	Erica Banks	131	5
71	120	182	BAD BOY	Juice WRLD & Young Thug	19	4
174	175	183	DON'T STOP BELIEVIN'	Journey	150	17
148	162	184	COME & GO	Juice WRLD x Marshmello	26	22
NEW	185	185	HEARTLESS	The Weeknd	185	1
-	186	186	SWEET CHILD O' MINE	Guns N' Roses	186	6
188	173	187	ALL GIRLS ARE THE SAME	Juice WRLD	173	4
190	197	188	SOMEONE LIKE YOU	Adele	157	9
180	184	189	YELLOW	Coldplay	172	6
130	143	190	ALL WE GOT	Robin Schulz Feat. KIDDO	130	5
173	189	191	POLVO	Nicky Jam X Myke Towers	173	5
-	196	192	NO ROLE MODELZ	J. Cole	192	2
178	188	193	ROBBERY	Juice WRLD	123	19
194	190	194	ELE ELE, EU SOU EU	Wesley Safadão e Os Barões da Pisadinha	190	3
157	160	195	PUT YOUR RECORDS ON	Ritt Momney	37	21
18	80	196	LO VAS A OLVIDAR	Billie Eilish & ROSALIA	18	3
NEW	197	197	SOMEBODY THAT I USED TO KNOW	Gotye Feat. Kimbra	197	1
-	200	198	THUNDER	Imagine Dragons	174	11
NEW	199	199	STRESSED OUT	twenty one pilots	199	1
RE-ENTRY	200	200	WHISKEY GLASSES	Morgan Wallen	194	2

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 AND/OR RATING OFFICIAL ONLY STREAMS ON BOTH SUBSCRIPTION AND AD-SUPPORTED TIERS OF LEADING AUDIO AND VIDEO MUSIC SERVICES, PLUS DOWNLOAD SALES FROM TOP MUSIC RETAILERS ACROSS THE GLOBE. SEE CHARTS.LEGENDON.BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2021 BILLBOARD MEDIA LLC AND MRC DATA INC. ALL RIGHTS RESERVED.



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Matthews

Dave Matthews Band, The Wallflowers' 'One Headlight' Are No. 1

DURING THE FIRST YEAR OF THE ADULT ALTERNATIVE AIRPLAY chart, listeners of the rock radio format enjoyed both the survey's all-time biggest artist and song.

Upon the chart's 25th anniversary — it launched Jan. 20, 1996 — Dave Matthews Band is the top artist and The Wallflowers' "One Headlight" is the No. 1 song. That initial survey featured DMB's then-current single, "Satellite," which went on to become the group's first top 10. Building off the breakthrough with its 1994 debut album, *Under the Table and Dreaming*, the band seemed tailor-made for success at the format — and succeed it has, with 11 No. 1s credited to either the band or its frontman, the third-most in the chart's history. U2 and Coldplay lead with 13 chart-toppers apiece and place at Nos. 2 and 3, respectively, on the Top Adult Alternative Artists recap.

In October 1996, The Wallflowers, led by Jakob Dylan, debuted with "One Headlight." Two months later, the track began a 14-week reign, now tied for the fourth-longest in the chart's history. U2's "Beautiful Day" ruled for a record 16 weeks in 2000-01 and ranks at No. 10 on the Top Adult Alternative Songs recap.

—KEVIN RUTHERFORD

TOP ADULT ALTERNATIVE ARTISTS, 1996-2021

POSITION/ARTIST

1	DAVE MATTHEWS BAND
2	U2
3	COLDPLAY
4	JACK JOHNSON
5	SHERYL CROW
6	JOHN MAYER
7	MUMFORD & SONS
8	COUNTING CROWS
9	DEATH CAB FOR CUTIE
10	SNOW PATROL
11	BECK
12	THE WALLFLOWERS
13	R.E.M.
14	RAY LAMONTAGNE
15	THE LUMINEERS
16	DAVID GRAY
17	THE HEAD AND THE HEART
18	TRAIN
19	THE BLACK KEYS
20	NATHANIEL RATELIFF & THE NIGHT SWEATS
21	NORAH JONES
22	CAGE THE ELEPHANT
23	FLORENCE + THE MACHINE
24	HOZIER
25	OF MONSTERS AND MEN
26	MATCHBOX TWENTY
27	ADELE
28	RYAN ADAMS
29	IMAGINE DRAGONS
30	KINGS OF LEON
31	RED HOT CHILI PEPPERS
32	TOM PETTY AND THE HEARTBREAKERS
33	STING
34	JOHN MELLENCAMP
35	ERIC CLAPTON
36	PEARL JAM
37	KT TUNSTALL
38	BEN HARPER
39	GOO GOO DOLLS
40	SPOON
41	THE FRAY
42	LEON BRIDGES
43	SARAH MCLACHLAN
44	THE KILLERS
45	PETE YORN
46	THE DECEMBERISTS
47	BRUCE SPRINGSTEEN
48	GREEN DAY
49	CHRIS ISAAK
50	KEANE



Sheryl Crow

DYLAN: KEVIN WINTER/GETTY IMAGES; U2: MI MI/GETTY IMAGES; JONES: PAUL HAWTHORNE/GETTY IMAGES; RATELIFF: DANNY CLINCH; THE WEEK'S MOST POPULAR ARTISTS ACROSS ALL GENRES, RANKED BY ALBUM AND TRACK SALES AS MEASURED BY MRC DATA, RADIO AIRPLAY, AN AUDIENCE IMPRESSIONS AS MEASURED BY MRC DATA AND STREAMING ACTIVITY DATA FROM ONLINE MUSIC SOURCES TRACKED BY MRC DATA. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2021 BILLBOARD MEDIA AND MRC DATA. ALL RIGHTS RESERVED. AIRPLAY STREAMING AND SALES DATA COMPILED BY MRC DATA.



Dylan



Norah Jones



U2



Nathaniel Rateliff

TOP ADULT ALTERNATIVE SONGS, 1996-2021

POSITION/SONG/ARTIST/PEAK YEAR

1	ONE HEADLIGHT	The Wallflowers	1996	51	GOOD PEOPLE	Jack Johnson	2005
2	CLOCKS	Coldplay	2003	52	HEY, SOUL SISTER	Train	2009
3	3AM	matchbox 20	1997	53	AND IT'S STILL ALRIGHT	Nathaniel Rateliff	2020
4	FEEL IT STILL	Portugal. The Man	2017	54	NO ROOTS	Alice Merton	2017
5	DROPS OF JUPITER (TELL ME)	Train	2001	55	UP ALL NIGHT	Beck	2017
6	BABYLON	David Gray	2000	56	VIVA LA VIDA	Coldplay	2008
7	IT'S TIME	Imagine Dragons	2012	57	WISH I KNEW YOU	The Revivalists	2016
8	SEE THE WORLD	Gomez	2007	58	YOU AND ME	Dave Matthews Band	2010
9	ROLLING IN THE DEEP	Adele	2011	59	GO	The Black Keys	2019
10	BEAUTIFUL DAY	U2	2000	60	CRACK THE SHUTTERS	Snow Patrol	2009
11	GUIDING LIGHT	Mumford & Sons	2018	61	SITTING, WAITING, WISHING	Jack Johnson	2005
12	BUDAPEST	George Ezra	2014	62	CRASH INTO ME	Dave Matthews Band	1997
13	SMOOTH	Santana Featuring Rob Thomas	1999	63	KANDI	One eskimO	2010
14	JUST BREATHE	Pearl Jam	2010	64	LIFE IN THE CITY	The Lumineers	2019
15	USE SOMEBODY	Kings Of Leon	2009	65	KIND & GENEROUS	Natalie Merchant	1998
16	SLIDE	Goo Goo Dolls	1998	66	HERO	Family Of The Year	2013
17	YOU WORRY ME	Nathaniel Rateliff & The Night Sweats	2018	67	OH	Dave Matthews	2004
18	STUBBORN LOVE	The Lumineers	2013	68	GONNA BE SOME CHANGES MADE	Bruce Hornsby	2004
19	SOUL MEETS BODY	Death Cab For Cutie	2005	69	WHERE ARE YOU GOING	Dave Matthews Band	2002
20	BOULEVARD OF BROKEN DREAMS	Green Day	2004	70	OUT OF MY LEAGUE	Fitz And The Tantrums	2013
21	ALL WE EVER KNEW	The Head And The Heart	2016	71	IRIS	Goo Goo Dolls	1998
22	STOLEN DANCE	Milky Chance	2014	72	EX'S & OH'S	Elle King	2015
23	WASTE A MOMENT	Kings Of Leon	2016	73	GOLD RUSH	Death Cab For Cutie	2018
24	UPSIDE DOWN	Jack Johnson	2006	74	SHATTERED (TURN THE CAR AROUND)	O.A.R.	2008
25	IF I HAD EYES	Jack Johnson	2008	75	DOG DAYS ARE OVER	Florence + The Machine	2011
26	FLAKE	Jack Johnson	2002	76	HANGIN AROUND	Counting Crows	1999
27	NO SUCH THING	John Mayer	2001	77	THE WAY	Fastball	1998
28	BARELY BREATHING	Duncan Sheik	1996	78	RENEGADES	X Ambassadors	2015
29	I WILL WAIT	Mumford & Sons	2012	79	NOTHING EVER HURT LIKE YOU	James Morrison	2009
30	DREAMS	Beck	2015	80	DON'T LET ME DOWN	Milky Chance & Jack Johnson	2020
31	BENT	matchbox twenty	2000	81	I'M YOURS	Jason Mraz	2008
32	BLACK HORSE & THE CHERRY TREE	KT Tunstall	2006	82	THINKING ABOUT YOU	Norah Jones	2007
33	LOST IN MY MIND	The Head And The Heart	2011	83	MIGHT BE RIGHT	White Reaper	2019
34	SHUT YOUR EYES	Snow Patrol	2007	84	HELL N BACK	Bakar	2020
35	CHASING CARS	Snow Patrol	2006	85	JUST SAY YES	Snow Patrol	2010
36	MOUNTAIN SOUND	Of Monsters And Men	2013	86	WAITING ON THE WORLD TO CHANGE	John Mayer	2006
37	6TH AVENUE HEARTACHE	The Wallflowers	1996	87	SOAK UP THE SUN	Sheryl Crow	2002
38	BUILDING A MYSTERY	Sarah McLachlan	1997	88	TEAM	Lorde	2014
39	HOLD ON	KT Tunstall	2007	89	HO HEY	The Lumineers	2012
40	SOMEBODY THAT I USED TO KNOW	Gotye Featuring Kimbra	2012	90	BLAME IT ON ME	George Ezra	2015
41	RUN	Collective Soul	1999	91	BAD DECISIONS	The Strokes	2020
42	FEVER	The Black Keys	2014	92	FUGITIVE	David Gray	2009
43	ROYALS	Lorde	2013	93	YOU'RE THE WORLD TO ME	David Gray	2007
44	YOU GET WHAT YOU GIVE	New Radicals	1999	94	STRONG ENOUGH	Ray LaMontagne	2020
45	EVERYDAY	Dave Matthews Band	2001	95	CALLING ALL ANGELS	Train	2003
46	SPEED OF SOUND	Coldplay	2005	96	FOLLOW YOU DOWN	Gin Blossoms	1996
47	MY FAVORITE MISTAKE	Sheryl Crow	1998	97	SUNNY CAME HOME	Shawn Colvin	1997
48	DESERT ROSE	Sting Featuring Cheb Mami	2000	98	YOU AND YOUR HEART	Jack Johnson	2010
49	OPHELIA	The Lumineers	2016	99	HARMONY HALL	Vampire Weekend	2019
50	SUNRISE	Norah Jones	2004	100	BEG STEAL OR BORROW	Ray Lamontagne And The Pariah Dogs	2010

METHODOLOGY *Billboard's* Greatest of All Time 25th-anniversary Adult Alternative Artists and Adult Alternative Songs rankings are based on weekly performance on the radio airplay-based Adult Alternative Airplay chart (for the period of Jan. 20, 1996, to Jan. 23, 2021). Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at lower spots earning the least. Due to changes in chart methodology over the years, eras are weighted differently to account for chart turnover rates during various periods. Artists are ranked based on a formula blending performance, as previously outlined, of all of their Adult Alternative Airplay chart entries.

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#NOFILTER

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CORRECTION

In the Jan. 30 issue, the cover story on The Weeknd misstated that his Super Bowl halftime performance would be 24 minutes long. As in previous years, it was roughly 13 minutes long.

ON THE COVER

Merck Mercuriadis photographed by Spencer Lowell on Feb. 8 in Los Angeles.

TO OUR READERS

Billboard will publish its next issue on March 13. For 24/7 music coverage, go to billboard.com.

FROM ICONIC LEGENDS TO TODAY'S
SUPERSTARS, BMI CONGRATULATES

SONY MUSIC PUBLISHING

ON 25 YEARS OF SONG



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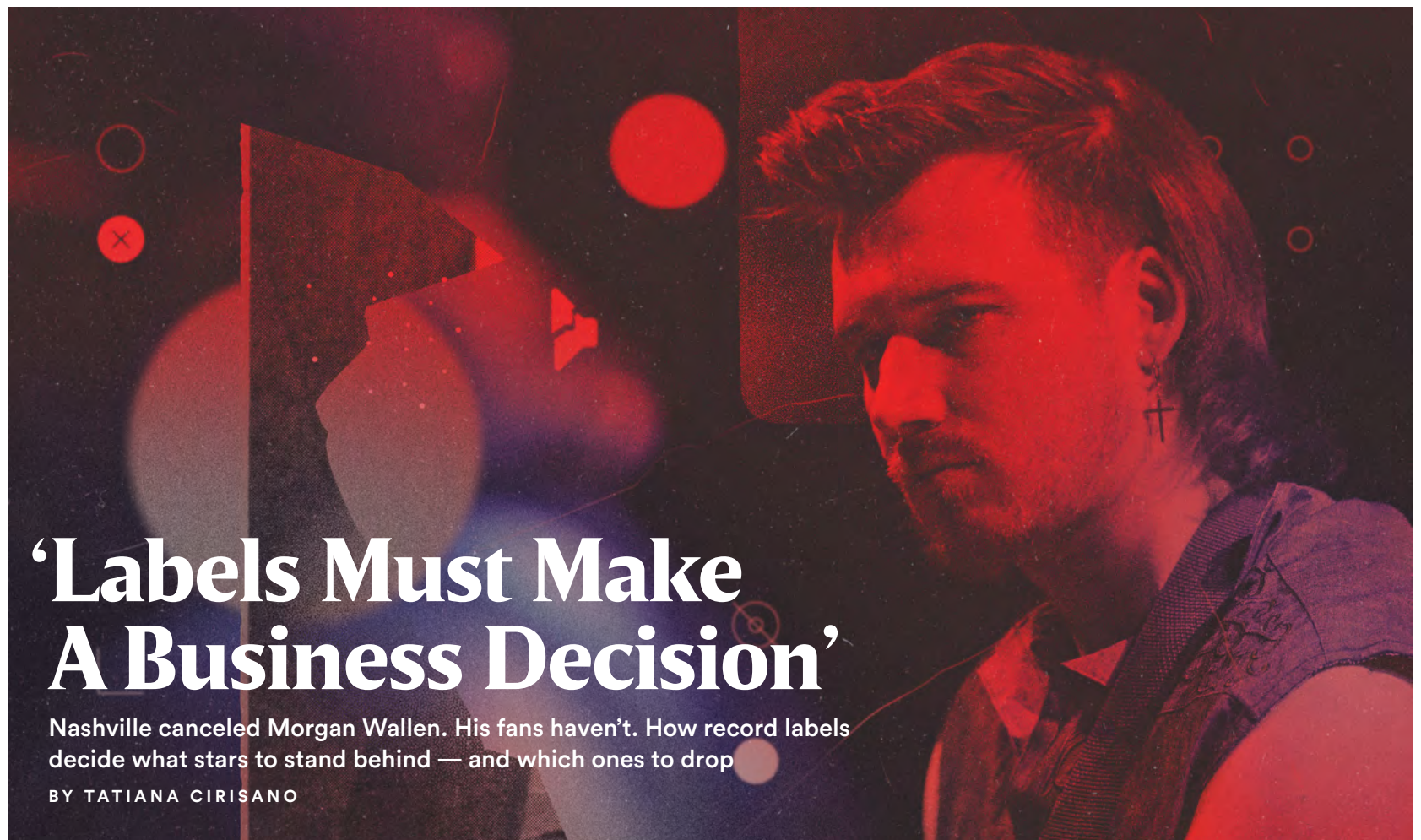
WE WISH YOU CONTINUED SUCCESS
FOR THE NEXT 25 YEARS AND BEYOND.

ALL OF YOUR FRIENDS
AT GRUBMAN
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The Market

PG. 24 JOHNNY PACHECO RIP * PG. 26 THE NEW SCIENCE OF SUPERFANS * PG. 30 AUSTRALASIA TOURING



‘Labels Must Make A Business Decision’

Nashville canceled Morgan Wallen. His fans haven’t. How record labels decide what stars to stand behind — and which ones to drop

BY TATIANA CIRISANO

AFTER A VIDEO LEAKED to TMZ of rising country artist Morgan Wallen using the N-word on Feb. 2, radio cut his songs, streaming services dropped him from official playlists, his booking agent stopped working with him, and his label “suspended” his recording contract. The Academy of Country Music even deemed him ineligible for this year’s ACM Awards. He was essentially exiled from the music business.

Except by fans. Wallen — who on Feb. 10 issued a video apology saying, “I fully accept any penalties I’m facing” — is now spending his fifth straight week at No. 1 on the Billboard 200 chart dated Feb. 20, with his 30-track *Dangerous: The Double Album*. Wallen was helping lead the genre into the streaming era, appealing to a new generation of fans. But then his behavior thrust country music’s lack of inclusivity and diversity under serious scrutiny — and started a public conversation about the work it needs to do, both to update its practices and

to reach beyond its core audience.

“One ignorant guy took the rest of us down with him as quickly as that drunken slur came from his mouth,” a leading Nashville industry executive recently told *Billboard*, which featured Wallen on the cover of its Jan. 16 issue, when the music business was still betting hands-down that Wallen would be country’s next global superstar. “While he sits on the sideline, the pressure is on the rest of us to advance the genre and remind the world that not all country music artists, creators [and] executives are this way.”

Wallen’s label, Big Loud Records, and other associated businesses have been struggling to navigate the issue. “They’re thinking about music fans, they’re thinking about influential voices within the music industry, and they’re thinking about other prospective artists whom they might want to welcome onto their label someday,” says Sean Smith, executive vp reputation practice at public relations firm Porter Novelli, who helped lead crisis management

for the Obama administration.

In his video apology, Wallen asked fans not to defend his actions and said that he had begun meeting with Black leaders and stopped drinking. (He noted the TMZ video showed him at the end of a 72-hour bender.) But his followers haven’t stopped streaming or purchasing his music. Wallen’s airplay collapsed after iHeartRadio, Entercom and other radio conglomerates stopped playing his songs, but increased sales and on-demand streams by fans who can no longer hear him on the air have kept *Dangerous* atop the chart. “It’s not surprising. Morgan has a very devoted fan base,” says Leslie Fram, senior vp music strategy at CMT (which has pulled all Wallen programming from its platforms). Despite Wallen’s apology, she adds, “Any of his fans who felt he was wronged in any way came to his defense by buying the album.”

Movements like #MeToo and Black Lives Matter have created a new era for artists and the companies that work with them. Days before Wallen’s

video leaked, actress Evan Rachel Wood publicly accused rocker Marilyn Manson of sexual abuse, leading his label, agent and manager to drop him. (Manson has denied all claims, calling them “horrible distortions of reality.”) Weeks earlier, label Mexican Summer dropped indie-rocker Ariel Pink for attending the Jan. 6 rally in Washington, D.C., for then-President Trump that turned into a riot. (Pink has said he was there to “peacefully show my support for the president” and did not participate in the insurrection at the U.S. Capitol.)

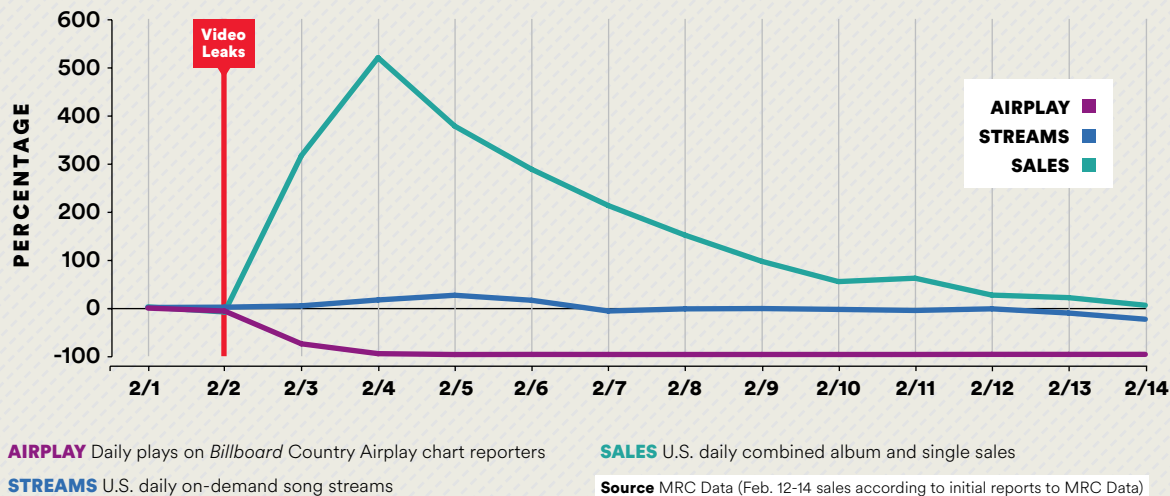
Music companies are acting faster than ever in the wake of such events. “Labels are, in essence, public figures now,” says Smith. “They need to be responsive to public opinion in ways that they’ve never had to before.” That’s especially true for public companies like Warner Music Group and, soon, Universal Music Group, whose Republic Records works with Big Loud on Wallen.

Big Loud swiftly issued a statement saying it had decided to “suspend”

● VIVENDI WILL PROCEED WITH UNIVERSAL MUSIC GROUP’S INITIAL PUBLIC OFFERING BY THE END OF 2021. ● SPOTIFY ADDED FORMER OBAMA WHITE HOUSE OFFICIAL **MONA SUTPHEN** TO ITS BOARD.

Dropped But Still On Top

Morgan Wallen was pulled from radio and official streaming playlists when a video was leaked showing him using a racial slur — but his on-demand plays grew, and his sales soared



Wallen's recording contract "indefinitely," though it wouldn't explain what that meant in practical terms; the label continues to rake in over \$1.5 million a week from Wallen's sales and streaming, *Billboard* estimates. A source tells *Billboard* the label has halted all activity around Wallen, including promotion and planning what was expected to be a 2021-22 arena tour. But a prominent entertainment lawyer who requested anonymity says a "suspension" is a way to "kick the can down the road" without a clear legal meaning. "It would seem to mean that they're waiting to see whether the public is satisfied with the steps that have been taken to rectify the situation," says the lawyer.

Big Loud is in the unusual position of also acting as Wallen's management and publishing companies, and the status of those deals is unclear. Republic Records has not yet taken action publicly beyond posting on social media that it "fully supports Big Loud's decision." Both labels declined to comment for this story.

Labels in such situations have several options: They could stop

promoting an artist's work, or even drop the artist instead of picking up another option on his or her contract. (Labels typically have six months to a year after an album is released to make this determination.) The most severe step would be to entirely pull an artist's recordings from stores and streaming services.

"In the end, labels must make a business decision," says Janet Conenos, CEO of entertainment insurance provider SpottedRisk, which offers "disgrace insurance" that reimburses companies and brands when celebrities they partner with are involved in scandals. "Is Wallen profitable enough to outweigh the legal fees, PR costs and incalculable reputational damage of keeping him on their roster?"

More labels could also add safeguards to recording contracts known as morality clauses, which are common in brand endorsement deals. Most stipulate an agreement can be terminated if an artist commits an act of "moral turpitude," which can be anything that violates "community moral standards" and brings "public disrepute" to the company.

"These clauses are getting broader and broader, especially since the #MeToo movement," says Fox Rothschild partner Heidi Vaquerano, in response to changing circumstances. "The fans will not only attack the artists but also the company and push them" to sever ties with the talent.

The Black Music Action Coalition, in a Feb. 5 letter, applauded the country music industry's "swift and sweeping" efforts to condemn Wallen's actions, and Fram hopes the artist will "continue to help that same group of fans understand the reason behind the industry's swift action against him." That decisive condemnation has also set a new precedent for how quickly labels and other music companies are expected to react to such situations in the future, says Smith.

"Every time a company acts to respond to that public pressure, the bar is now raised," he says. "The next time that an artist finds themselves in a situation, the label will be judged against the new timeline." **B**

Additional reporting by Ed Christman, Melinda Newman and Claudia Rosenbaum.



JOHNNY PACHECO

1935-2021

Marc Anthony remembers the legendary bandleader, producer and multi-instrumentalist who in 1964 co-founded Fania Records, which became so influential that a Fania All-Stars concert sold out Yankee Stadium in 1973. He was one of the leading architects of salsa music and helped launch the careers of Willie Colón, Héctor Lavoe and Ruben Blades. Pacheco died Feb. 15, at the age of 85.

JOHNNY'S MUSIC WAS the soundtrack of my life growing up in New York, and I had the opportunity to get to know him well. He welcomed me, my music and what I had to offer with arms wide open. His willingness to fuse many musical languages created this beautiful music the world now knows as salsa. It definitely set the groundwork for the music that I — and countless others — do today. Johnny Pacheco created a movement.

One of the many things I cherish of our times together was his humor, his ability to make you laugh. He was a storyteller on- and offstage, and one of my heroes: a musical genius and *maestro de maestros*.

—AS TOLD TO LEILA COBO

MARKET WATCH

20.73B

↓ 0.2%

TOTAL ON-DEMAND STREAMS WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending Feb. 11.

15.29M

↑ 0.3%

ALBUM CONSUMPTION UNITS WEEK OVER WEEK

Album sales plus track-equivalent albums plus streaming-equivalent albums for the week ending Feb. 11.

121.3B

↑ 2.7%

TOTAL ON-DEMAND STREAMS YEAR OVER YEAR TO DATE

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

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Turning Fan Data Into Dollars

New technology allows artists to interact with superfans — and use information about them to open new revenue streams

BY TATIANA CIRISANO

JESSIE REYEZ LOVES TO TEXT — especially with her fans. Using a phone number assigned by the startup Community and shared on social media, the singer-songwriter makes time almost every day to talk one-on-one to her most dedicated supporters.

“Some really kind fans send me heartfelt messages,” says Reyez, “and we have exchanges regularly now that I have them in my favorites.”

Reyez also gets data about these superfans (who opted in to having it collected by sending a text and agreeing to an online consent form). By sending messages to segments of her Community fan base, Reyez can get information — think hometown, age and interests — to target her biggest fans with digital ads, negotiate brand deals or make decisions about what merchandise to sell.

The music industry has always disproportionately depended on superfans, the die-hards who spend more on concert tickets, buy the most merchandise and share music with friends. They can account for between half and 80% of an artist’s overall revenue, according to executives knowledgeable about the issue.

Until recently though, artists and their teams didn’t know all that much about them. But streaming services and social media have unlocked a wealth of audience data that lets artists market directly to fans — in ways that amplify their promotional impact online.

“Superfans are this generation’s street team,” says Reyez’s co-manager Byron Wilson. “We can always count on them to share content, engage with it and do what we need.”

Labels want that data, too, of course. When Elissa Ayadi joined Warner Records in 2016, she became the label’s first senior vp of fan engagement and digital marketing. “When we talk about moving people down a funnel, it used to be, ‘How do we move them from discovering the band to streaming the band and buying the merch?’” says Ayadi. “The funnel we think about in my department is, ‘How do we move them from being someone who has never heard of the band to being a superfan?’”

Warner Music Group has a proprietary data management system, as do the other majors, and in 2018 it acquired the A&R insight tool Sodatone, which combines streaming, social and touring data to determine fan base loyalty, reactions to new releases and more. (Sony



Music and Universal Music Group each have their own platforms as well.)

The ability of artists to access this data could fundamentally change the economics of building a music career. At the forefront of that push are Shara Senderoff and Zach Katz, partners in music-tech investment firm Raised in Space, which they founded in partnership with Ithaca Holdings’ Scooter Braun and Ripple’s Xpring. Alongside its investment in Community, the firm led a \$6.7 million 2019 Series A investment round in Audigent, a data management platform that Senderoff says functions like a “GPS system” for reaching superfans.

While artists usually need to get data on fans from platforms like Instagram and Spotify — and then buy ads on those same platforms to reach them — Audigent uses only information from channels an artist owns or operates, like official websites or merchandise stores. That means acts can keep and monetize their own data.

“We’re locked into this pattern of just going to silos — Facebook, Twitter and Instagram — but we’re renting those audiences,” says Katz. “What Audigent does is that every time we touch those audiences, they become residents in our house. We go from being renters to landlords.”

While companies like Facebook and Google collect personal information from around the web, Audigent pulls data from users who opt in with a pop-up consent form, only analyzes fully anonymized data sets that only contain information about content consumption and interests, and lets users opt out at any time. Once that data is pulled into an artist’s “audience bank,” Audigent can provide insights, in the form of projections based on what typically interests

similar people. From there, artists can target superfans with specific ads, route tours more efficiently and negotiate better sponsorship deals with brands.

While brands normally think about artists in terms of sponsorship deals, having more audience data “opens the conversation up to discussing [buying] media,” meaning ad inventory, says Audigent co-founder/CEO Drew Stein. “If a brand spends \$500,000 on a synch or name and likeness deal, they might spend 10, 20 or up to 30 times

that on the media spend. Labels and artists who have solid first-party data have the ‘crown jewels’ to discuss how they can provide real value to capture a piece of the media budget.”

Perhaps most important, Senderoff says that artists can use Audigent data to approximate the number of superfans they need to sustain their careers at a given level. If a major artist knows that each superfan spends an average of \$250 per year, for example — on merch, concert tickets or even box sets — then their lifetime value is \$250 per year. That adds

up fast — and that amount isn’t unrealistic, given that the average U.S. music listener spent \$96 per month on music in 2020, according to MRC Data. If that artist can attract 50,000 superfans, they could gross \$12.5 million a year just from them.

“The future artist has to be entrepreneurial outside of the traditional record label system, which is, ‘Get an advance, never recoup,’” says Senderoff. “If we follow the path and say, ‘You need 50,000 fans’ — or less — we’re able to build revenue streams that are there ready for us.”

Read more about *The New Science of Superfans* at billboard.com.

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PUBLISHERS QUARTERLY

SONY DROPS 'ATV,' STAYS NO. 1 ON SONGS CHARTS

Newly rebranded publisher shows "Hope" with most titles on Top Radio Airplay and Hot 100 Songs

BY ED CHRISTMAN

S **ONY MUSIC PUBLISHING, WHICH REBRANDED FROM** Sony/ATV on Feb. 10, maintained its reign atop the publisher charts for the period from October to December, leading both Top Radio Airplay and Hot 100 Songs for the third quarter in a row. The publisher has topped the airplay tally for 33 of the last 34 quarters, and its market share on it rose slightly to 22.11% (from 22.10%). On Hot 100 Songs, Sony slipped to 24.13% (from 26.68%).

24kGoldn's "Mood" (featuring iann dior) ruled both Top Radio Airplay and Hot 100 Songs in the fourth quarter. (Universal Music Publishing Group and Kobalt have stakes in the song.) But the late Johnny Marks, published by his own St. Nicholas Music, led songwriters on Hot 100 Songs, with four Christmas compositions on the chart: Brenda Lee's "Rockin' Around the Christmas Tree" at No. 17, Burl Ives' "A Holly Jolly Christmas" at No. 44, Gene Autry's "Rudolph the Red-Nosed Reindeer" at No. 87 and Chuck Berry's "Run Rudolph Run" at No. 80. On Top Radio Airplay, Tom "Kid Harpoon" Hull (represented by UMPG) was the top songwriter with four charting songs: Harry Styles' "Watermelon Sugar" (No. 11), "Adore You" (No. 20) and "Golden" (No. 59) and Shawn Mendes' "Wonder" (No. 43).



Kid Harpoon

This marks Sony's 13th consecutive No. 1 on Top Radio Airplay, with 55 songs on the chart, including Gabby Barrett's "Hope" (No. 2). The company had 54 compositions on Hot 100 Songs — more than any other publisher, but down from 59 — including Drake's "Laugh Now Cry Later" (featuring Lil Durk) at No. 2.

On both charts, Nos. 2-5 remained the same as the previous quarter: UMPG, Kobalt, Warner Chappell Music and BMG, respectively.

UMPG's market share grew on both tallies. On Top Radio Airplay, it led song placements with 58, reaching 20.56% (from 19.24% and 58 songs), while on Hot 100 Songs, UMPG reached 20.29% with 50 songs (from 18.98% and 60 songs).

Kobalt's share fell on both charts: down to 16.79% with 44 songs on Top Radio Airplay (from 18.76% and 50 songs) and 15.27% with 39 songs on Hot 100 Songs (from 16.14% and 47 songs).

Warner Chappell improved on Top Radio Airplay with a 15.15% share and 48 songs (from 13.19% and 46 songs) led by The Weeknd's "Blinding Lights" at No. 3. On Hot 100 Songs, it earned a 14.82% share with 40 songs (from 13.30% and 42 songs), thanks to "Laugh Now Cry Later." For the 16th consecutive quarter, Warner Chappell led the Country Airplay chart, with 23.38%.

BMG's market share slipped on both rankings, scoring 8.22% on Top Radio Airplay with 30 songs (from 9.17% and 32 songs) and 7.61% on Hot 100 Songs with 27 songs (from 8.45% and 34 songs), with Justin Bieber's "HOLY" (featuring Chance the Rapper) reaching Nos. 5 and 7, respectively.

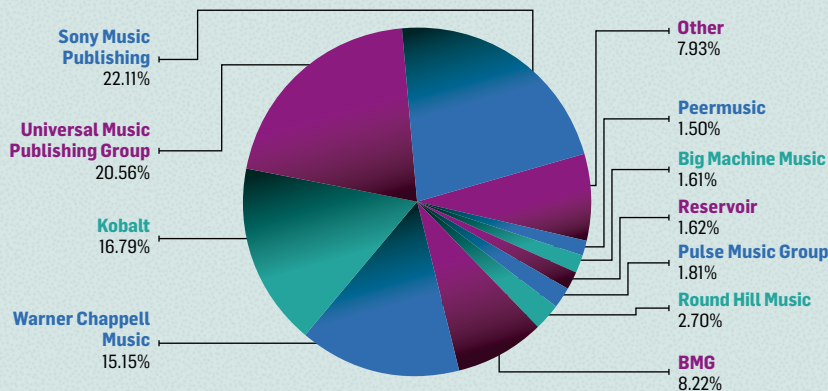
On Top Radio Airplay, the rest of the top 10 repeated from the previous quarter as well: Round Hill Music ranked sixth (2.70%), Pulse Music Group seventh (1.81%), Reservoir eighth (1.62%), Big Machine ninth (1.61%) and peermusic 10th (1.5%).

On Hot 100 Songs, St. Nicholas Music ranked sixth (3.52%), Concord Music seventh (1.69%), Pulse Music eighth (1.68%), Round Hill Music ninth (1.38%) and Dean Kay's Demi Music 10th (1.31%) on the strength of Andy Williams' "It's the Most Wonderful Time of the Year" (at No. 35) and "Happy Holiday/The Holiday Season" (No. 84). **B**

Barrett

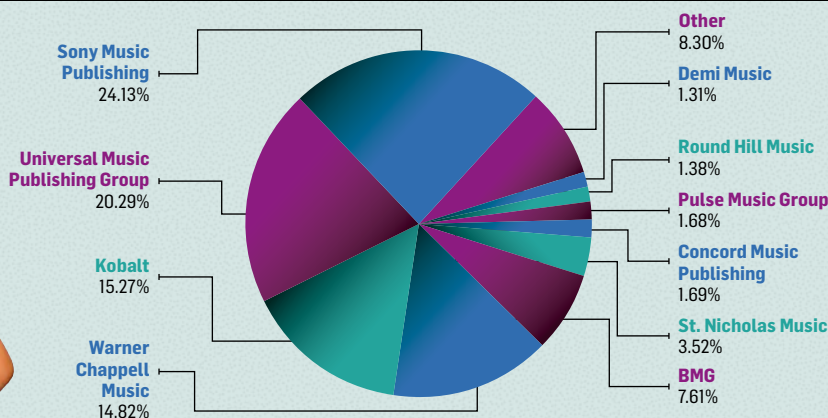


TOP RADIO AIRPLAY: PUBLISHERS*



RANK	TITLE	ARTIST	LABEL
1	"Mood"	24kGoldn featuring iann dior	RECORDS/Columbia
2	"I Hope"	Gabby Barrett	Warner Music Nashville/WAR
3	"Blinding Lights"	The Weeknd	XO/Republic
4	"Kings & Queens"	Ava Max	Max Cut/Atlantic
5	"HOLY"	Justin Bieber feat. Chance the Rapper	Raymond Braun/Def Jam
6	"Savage Love (Laxed - Siren Beat)"	Jawsh 685 x Jason Derulo x BTS	Columbia
7	"Laugh Now Cry Later"	Drake featuring Lil Durk	OVO Sound/Republic
8	"Before You Go"	Lewis Capaldi	Vertigo/Capitol
9	"ily (i love you baby)"	Surf Mesa featuring Emilee	Astralwerks/Capitol
10	"Go Crazy"	Chris Brown & Young Thug	300/CBE/RCA

HOT 100 SONGS: PUBLISHERS*



RANK	TITLE	ARTIST	LABEL
1	"Mood"	24kGoldn featuring iann dior	RECORDS/Columbia
2	"Laugh Now Cry Later"	Drake featuring Lil Durk	OVO Sound/Republic
3	"I Hope"	Gabby Barrett featuring Charlie Puth	Warner Music Nashville/WAR
4	"Dynamite"	BTS	Big Hit Entertainment/Columbia
5	"Blinding Lights"	The Weeknd	XO/Republic
6	"Positions"	Ariana Grande	Republic
7	"HOLY"	Justin Bieber feat. Chance the Rapper	Raymond Braun/Def Jam
8	"Lemonade"	Internet Money & Gunna feat. Don Toliver & NAV	Internet Money/TenThousand Projects/Capitol
9	"Go Crazy"	Chris Brown & Young Thug	300/CBE/RCA
10	"WAP"	Cardi B featuring Megan Thee Stallion	Atlantic

● URUGUAYAN ARTIST **JORGE DREXLER** SIGNED A GLOBAL PUBLISHING DEAL WITH WARNER CHAPPELL SPAIN. ● CONCORD ESTABLISHED A \$1 MILLION SCHOLARSHIP FUND FOR STAX MUSIC ACADEMY.

*For the Top 10 Publishers Top Radio Airplay chart, percentage calculations were based upon the overall top 100 detecting songs from 1,991 U.S. radio stations electronically monitored by MRC Data, 24 hours a day, seven days a week during the period of Oct. 2 to Dec. 31, 2020. For Top 10 Publishers Hot 100 Songs, percentage calculations were based upon the top 100 songs as ranked by Billboard Hot 100 points calculated from digital sales, streaming and MRC Data-tracked radio airplay detections during the period of Oct. 2 to Dec. 31, 2020, reflecting the issue dates of Oct. 17, 2020, through Jan. 9, 2021. Publisher information for musical works on both charts has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

HARPOON: GARETH CATTERMOLE/GETTY IMAGES; BARRETT: RICK DAWSON/GETTY IMAGES



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Can You Tour In A Land Down Under?

Artists from Australia and New Zealand are. Here's how global acts can follow

BY LARS BRANDLE and DAVE BROOKS

BRISBANE, AUSTRALIA — After years of playing Melbourne clubs with capacities of under 1,000, the hardcore rap-metal band Dregg finally had its moment at the 2019 Brisbane Bigsound festival. Within months, the act signed with U.S. managers Adam LaRue and Jon Halperin, then booking agency Paradigm and label Epitaph Records. Everything was going great, until “all the touring and shows were canceled,” says lead singer Christopher Mackertich, who quit his day job as a high-end hairstylist to go on tour in March 2020. That didn't happen, of course.

Because the group is based in Australia, though, Dregg will be able to start playing concerts far sooner than most. In North America and Europe, touring isn't expected to resume until fall, with a full-scale comeback not expected until 2022. But Australia and New Zealand, which fought off the coronavirus with strict quarantine rules and rigorous safety protocols, are already hosting both indoor concerts and festivals, with little or no social distancing. For international artists willing to travel there and quarantine, Australasia's relatively developed touring market

offers an opportunity to hit the road.

“Australia is probably further along than most other countries” in terms of a touring rebound, says AEG Asia CEO Adam Wilkes. So far, most tours there are led by domestic acts like Midnight Oil, which is playing shows to support its chart-topping mini-album *The Makarrata Project*. But promoters are also establishing protocols to bring in global acts, including Guns N' Roses, which will tour stadiums in November (during the Australian summer). Much of the traffic is handled by Michael Gudinski's Frontier Touring and Roundhouse Touring, which booked Midnight Oil's four February/March outdoor winery shows in Australia and New Zealand. “Touring is decimated,” says Gudinski, “but it's a great time for Australian acts to shine.”

Queensland state, home to Brisbane and the Gold Coast, is back at 100% venue capacity, and “we are working across all the states to increase audience capacity beyond 60% to 75% capacity and removal of caps so we can get to full capacity as soon as possible,” says Evelyn Richardson, CEO of trade association Live Performance Australia. The Australasia market has

never been a hard sell for touring artists: With a combined English-speaking population of nearly 30 million, top acts can sell over 300,000 tickets, or earn up to \$40 million in gross revenue, on a tour.

Distance and cost have always been the challenge. And Australia's coronavirus quarantine regulations, which captured global attention in January during the Australian Open tennis tournament, have also been an issue. Anyone entering or reentering the country, including Australian nationals, must quarantine for 14 to 24 days at a hotel chosen by the government. Travelers must cover hotel costs and submit to multiple COVID-19 tests. With irregular room service and police and security guards maintaining order, Gudinski says, “acts are very wary of traveling and about putting up with a two-week quarantine.”

Some have already taken the plunge though. American singer-songwriter Ben Folds is among the foreigners who have moved to Sydney to perform at the Sunset Piazza, a 350-capacity pop-up concert series. “The next test, particularly for Australia, will be finding the balance as we reopen and return to living a reasonably normal life,

something New Zealand has excelled at so far,” says Roger Field, president of Live Nation Asia Pacific. In May, New Zealand became one of the first countries to experiment with COVID-19-safe shows. In October, the annual Rhythm and Vines festival, with an all-local lineup, drew nearly 20,000 attendees, according to Live Nation. (An unexplained outbreak of three cases in Auckland led local officials to order a three-day lockdown starting Feb. 14.)

Once artists pass through quarantine, Australasia offers a potential touring map of at least 10 cities and 20 venues across both countries. Australia has five major cities, three of which — Melbourne, Sydney and Brisbane — are on its east coast. More dates can be added in smaller cities: Elton John's 40-show schedule in 2019 and 2020 included dates in Bathurst, Coffs Harbour and Geelong.

Guns N' Roses plans to stage this year's most ambitious tour — eight stadium shows starting in November produced by TEG Dainty, a division of TEG Group. The venues can operate at full capacity, but they will employ COVID-19 cleaning protocols. (Guns N' Roses last toured Australia in 2017, selling 350,000 tickets over eight shows to gross \$38 million, according to Billboard Boxscore.)

In late 2020, TEG explored the market with two reduced-capacity shows (6,000) at Sydney's Qudos Bank Arena featuring all-local line-ups. “It's not about making money,” says TEG CEO Geoff Jones. “It's about breaking even.”

Australia's vaccine rollout is set to start by the end of February, though a trans-Tasman Sea “bubble” has yet to materialize. Promoters had been hoping to create a COVID-19-safe regional touring map in Asia Pacific, but a planned travel bubble of Singapore and Hong Kong fell apart in November after a spike in cases in Hong Kong. If a direct path that doesn't require quarantining opens between Australia and New Zealand, it would make the combination of both countries “a very attractive global market for live events,” says Richardson.

No one is predicting a return to normal this year, although Australia and New Zealand are positioned to become the places to restart international tours — with some patience and planning. “We are the lucky country here,” says Gudinski. “Let's not make us unlucky.” ■

Additional reporting by Alexei Barrionuevo.

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Postelle photographed Feb. 3 in Woodland Hills, Calif.

FROM THE DESK OF

KIRDIS POSTELLE

Global Head of Artist Marketing, Amazon Music

BY GAIL MITCHELL

PHOTOGRAPHED BY YURI HASEGAWA

WHEN KIRDIS POSTELLE JOINED Amazon Music in March 2020, the first thing she set out to do was expand the streaming service's artist marketing operation, which had mostly focused on paid media and ads on billboards. The plan was to move into events and experiential-based marketing, but, says the global head of artist marketing, "As you can imagine, we haven't done any of that since COVID-19."

Postelle's hands haven't been tied though. Collaborating with a global team covering over 40 territories around the world, with U.S. offices in Los Angeles, New York and Seattle, L.A.-based Postelle works on campaigns for artists in all genres, integrating Amazon's technology and nonmusic business units. She launched Amazon's Breakthrough program for emerging acts and oversaw campaigns with artists such as Dua Lipa, Megan Thee Stallion, BTS, Sum-

mer Walker and Keith Urban for livestreams, socially distanced events, charitable initiatives and more. "R&B/hip-hop is a big priority this year," she says. "The genre is what, 30% of all the streams right now? We have some artist projects on deck that I can't talk about yet, but if I can get them across the line it will be so exciting."

Born in Wichita, Kan., and raised in Chicago, Postelle graduated from the University of Michigan and was on track to be a lawyer before she scored a temp job at LaFace Records in 1992 that changed her plans. She was soon hired full time and now recalls working under former LaFace artist development and marketing executive Davett Singletary as music industry "boot camp." "I was an English major who knew nothing about entertainment," she says. "But that job is what framed the foundation for my work and career ethic today."

In three years Postelle moved to L.A. and worked

for Kenneth "Babyface" and Tracey Edmonds' Yab Yum Records, where she was soon "making more money than anybody coming out of law school," she recalls. She was soon introduced to Dr. Dre, who was starting his own record company, Aftermath Entertainment, and "he wanted a woman to run it," says Postelle. "I'd been working with R&B royalty, so I was dismissive when we met. But after we talked, he offered me the job — and we worked together for 17 years."

From 1996 to 2013, as GM, Postelle oversaw Aftermath's marketing, promotion, publicity and A&R administration divisions, working with artists such as Kendrick Lamar, Eminem and The Game. In 2013, she moved over to Capitol Music Group, in a job focused on pop music and marketing, then took a similar role at the Warner label. In 2018 she reunited with LaFace co-founder Antonio "L.A." Reid as executive vp/GM at Hitco Entertainment before joining Amazon two years later.

Currently working out of her home, the mother of two starts her days at 4 a.m. with exercise before diving into meetings, wrapping by seven or eight every night. (There's one strict rule: "I have to be eating at noon," she says with a laugh. "I don't play with my food.")

"Marketing hasn't changed as much as you would think it has," says Postelle. "It's still our job to get artists' music and brand out there far and wide ... The tools we use are just faster and more efficient now."

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“WOMEN KNOW THE HARD WORK WE’RE CAPABLE OF DOING — HOWEVER, WE OFTEN DON’T KNOW WHAT WE’RE TRULY WORTH WHEN IT COMES TO NEGOTIATING A SALARY.”

When you joined Aftermath as GM, there weren’t so many women in jobs at that level. Was that hard? Working for Dre wasn’t like working in the music business because while I was there, nobody ever told me, “No, you can’t.” It wasn’t until I left Aftermath that I started to experience the challenges that you’re referring to. But I never let that concept of the glass ceiling intimidate me — I just pushed through, worked hard and did damn good work. When I encountered situations where I felt my voice wasn’t being heard or I wasn’t being respected, I would move on. I inevitably found different situations where my work, vision and voice were respected, where I could do the work I wanted to do.

After that, you went to Capitol, to work in pop at a time when that was unusual for Black executives. What was that transition like? I went in asking myself if I was qualified to work in pop, because I’d worked in hip-hop basically my entire career, and Steve [Barnett, former Capitol Music Group chairman/CEO] said to me, “You know you have great taste, right? So, the genre doesn’t matter.” That comment built up my confidence. My team and I developed marketing campaigns for Sam Smith and 5 Seconds of Summer, among other acts, and enjoyed a lot of success.

You’re a client of the exclusive executive management firm Making Opportunities Better, which advocates for Black executives in music and was co-founded by your ex-husband. How important has that been for your career? Brian [Postelle] and Steve [Moir, MOB co-founder] have managed me since I left Aftermath. If you feel you don’t have a voice as an executive within a company, it’s important to have that kind of representation to help advise you. Also, women know the hard work we’re capable of doing — however, we often don’t know what we’re truly worth when it comes to negotiating a salary. Having representatives who will fight to get you everything you deserve is essential, and why it’s important for women — especially women of color — to have such representation.

Did you struggle over the decision to join L.A. Reid’s Hitco after he exited Epic following accusations of sexual harassment? No, I struggled over leaving Warner because of my relationship with Dua Lipa. I knew she was going to be a superstar, and we were starting to lay the foundation. We were at the beginning of everything.



1



2

But there was a lot of change happening at the label with Tom [Corson, co-chairman/COO] coming in. Then here was L.A., giving me an opportunity to build something with him. After all those years with Dre, I was nostalgic for that: building something from scratch, ownership and being able to have real direction over artists’ careers. I was only an assistant when we worked together before.

And then Amazon came calling. When L.A. and I talked about it, he said, “Listen, I don’t want to lose you but if you were my sister or daughter, I would tell you to take that job.” It’s a different world now with streaming. To work at Amazon with the tools and resources needed to help develop and break artists ... that’s my passion.

Amazon is now in a range of businesses. How does music intersect with the others?

My team is the primary entry point into all of the other Amazon business units: Say an artist wants to create a sustainable clothing line. Katie Klein [senior cross category artist marketing manager] on my team would manage the relationships between the fashion team and climate pledge team to put such a campaign together. We also did a major activation with Carrie Underwood, during which Carrie did an original composition for us that Ring doorbell used in its holiday commercial — and Carrie appeared in it as well.

You built a career developing and marketing new talent. How does that experience play into Amazon Music’s larger strategy?

Our Breakthrough program identifying developing artists isn’t a one- or two-month campaign — it’s an album cycle. We want to be that connective tissue with artists between releases. For example, U.K. artist Arlo Parks had an idea for an hourlong variety special — a big undertaking. But we partnered with her and it ended up being great content. And Amazon’s music app is the only app in which you can actually see livestreaming — being able to plug artists into that technology has been very helpful from a marketing standpoint, as seen with Arlo. We’re always looking for the opportunities to help developing, emerging and top-tier artists showcase their brands beyond music.” **B**



3



4

1. Dua Lipa all-access laminate from her first headline tour. “I knew from the moment I met her that she was going to be a superstar,” says Postelle. 2. Global plaque for Eminem’s *The Marshall Mathers LP* — “the best Eminem album ever,” she says. “Fight me!” 3. Postelle’s favorite piece of Mac Miller merchandise; she worked two of his projects. “I deeply miss his genius,” she says. 4. From left: Postelle’s mother and Postelle with Dr. Dre in Houston in 2000 during Dre and Snoop Dogg’s Up in Smoke Tour.



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The Sound

PG. 38 REMIXING 'GOOSEBUMPS' PG. 40 THE SONGWRITER BEHIND 'DRIVERS LICENSE'

ALL IN THE FAMILY

How falling in love helped Camilo score his career-changing record deal with a Latin music titan

BY JESSICA ROIZ

PHOTOGRAPHED BY DANIELLA BENEDETTI

Camilo photographed Feb. 1 in Bogotá, Colombia.

HUNKERED DOWN in Bogotá, Colombia, Latin pop star Camilo is in crunch mode for the release of his second album, *Mis Manos*, out March 5 on Hecho a Mano Music (HAMM) and Sony Music Latin.

Mis Manos comes only 11 months after his debut, *Por Primera Vez*, helped him land seven Latin Grammy nominations, including album of the year. It also debuted and peaked at No. 5 on *Billboard's* Top Latin Albums chart and at No. 1 on Latin Pop Albums. Come March, he'll compete at the Grammy Awards for best Latin pop or urban album alongside Ricky Martin's *Pausa* and Bad Bunny's *YHLQMDLG*, among others. Yet the most surprising part of these rapid accomplishments is that Camilo hasn't strayed from his specific strain of humble, often spiritual pop while achieving them, breaking from the reggaetón sound currently dominating the all-genre and Latin charts.

"He is completely different from anyone else," says Alex Gallardo, president of Sony Music U.S. "While his colleagues are talking about Ferraris, he says, 'If we don't have air conditioning, I'll use a fan.' There's a purity to his proposal that filled a void." Adds his manager, Jorge "Pepo" Ferradas: "Camilo uses the oldest strategy in the book: to be as real as possible and make the best songs possible."

That devotion to authenticity is exactly what led Camilo, 26, to begin working on his next album so soon, and during a global pandemic, while in lockdown with his wife, actress-singer Evaluna Montaner. "The most beautiful things come out of the most

complex moments," he says. "Frustration invokes a lot more creativity."

A modern-day troubadour whose rhythmic pop fusions are the canvas for his sincere lyrics, Camilo says *Mis Manos* is "an exploration of all sides of my identity." Of his second album's 11 tracks, many dip into different rhythms, from cumbia ("Vida de Rico") to bachata ("Bebé") to sultry reggaetón ("Ropa Cara").

But for as confident as Camilo's sound has become, it was only discovered a few years ago. As a rising artist in Colombia, he was paired with Montaner at a 2015 event as a co-presenter. He fell for her fast, and while fostering a long-distance friendship while she lived in Miami, he composed and shared a whistling love song for her titled "Medialuna" (which later became the opening track on *Por Primera Vez*). She showed it to her father, veteran Argentine-Venezuelan artist Ricardo Montaner, who believed Camilo had a bright career ahead of him. "He started seeing things in my music that I didn't see before," says Camilo of his now father-in-law.

Camilo moved to Miami in 2018 at age 24, and Ricardo swiftly signed him to his HAMM label. Soon after, Camilo scored an invite to record guitar during a session for Ricardo's sons, acclaimed duo Mau y Ricky. "Just being there made it possible for a lot of singer-songwriters to know me," says Camilo.

He continued to build his network, composing on Becky G and Natti Natasha's track "Sin Pijama" and co-writing Bad Bunny's "Si Estuviésemos Juntos." By 2019, Ricardo helped Camilo secure a recording contract with Sony Music Latin (in partnership with HAMM), and that spring, he



released his tropipop debut single, "No Te Vayas." Ferradas (who formerly managed Shakira for Latin markets) later signed on to manage Camilo. "I describe Camilo's team as a train where the engine is his songs," says Ferradas. "Without a good song, we can't do anything."

Social media also plays an important role in Camilo's skyrocketing career, especially TikTok, where he has amassed over 21 million followers — surpassing J Balvin last fall to become the most-followed Latin artist on the app. Going all-in on dance challenges and collaborating with other popular TikTok stars, such as actress Fefi

Oliveira and artist Rauw Alejandro, has enabled Camilo to rake in his followers so quickly. Even more crucial to his career, though, is his wife. "Her smile is the thermometer that tells me if the song I'm writing is good or not," says Camilo. More broadly, he says being part of the talented Montaner family has inspired him to challenge himself to never get too comfortable heading in any one sonic direction.

"My creative ambitions are born from my thirst to share what I have within," he says. "We're talking about *Mis Manos* right now, but I'm already writing my next album — and I have the following one in my head." **B**

HVME



BEHIND THE HIT

"GOOSEBUMPS"

WHEN THE ONGOING pandemic forced global lockdowns in 2020, Spanish DJ HVME (pronounced "hume") decided to do a virtual crate dive through some of his favorite records in search of inspiration. He landed on the Travis Scott hit "goosebumps" — a track from Scott's 2016 album, *Birds in the Trap Sing McKnight*, that peaked at No. 32 on the *Billboard* Hot 100 — and gave it a deep house rework that

has since changed his life.

"It was a mixture between Travis and the harmony as far as what inspired me to produce it," says HVME. "I think there's harmony between the voices of hip-hop and deep house. Some of the songs are brilliant and [lend themselves to] excellent remixes."

HVME's remix hit digital service providers in June through Lithuania HQ with licensing rights to Germany-based B1 Recordings, a Sony Music Entertainment company. The ominous rework caught on in Spain

over the summer and grew throughout Europe until, by the end of the year, Scott himself heard it and informed HVME's team he was interested in lending his vocals to an official remix. "I was told he had listened to my song and loved it," recalls the 24-year-old DJ with a smile. "I was speechless. I was on a high — and I still don't believe it, to be honest."

The Scott-assisted "goosebumps (Remix)" arrived Jan. 15, not only giving HVME his first major industry co-sign but his first chart success, too. In early February,

the remix peaked at No. 2 on *Billboard's* Hot Dance/Electronic Songs chart and cracked the top 25 of the *Billboard* Global 200. (As for the original, despite its relatively low Hot 100 peak, after nearly a half-decade since its release, "goosebumps" has over 1.3 billion total on-demand streams in the United States alone, according to MRC Data, second only to Scott's 2018 *Astro-world* smash "Sicko Mode.") Says HVME: "I couldn't have thought about this [happening] two years ago."

—MICHAEL SAPONARA

Lahteevah Parramore
Bruce Kolbrenner
Joseph Callaghan
Simon Winters
Thomas Smith
Mark Carter



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IN DEMAND

DANIEL NIGRO

SONGWRITER-PRODUCER

Daniel Nigro vividly recalls the moment his obsession with pop music started. While in sixth grade, he heard “Smells Like Teen Spirit” for the first time; soon after, he and his friends made their own music video to the Nirvana hit using an attraction at Adventureland in Farmingdale, N.Y. “Even making a fake music video, I was like, ‘Oh, yeah. I want to be playing for people,’” he recalls. But after a decade leading the indie-rock act As Tall As Lions, which disbanded in 2010, he realized, “I’m actually not that good” as a frontman, “and also don’t really enjoy it.” Later that year, Nigro joined some pop songwriting sessions while visiting a friend in Los Angeles: “It was the first time in years that I had fallen in love with making music again,” he says. Nigro spent those early days writing with his childhood friend Justin Raisen and Ariel Rechtshaid, and has since landed credits with Carly Rae Jepsen, FINNEAS and, most recently, Olivia Rodrigo. Thanks to Rodrigo’s “Drivers License,” Nigro charted his first No. 1 on the Billboard Hot 100 and has discovered that his biggest asset is “helping artists who have a lot to say navigate their sonic landscapes.”

—LYNDSSEY HAVENS



“SO HOT YOU’RE HURTING MY FEELINGS”

Caroline Polachek



While working on the former Chairlift singer’s 2019 solo debut, *Pang*, Nigro says, “She literally came into the room

and said, ‘I want to write a song called “So Hot You’re Hurting My Feelings,” and we were just like, ‘Let’s go.’” The project was shaping up to be moodier than Polachek’s previous output, which motivated them, along with co-writer Teddy Geiger, to create something a bit more fun. “I felt there was this moment where we were like, ‘Can we *not* make something heavy?’” recalls Nigro.

“HEATHER”

Conan Gray



Nigro has always gravitated toward “music you listen to by yourself,” which informed the process of

“Heather,” the somber ode to unrequited love on Conan Gray’s 2020 debut album, *Kid Krow*. “The vision was to keep it as cinematic as possible and also to keep the vocal almost uncomfortably in your face,” he says. Since the track wasn’t going to be worked as a single, “we just did whatever we wanted to do,” he adds, including tacking on a 25-second acoustic intro.

“SOFT SPOT”

Claud



The same friend who turned Nigro on to Conan Gray, A&R rep Max Wang, also introduced him to Claud, a singer-songwriter signed to Phoebe Bridgers’ label, Saddest Factory. Nigro says that the first day they were scheduled to meet and write in early 2020 he didn’t feel creative — and was nervous he wouldn’t be helpful. “But they came in and said, ‘I have this idea to write a song called “Soft Spot.”’” All of a sudden, it just flowed out, and I felt relieved that they had had the spark of inspiration, because I wasn’t going to come up with one.”

“DRIVERS LICENSE”

Olivia Rodrigo



Nigro says he and Rodrigo share the same impulse to endlessly tinker with a track, “so we constantly were questioning everything about [“Drivers License”],” from whether the drums come in too late (they don’t arrive until the bridge) to having Rodrigo resing the vocals using different techniques, “going back-and-forth to see what the right emotion should be.” The song has now topped the Hot 100 for five weeks and counting, with Nigro admitting: “I don’t think our expectations were even one-20th of where it is.”



ONE TO WATCH

Celeste

FROM Brighton, England
AGE 26
LABEL Polydor (United Kingdom)/Interscope (United States)

FOUNDATION Celeste’s musical education started when she was 3, sitting in the back seat of her grandfather’s car listening to Aretha Franklin, Billie Holiday and Nina Simone. (She was particularly impressed by Simone’s “I Put a Spell on You.”)

But growing up, Celeste resisted formal training. “As soon as there was a heavy hand from music teachers, I was put off by it,” she says. “I fought against doing music, but it always came back.” In college, she formed a band with school friends and landed her first gig at a local venue, with each of them earning “a tenner” (about \$14 U.S.). “It felt like a lot of money when we were 16.”

DISCOVERY While Celeste — whose manager Duncan Ellis secured her recording contracts in 2018 — won the

2020 BRIT Awards’ Rising Star honor (past winners include Adele, Florence + The Machine and Sam Smith), U.S. audiences are discovering the soul singer through high-profile synchs in TV and film. She has scored placements in *Grey’s Anatomy*, Disney/Pixar’s *Soul*, Netflix’s *Bridgerton* and, most notably, Aaron Sorkin’s *The Trial of the Chicago 7*, for which Celeste earned a Golden Globe nomination for best original song (“Hear My Voice”). “Her music is cinematic, so when cut to picture, it helps elevate the

visuals,” says Brigitte Green, vp film and TV creative licensing at Interscope.

FUTURE On Jan. 29, Celeste released her first album, *Not Your Muse* — and later celebrated its No. 1 debut on the Official U.K. Albums chart with her boyfriend and cake while in lockdown in their London flat. Now, she’s already writing her next album with hopes of touring in 2022. “I’ve got the time and literally can’t leave the country,” she says, “so I may as well get on with it.”

—MIA NAZARENO

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Mercuriadis and his dog
Louis photographed Feb. 8
in Los Angeles.

MERCURIADIS RISING

The founder of Hipgnosis has spent \$2 billion to transform the business of songs, making some creators rich and infuriating rivals by forcing them to spend more. Now he wants to rally songwriters to raise royalties — a plan that might even boost the fortunes of those who call him Publishing Enemy No. 1

BY ED CHRISTMAN // PHOTOGRAPHED BY SPENCER LOWELL



“They are trying to twist this for their own purposes.”

Merck Mercuriadis' eyes flash with exasperation. Over years spent managing the careers of uncompromising artists like Elton John, Beyoncé and Guns N' Roses, the 57-year-old music industry veteran has perfected a demeanor of cordial unflapability. Yet a question skeptics have asked about his 4-year-old company, Hipgnosis, has gotten under his skin.

Hipgnosis has spent almost \$2 billion to date snapping up 129 publishing catalogs, the work of everyone from Neil Young to Al Green's drummer Al Jackson. These are the iconic creative forces behind the great music that Mercuriadis has dedicated his life to, and his company's purchases have fueled an explosion of music publishing valuations. In theory, a rising tide lifts all ships, but the question irritating Mercuriadis right now is: Who owns those ships? Or, to put it another way, once songwriters sell their work to Hipgnosis, will they continue to benefit from the ways Mercuriadis says he'll reshape the industry?

He has an answer to this, as he does to most everything. His response to the first question of a mid-February interview with *Billboard* clocks in at just over 20 minutes, and an attempt to interject makes him pause just long enough to grin and say, "I appreciate that I'm monologuing you." Mercuriadis radiates an affable charisma, and he's a steamroller in interviews. He talks about Hipgnosis as a disruptive force in answers that seem as inspiring — and as well-rehearsed — as a political stump speech.

Mercuriadis shuttles between a home in London's Notting Hill (where he and his wife, Sue, have three cats) and a light-filled house in the Hollywood Hills (where they have three dogs, one of whom, a corgi, has his own Instagram, @louismercuriadis). The Quebec-born son of a retired Greek professional soccer player, he radiates both power and a hard-won calm. Speaking with *Billboard* from Los Angeles over Zoom, he's dressed, as always, in black — in this case, a sweatshirt — and appears before black-and-white digital wallpaper patterned with the company logo, an upside-down elephant with swirled, hypnotized eyes.

Mercuriadis is explaining his two-pronged vision for Hipgnosis, which he founded in 2017 and took public on the London Stock Exchange (LSE) in July 2018. Profits were up 917% in its fiscal year ended Sept. 30, 2020, and the company now has a market

capitalization of \$1.8 billion. As of the end of January, 389 investors own shares, including Aviva Investors, Investec Wealth & Investment, AXA Equitable and — Mercuriadis finds this as amusing as most people would — the Church of England's fund manager, CCLA.

The central part of Mercuriadis' vision is "song management," the term he much prefers to music publishing. He believes that Hipgnosis can manage the compositions it owns better than most established companies because administrators at the major publishers manage on average "20,000 songs per person, whereas we operate on 500 to 1,000 songs per person." That means Hipgnosis can pay more attention to each and every song it owns — as opposed to just proven hits — promote them more effectively and generate more revenue from placements in films, TV shows and other video content. Mercuriadis thinks that the Hipgnosis model, where companies optimize revenue from portfolios of 150,000 or so songs, is the future. As of December, the company owned 61,000.

Synch placements can only drive so much revenue though. And the second part of Mercuriadis' vision, about increasing mechanical and public performance royalties, is less specific and framed in more idealistic terms. "We want to make money for our shareholders and ourselves, but I also have an ulterior motive," he says. "I want to change where the songwriter sits in the economic equation." At a time when singles drive a resurgent music industry, the teams of songwriters that create them are often left to divvy up, he calculates, just 11.5 cents of every dollar a recording generates.

Mercuriadis very much wants to change this, though it's more complicated than he makes it seem. While labels and artists who own their own recordings can negotiate with on-demand streaming services in a free market, publishers and songwriters are constrained by a web of regulations. Mercuriadis suggests that this could be addressed by collective action, in the form of a songwriters guild, but it might take years for such a group to gain as much influence in the United States as existing organizations like ASCAP or the National Music Publishers' Association (NMPA) — none of which has managed to change the regulatory structure that denies publishing rights holders the negotiating leverage that labels have.

IF ONE OF MERCURIADIS' goals is to boost the fortunes of songwriters, he has already succeeded — beyond their wildest dreams. Over the past two years, the value of song copyrights has soared to record highs. For blue-chip catalogs, buyers are paying upwards of 20 times net publisher's share (NPS) — multiples of an asset's average annual gross profits — essentially double what they were a decade ago. Much of this is fueled by the growth of streaming, as well as general optimism about the music business. But Hipgnosis — which as of December had acquired 129 song catalogs for a



total of \$1.75 billion — is the primary factor that's driving prices to new highs, according to more than 15 music publishing executives, lawyers and consultants who negotiate such deals.

Hipgnosis has raised the stakes for new companies and majors alike — and the bull market it has supercharged has attracted the attention of institutional investors like KKR & Co. (which made its first music acquisition since 2013 when it bought a majority stake in Ryan Tedder's catalog), Eldridge (which is a part owner of *Billboard*) and Vine Alternative Investments. This may or may not be good for Hipgnosis, which can position itself as a leader among these new entrants but now also faces more competition. But it has certainly been great for songwriters and other rights holders.

"In the old days, if we wanted to shop a catalog, there might be two to four publishers willing to make an offer," says Jordan Keller, a founding partner of Nashville-based entertainment law firm Keller Turner Andrews & Ghanem, which represents clients in rights sales. "Now when we go to market, we have 10 or 15 companies making attractive,



Hipgnosis-style offers. It's a new paradigm that Merck should take credit for creating."

Mercuriadis points to a Jan. 21 prospectus issued by the company that indicates the average multiple paid by Hipgnosis is 15.63. He claims his reputation for driving up prices originated with competitors who lost catalogs to Hipgnosis. "They were all running around saying, 'Oh, he's paying 25 times,' because they had to give their shareholders an explanation," he says, adding that they aren't factoring into their calculations the many private deals that he does.

Traditional publishers maintain that he's overpaying. Some offer barbed criticism anonymously. (A sample, from an independent publishing executive: "His whole spiel about song management is bullshit.") But no one can dispute that prices are rising, to the benefit of creators, or that Hipgnosis is winning plum assets, among them Kobalt Music Copyrights Fund 1 and the Big Deal music publishing company, both owners of multiple catalogs, as well as the catalogs of Justin Bieber collaborator Jason "Poo Bear" Boyd, Chrissie

Hynde, Lindsey Buckingham, Ernest Dion "No I.D." Wilson, Shakira and Neil Young (see story, page 48).

So far, Mercuriadis says, Hipgnosis' song management strategy is working. About a year ago, the company was added to the Financial Times Stock Exchange 250, one of the U.K.-equivalent indexes to the S&P 500. For the fiscal year ended March 31, 2020, Hipgnosis' profits jumped \$31.2 million on total revenue that grew eightfold over the previous year to \$81.3 million. For the first six months of the current fiscal year, Hipgnosis shows net profits of \$12.7 million on \$62.1 million in revenue. If that pace continues, the company will double its revenue for the full year, given the flurry of acquisitions that Hipgnosis has made since Sept. 30, 2020.

"Warner Chappell did \$657 million in business on 1.4 million songs, and we did \$85 million on 13,000 songs at the time," says Mercuriadis, comparing Hipgnosis' numbers from its fiscal year ended March 31 with those Warner Chappell reported from its previous fiscal year. "So we did 12% of their business on less than 1% of the amount of their songs." He points out that Hipgnosis gener-

ated \$6,280 in revenue per song it owns, while Warner Chappell brought in \$470 per song. "Not because we're smarter or better than they are," he says, "but because we're focused purely on managing these great songs."

Traditional publishers spend more time and money developing talent, however, while Hipgnosis tends to buy blue-chip catalogs — for a premium. And some of Hipgnosis' rivals, as well as a few financial analysts, are now starting to question how the company values the assets that it acquired and how it calculates the multiples that it discloses in its financial reports, which are significantly lower than those estimated by competitors that have bid for the same catalogs. In other words: whether Hipgnosis' accounting methods are valuing assets too high and purchase prices too low. A January analyst report issued by the investment bank Stifel Financial downgraded Hipgnosis from "buy" to "neutral" and raised questions about the math used by the company's independent valuer, Massarsky Consulting.

Mercuriadis says Hipgnosis' financial advisers "spent hours addressing Stifel's questions, and that was not reflected" in the bank's report. He's not fazed though: He expects criticism to grow as his company does and predicts a wave of stories "focusing on, 'Hipgnosis: Is it too good to be true?'" All the criticism stems from rivals attempting "to undermine what we are doing," says Mercuriadis. "Those individuals are concerned that we are a threat."

H

HIPGNOSIS IS THE FIRST

publicly traded company to invest solely in music publishing, but Mercuriadis isn't the first industry executive to bet that songs are undervalued. In 1985, Michael Jackson and his

attorney John Branca acquired ATV Music (which included Northern Songs, most of John Lennon and Paul McCartney's Beatles tunes) for \$47.5 million — an investment that paid off well when, 10 years later, they sold a 50% stake in ATV to Sony for double that amount. The publishing market was also spurred by a 2006 change to the tax code that made sale income a capital gain. Last year, the prospect that Joe Biden's administration might raise capital gains taxes seems to have motivated some sellers, who can now choose from among 20 buyers.

What sets Mercuriadis apart from the others is

his wallet and his mouth. Hipgnosis has the deep pockets of a public company, and he has the connections to find out who's looking to sell. Some of his relationships, and credibility, come from his previous management of songwriters like The-Dream and Diane Warren. (He continues to manage Nile Rodgers, who is part of Hipgnosis' advisory board.) And it helps that his passion for a wide range of music — from foundational 1960s giants to punk to hip-hop — is palpable. In 2005, he told *Billboard* that he never traveled without his iPod, plus an external hard drive with 10,000 albums from his collection of 50,000.

This also isn't Mercuriadis' first time trying to reinvent the music business. In the early 2000s, as an executive at Sanctuary Group, he was one of the architects of the 360 model that let companies market, and take a share of, artists' recordings, publishing, touring and merchandise. "Merck was very much a big-picture thinker," says a former Sanctuary executive.

Mercuriadis seems to take some pleasure in casting himself as a disrupter. Universal Music Group chairman/CEO Lucian Grainge "might have a dartboard in his office with a picture of me on it," he says with a sly smile. He throws his share of darts, too. He often says that the major publishing companies, whose leaders he praises, don't have the freedom to advocate for higher royalty rates for songwriters. (Suffice it to say, this has gotten back to them, and they do not appreciate being disparaged.) "That's because it's not in the best interests of Sony, Universal or Warner," he says. "They want to push as much of the money that's coming through our business to recorded music, at the expense of the songwriter" — since he estimates the majors make 50 cents of every dollar in recorded-music revenue.

That's where Mercuriadis' vision comes in. He says he's planning to launch a songwriters guild this summer that "will include not only the majority of songwriters who have their catalogs on Hipgnosis but also great songwriters from across the community." The idea is that Hipgnosis and songwriters can win together: Mercuriadis says over Zoom that he named the company that serves as Hipgnosis' investment adviser Family (Music) Ltd., not just because he and his daughters are its directors, "but because I want my songwriters to see it as their family."

Except that songwriters who have sold their copyrights to Hipgnosis might not be all that motivated to boost payouts that they will no longer share in. When it's suggested to Mercuriadis that he and his shareholders, rather than songwriters, will sop up the gravy of any fattened royalty streams, that's when his exasperation shows.

"The people who are telling you, 'He's sopping up the gravy,' are the same people telling you that I'm paying songwriters too much for their songs," he says. "So which do they want?" He starts to say that he suspects this critique is coming from "whatever that dummy's name is at..." then catches himself. In a moment, his chill demeanor returns.

Mercuriadis says songwriters do benefit if their songs perform well after they're acquired. If a catalog grows in value, "at the end of year three and year four, the songwriter is going to get a bonus" — a fact he has never revealed before. "If I'm right about my

thesis," he says, "I want them to be participants."

Improving the fortunes of songwriters the way he envisions would make Mercuriadis as transformative a figure as Irving Azoff and David Geffen who, nearly 50 years ago, won power and riches for performing artists. But while Azoff and Geffen negotiated on behalf of top artists, in a free market, the publishing business often involves rates set for all rights holders, in a way that's highly regulated. In the United States, for example, the Copyright Royalty Board, a three-judge group, sets the mechanical royalties paid by on-demand streaming services like Spotify, while antitrust consent decrees constrain performing rights organizations ASCAP and BMI.

Any serious effort to change that would be incredibly expensive. Over the last few years, the NMPA spent more than \$15 million on rate-court litigation and other expenses to raise the royalties that streaming services pay publishers and songwriters. After

“What we are trying to do for the songwriting community is incredibly important to me, and I won't stand back when it is being undermined.”

publishers won from the CRB in 2018 a 44% increase over a four-year period, the U.S. Court of Appeals overturned that ruling — which means that rights holders will have to spend millions more. And that's just rate-setting within the current legal framework — not lobbying to change it, which some of the biggest technology companies in the world would fight.

Asked about the likelihood that this will change, Mercuriadis responds that Hipgnosis is already more successful than most industry executives could have imagined. "We now have a \$2 billion fund that has outperformed the index by 40% over the last 30 months and given our shareholders a 41.9% total return on their investment," he says. "If I can do that, we can do this, particularly with the greatest songwriters in the world leading the charge."



ERCURIADIS ASCRIBES

some of the talk about Hipgnosis to rivals who have lost out to him on deals, and there's at least some truth to this. Within the past few months, some of them have also begun pointing out that Hipgnosis isn't entirely transparent about

how it values its assets and calculates the multiples it pays for them. Stifel and another report issued by analysts for investment bank Shot Tower Capital brought these issues to the fore in January, when Stifel downgraded Hipgnosis to "neutral" because it was "uncomfortable" with the methodologies the fund uses to value assets.

The Stifel report said Hipgnosis' independent valuer, Massarsky Consulting, had dropped the 9% rate it had previously used in its discounted cash flow model to 8.5% for the fund's six-month results ending Sept. 30, 2020. That half-point decrease, the report observed, raised the net asset value (NAV) of the fund's acquisitions. (The lower the discount rate used, the higher the NAV.) As a result, the report said, catalogs that Hipgnosis had just recently acquired showed increases in value, "despite the [investment] manager not having had sufficient time to add value, or [for] underlying market assumptions to have materially changed." The report

also claimed that, essentially, all of the catalogs Hipgnosis acquired were bought at a price that was lower than the discounted cash flow valuation provided by Massarsky, which led to a "positive 'bump' when acquired."

In an interview with *The Daily Telegraph* in London, Mercuriadis called the report "stupid," as well as "naive and obtuse," and Massarsky's response to Stifel, a copy of which was obtained by *Billboard*, said its analysis was a "mischaracterization" of Hipgnosis' valuation process. The lower percentage made sense, Massarsky said, because

the Federal Reserve had dropped its fund rate 1.5 percentage points, from 1.59% to 0.09%, and Massarsky had applied a corresponding decrease that was only one-third of that.

The report also questioned whether Hipgnosis' revenue accruals are too aggressive. Generally accepted accounting principles call for sales to be reported on an accrual basis — when the service has been provided, as opposed to when payment is received. (When music publishers receive play reports, for example, they estimate the revenue that they will eventually receive.) Hipgnosis isn't the only music publisher that reports income on an accrual basis; Sony Music Publishing and Warner Chappell do so as well. But they have decades of experience in projecting accruals, and industry sources say they're skeptical that Hipgnosis can do this as well as they do. The Stifel report estimates that as much as 40% of Hipgnosis' accrued income might not be collected within a year — and that "there is a risk the [billing] estimate is wrong and then [some of] that cash is not ultimately collectable."

"We disagree," says Mercuriadis. "We use prior-period statements as the basis of this accrual for both publishers and performance rights organizations, and to be conservative, we do not accrue for the full

STAR TRACK: THE NEXT GENERATION

MAJOR CATALOGS ARE SELLING FOR HUGE PRICES. WHAT DOES THAT MEAN FOR YOUNGER SONGWRITERS?

BY LYNDSEY HAVENS and DAN RYS

The market for publishing catalogs is booming as institutional investors and newer companies like Primary Wave Music and Round

Hill Music compete with the majors and older firms. So far though, most of the attention has been focused on the rights to big-name songwriters: Bob Dylan, Neil Young, Steve Nicks.

Among those paying attention? Younger songwriters who may not have written “The Times They Are A-Changin’” — but can easily see that they are. “Every artist in the business right now is having a look at the valuations that have been applied to publishing,” says Three Six Zero CEO Mark Gillespie, whose client Calvin Harris, 37, sold his 150-song publishing catalog to Vine Alternative Investments in October in a deal estimated to be worth over \$90 million. “I think every creator who has a solid catalog, it makes sense for them to have a look at this right now.”

Traditionally, songwriters have been reluctant to sell their publishing rights, which are often a source of personal pride as well as a revenue stream that can outlive them. That’s changing as the market heats up, tax advantages loom, and touring could be stalled for some time.

In the past six months alone, Concord Music Publishing purchased Imagine Dragons’ own shares of its back catalog (while Universal Music Publishing Group retained its portion); Vine Alternative Investments acquired the rights to the 100-plus-song publishing catalog of Sean Douglas, a 37-year-old songwriter-producer whose credits include hits by Demi Lovato and Jason Derulo; 38-year-

old songwriter-producer Louis Bell sold the songs he had written and produced through 2019, including hits by Post Malone and Halsey, to UMPG; and Ryan Tedder, 41, sold a majority share in his nearly 500 songs to the global investment firm KKR & Co. And those are just some of the bigger deals.

Many creators have resisted selling their catalogs for fear of losing control and having their songs appear in ads for cheesy consumer products or politicians they oppose. They’ve also been warned by plenty of artists who regret cashing out too soon. As multiples keep rising though, some now sense that this could be their best chance. The money that comes from such sales can generate tax advantages, as well as be invested in a range of potentially more profitable assets. (Even so, at least half a dozen creators who have sold some or all of their catalogs, or are still weighing their options, declined to comment.)

The recognition that publishing rights are assets as well as art has also made it easier to sell the non-blue-chip songs in a catalog, which means that creators have more choices than ever. “Some songwriters are selling a portion of their catalog, or half their catalog, or certain years that they’ve been working — it’s essentially seen as just another form of investment,” says Downtown Music Publishing CEO Mike Smith. “They’ll hold back 50% of their catalog and still look to what returns

they can get from that in the future, but they’ll take the cash out and use that to invest in other things. Some writers want to start a studio or start their own music publishing company.” In other words, they’re spreading out their bets.

Over the past few years, companies have emerged that can help songwriters sell even more granular pieces of their work. “There’s a lot more to the music business besides superstars, and that’s where we focus — the midtier, working-class musician who doesn’t really have other options,” says Anthony Martini, a partner at Royalty Exchange, which runs a platform that allows rights holders to auction off revenue streams to investors. “A lot of these funds can’t even buy something that’s under a certain amount of money. We want to open this market to everyone.”

As streaming grows and music generates more predictable returns, the influx of cash and attention is also changing how songwriters think about the manner in which their work is handled. “What I’m seeing is an emergence of much more of a do-it-yourself ethic,” says Smith. “They just want to have a sustainable career in which they’re in control of their own destiny and, ideally, in control of their own masters and publishing rights.”

Publishers are changing, too. In 2010, Kobalt chairman Willard Ahdriz helped launch Kobalt Capital, what he called a “financial innovation” that became the

first music royalty fund regulated by multiple institutional investors. “People wanted to sell because they wanted to buy a house, or they had divorced, or they had all their money in copyrights and they wanted to diversify,” says Ahdriz. “So my thinking was, ‘Why would they go to another publisher if they wanted to sell?’ For new writers and going forward, I don’t see a downside in selling when people see the value.”

Kobalt also helped usher in shorter deal lengths, which have since become an industry standard, while the shift toward administration over the past decade has made it easier for both songwriters and investors to own songs while offloading marketing and accounting to traditional publishers. This, too, means more options. “In the ‘80s, everyone was running around saying they didn’t know if the business would survive if they moved away from 50-50 life-of-copyright deals,” says Smith. “And now, we’re seeing very slim splits, we’re seeing very short terms, and we’re still seeing a very robust business.”

What’s next? “In the not too distant future, you’re going to see more speeding up of accounting, plus being able to use new technologies to be able to deliver payment,” says Gillespie. “Is it going to affect the business? For sure it is. Even just in the mindset of, ‘I’m creating a song — what is the long-term recognized value of it?’ ”



lag between earnings and distributions, which can be up to 18 months.” He explains that all accruals are expected to be received within a 12-month period. “They are therefore accurate and subject to a high degree of testing by Hipgnosis’ auditor, PricewaterhouseCoopers, on a semiannual basis.”

The Shot Tower report was distributed only to clients, but sources who have read it say it focuses on yet another issue that bothers Hipgnosis’ rivals: how the company calculates the average multiples it has paid for catalogs. So far, Hipgnosis has reported the NPS and the price it paid for just one deal — its acquisition of the Kobalt Songs 1 catalog for \$323 million, which equates to a multiple of 18.3 times NPS. Although publishers who bid against Hipgnosis usually have a sense of what it pays for an acquisition, they say the company’s refusal to give more information on the actual multiples it pays for assets is another sign of the fund’s lack of transparency.

Readers of the Shot Tower report say it questioned the way in which Hipgnosis uses right-to-income to calculate its multiples. Right-to-income is royalty revenue paid to the seller by licensees in the period immediately preceding the buyer closing on the deal. That revenue is turned over to the buyer at the closing, which then pays songwriter royalties from that revenue.

Hipgnosis’ latest financial report indicates it uses right-to-income in calculating multiples but gives no details as to how it figures into the calculations. According to sources, the Shot Tower report says that if right-to-income was included as revenue, it would produce a higher multiple. Mercuriadis says that Shot Tower’s conjecture was erroneous and it is revisiting its analysis after Hipgnosis provided additional information to the investment bank.

Some music publishing sources still suspect that Hipgnosis is reporting lower-than-actual multiples. When Hipgnosis takes part in an auction, rival publishers say the catalogs tend to sell for close to 20 times NPS, a significant increase from the early 2010s, when multiples of 12 were typical. In a December interview with *The New York Times*, Mercuriadis said that 22 was the highest multiple he has paid for a catalog.

Sources *Billboard* spoke with find it odd, then, that Hipgnosis’ Jan. 21 prospectus states that it has paid an average multiple of 15.63 times NPS for its acquisitions. They say that number seems low, given the steep rise in multiples overall for song catalogs last year. They estimate, for example, that Mercuriadis paid a multiple of 30 times NPS — which translates to upwards of \$45 million — for the 50% of the Neil Young catalog that Hipgnosis acquired.

Mercuriadis says such estimates are based on incomplete information. He tells *Billboard* that only 30% percent of Hipgnosis’ assets were acquired in a bidding process — the other 70% were private deals, which competitors have no visibility into. “They didn’t want to have to tell their shareholders, ‘Well, he’s able to make these investments because he’s got a better relationship with the songwriting community.’”

As for the actual prices he has paid, Mercuriadis says he takes transparency seriously but also feels the need to protect the financial privacy of the

What’s In The Vault

By the end of 2020, Hipgnosis had acquired 129 song catalogs containing over 60,000 tunes. Here are just a few of them



Jason
“Poo Bear”
Boyd

DATE ACQUIRED November 2018

SIZE 100% of publishing and writer’s share in 214 songs

HIGHLIGHTS Several Justin Bieber or Bieber-affiliated hits, including “What Do You Mean?,” “Company” and “Where Are Ü Now” from his 2015 *Purpose* album, as well as the English version of Luis Fonsi and Daddy Yankee’s “Despacito”



Chrissie
Hynde

DATE ACQUIRED September 2020

SIZE 100% of publishing and writer’s share in 164 songs

HIGHLIGHTS Pretenders hits and fan favorites “Brass in Pocket,” “Talk of the Town,” “2000 Miles,” “Message of Love,” “Back on the Chain Gang” and “I’ll Stand by You”



Ernest Dion
“No I.D.”
Wilson

DATE ACQUIRED August 2020

SIZE 100% of publishing plus writer’s and producer’s shares in 273 songs

HIGHLIGHTS “Run This Town” by JAY-Z featuring Kanye West and Rihanna, “Holy Grail” by JAY-Z featuring Justin Timberlake, West’s “Black Skin-head” and Ed Sheeran’s “Kiss Me”



Jimmy
Iovine

DATE ACQUIRED December 2020 (announced 2021)

SIZE Worldwide producing royalties for 259 songs and film producer royalties for *8 Mile* and *Get Rich or Die Tryin’*

HIGHLIGHTS Royalties on some of rock’s most venerated albums, including Tom Petty’s *Damn the Torpedoes* (“Refugee”), Stevie Nicks’ *Bella Donna* (“Edge of Seventeen”) and Dire Straits’ *Making Movies*



Debbie
Harry
and Chris
Stein

DATE ACQUIRED August 2020

SIZE 100% of writer’s share and neighboring rights in 197 songs

HIGHLIGHTS Pop classics from Blondie’s catalog, including “Heart of Glass,” “Rapture,” “Call Me,” “The Tide Is High,” “Dreaming,” “One Way or Another” and “X-Offender”



Neil
Young

DATE ACQUIRED December 2020 (announced 2021)

SIZE 50% of publishing and writer’s share in 1,180 songs

HIGHLIGHTS Six decades of hits and incisive songwriting, including “Heart of Gold,” “Powderfinger,” “Like a Hurricane,” “Rockin’ in the Free World” and “My My, Hey Hey (Out of the Blue)”

—E.C.

songwriters with whom he's dealing, most of whom are loathe to broadcast that they've sold the rights to their life's work. He adds, however, that he is looking for a solution.

FOR THE MOMENT, MUSIC publishing assets look like good bets. They appeal to investors as stable income streams that also have the potential to appreciate in value. Hipgnosis targets a dividend payout of 5% of capitalization, an attractive return compared with municipal and government bonds — the traditional options for conservative, income-oriented investors — now that interest rates are close to zero in the United States and in negative territory in some other countries.

Under these conditions, investors have been more than willing to finance Mercuriadis' acquisition spree, and the fund's resulting growth has, in turn, fueled its stock price. If interest rates start trending upwards though, institutional investors could move money back into treasury bills and Hipgnosis' buying power will shrink. (At that point, share prices would be tied to operations, which could be an acid test for the company's song management.)

Some observers wonder if investors are cooling on Hipgnosis even before that. In January, the company indicated that it was gearing up for another year of aggressive acquisitions by announcing that J.P. Morgan Chase, the lead bank for its debt financing, was expanding Hipgnosis' revolving credit from \$400 million to \$600 million. And the company's Jan. 21 prospectus revealed plans to issue 1.5 billion new shares over the next 12 months. If those are sold at the planned price of \$1.68, those shares could potentially raise \$2.52 billion. The fund has raised \$1.57 billion through its previous offerings.

On Feb. 5, up to 500 million of those 1.5 billion shares were made available for sale — and as of Feb. 8, an underwhelming 62 million had been purchased. One music publishing source deems the result “a turd in the punch bowl” and speculates that Mercuriadis' undiplomatic response to the Stifel report in *The Daily Telegraph* may have scared off some investors. “They don't like CEOs that sound impulsive,” says the source.

Mercuriadis says the February offering was a success, adding that his comments in *The Daily Telegraph* “may have reflected passion, but they weren't angry or impulsive. They were, in fact, carefully considered and factually correct. What we are trying to do for the songwriting community is incredibly important to me, and I won't stand back when it is being undermined.”

There are other possible explanations for the less-than-enthusiastic response to the February offering. Some investors like to hang back and monitor a stock's performance before making a move. Others may want to digest the financial analyses and recent spate of media reports on Hipgnosis or wait for its upcoming fiscal report, which will be released after March 30. It's also not unusual for a company's

investment bank — Hipgnosis has three: J.P. Morgan Cazenove (a U.K. subsidiary of J.P. Morgan), N+1 Singer and RBC Capital — to continue selling a stock offering beyond the initial target date. In November, for example, Round Hill Music, another heavyweight in the music publishing assets sector that rode Hipgnosis' coattails to its own initial public offering on the LSE, sold 328 million shares of a 375 million-share offering in a two-stage process.

When Round Hill's IPO is viewed in conjunction with Hipgnosis' latest, as well as an earlier offering in September that missed its \$329 million target by \$79 million, some industry observers say it may signal a development that neither investors nor songwriters will want to hear: that the market for music publishing assets may be nearing its saturation point.

Mercuriadis allows that the coronavirus pandemic “and its economic implications have undoubtedly had a dampening effect on all equity markets.” For that reason, he says, “We specifically did not have a target for the first raise of the year.”

Whatever happens, Hipgnosis is unlikely to run into any serious financial problems, unless it takes on too much debt. A stand-alone music publishing company has never filed for Chapter 11, according to industry veterans. If the fund has trouble meeting

“Lucian Grainge might have a dartboard in his office with a picture of me on it.”

its target dividends, it simply needs to adjust its annual payouts. That could hurt stockholders, but not songwriters. Even if Hipgnosis did, hypothetically, take on too much debt, Mercuriadis could sell some catalogs, which some publishing companies have done in the past when they needed cash.

For all the hysteria and hand-wringing Mercuriadis has sparked in the publishing world, even the worst-case scenario might not be so bad: Hipgnosis could be wound down and liquidated if the board of directors or Family (Music) decides to terminate its relationship with the fund. At which point, the investment advisory agreement states that Family (Music) has the “unconditional right” to purchase the fund's “portfolio” of songs, up to six months after the termination date. It would have to pay a purchase price that is higher than fair market value or market capitalization, whichever is higher, or any price offered by a credible third party. If Family (Music) is terminated with cause — the agreement lists fraud, negligence and willful misconduct as examples — that unconditional right would be negated.

Says Mercuriadis: “This is not a scenario that anyone is contemplating.”

IS MERCURIADIS A GENIUS or a genius salesman? The disrupter he styles himself as, or the huckster others grouse about? Time will tell, but for the moment, this much is clear: He's a force. And he has made music publishing something that even those who loved it weren't sure it ever would be: not only the talk of the business but sexy, and suddenly the focus of mainstream media coverage.

In doing so, he himself has become the talk of the business. Some sources complain that Mercuriadis has left sellers hanging for months before closing a deal, if the deal closes at all. “Mercuriadis is charismatic, talks a great game, and he now has the reputation that he spends the most — so that has put him on top of every seller's list,” says one adviser to sellers. But, he tells his clients, “Until you get the money, it's not a real offer,” because Mercuriadis starts numerous deals that he doesn't close.

Sellers who accept an offer from Hipgnosis sign a letter of intent that gives Hipgnosis an exclusive window — Mercuriadis says it can last anywhere from 30 days to two years — to pull together the financing. During this time, those sellers are prohibited from talking to other buyers, and two sources say that Mercuriadis has reappeared to negotiate a lower price than originally agreed upon.

It's hard to fault a businessman for renegotiating terms, and Mercuriadis says that there have been only four deals that he has sought to renegotiate and another four where he walked away. “In almost every one of those cases,” he says, “the issue was the seller's representative presenting what they thought were net revenues when they were in fact gross revenues.” He

admits that with some acquisitions, “the money is in the bank in 30 days.” With others, it can take months because of the due diligence required of Hipgnosis, including independent valuations, which can take time to complete. He points to a deal for Jimmy Iovine's royalty income stream as a producer as one that took over a year because “there was so much information from so many different sources.”

If big-name acquisitions like that keep stacking up and the Hipgnosis portfolio continues to grow at its current pace, questions about Mercuriadis' vision may simply cease to matter. According to one independent publisher, his musical acumen is evident in the songs and catalogs that Hipgnosis has acquired — which, despite the background noise, shows that Mercuriadis is amassing a portfolio with the potential for long-term growth.

“Merck is either insane or a genius,” says the publisher. “Either way, I'd love to be able to work the catalogs he is amassing.”

Additional reporting by Frank DiGiacomo.



#NOFILTER

Her hilariously candid tweets have
made 80-year-old [Dionne Warwick](#)
an unlikely social media queen. Now
— with a little help from the manager
who calls her Mom — she's setting a
standard for how to be a living legend

BY HUNTER HARRIS

ILLUSTRATION BY ALEXIS FRANKLIN

DIONNE WARWICK is nosy. As we chat over Zoom on a recent winter afternoon, I use the word “curious” out of respect, but the legendary singer gently corrects me: “I am so nosy,” she says with a laugh. “I am, I really am.” Warwick wants to know everything about everyone, and she’s more than willing to ask. “I’m up with the birds in the morning! Because I want to see who’s doing what to whom and why,” she says. “All during my growing years, my friends would say, ‘Don’t ask Dionne unless you really want to know!’”

Nosy, blunt people do well on Twitter, the site for explicitly — defiantly! — not minding your business. It makes sense, then, that Warwick is currently running that table. In the three months since she started controlling her own account, Warwick — who has the second-most Billboard Hot 100 hits among female artists in the 20th century — has learned what Megan Thee Stallion means by “hot girl,” demanded the 411 on Offset’s name, asked what the hell is going on in Florida and dropped too many shady eyeball emojis to count. “I’ve always said I was nosy, nosy, nosy,” continues Warwick. “And my grandfather said, ‘No, you’re inquisitive.’ I said, ‘OK. That’s what I’ll be: *inquisitive*.’” That inquisitiveness, along with a natural impulse to speak her mind, has given rise to the kind of late-career resurgence that’s letting a new audience get to know Warwick very much on her own terms.

In the grand history of pop divas, Warwick has always been a different kind of powerhouse. There are divas like Whitney and Aretha, mononymous forces of nature (how could you be talking about *another* Whitney or Aretha?), and like Patti LaBelle, whose fiefdom has extended far beyond her voice, to sweet potatoes and freezer goods. Warwick had a quieter kind of magnetism, a “star quality that you can’t pick up right away,” says Burt Bacharach, who, with Hal David, co-wrote the many hits like “Walk On By” and “Do You Know the Way to San Jose” that defined the first decade of her career. “She had a specialness in her voice, that she could sing very softly, intimately, and then could explode — but always with a certain bit of restraint so it never overwhelmed you.”

Sitting at her kitchen table in New Jersey today, dressed in a gray quarter-zip sweatshirt and a fuzzy white beanie, Warwick still exudes a kind of elegance — though maybe not so much restraint. For the first time in her career, due to the pandemic, she’s

enjoying extended idle time at home, and she rattles off her typical night’s schedule: “Seven o’clock, I watch *Jeopardy*. Seven-thirty, I watch *Wheel of Fortune*. Then, at eight, Netflix.” Has she taken up any new hobbies, like cooking more or gardening? Warwick, it turns out, is vehemently opposed to the latter: “First of all, I am not a person to dig in dirt. Anything that flies, crawls or scurries, I don’t want to know about that, OK?” she says with a laugh. (Some fans doubt Warwick is firing off her own tweets, but she does deliver the same biting one-liners in person.) “Anybody that knows me knows I have total brown thumbs. I mean, I killed a cactus.”

She took to her one new hobby naturally though. “My mom literally just got Wi-Fi set up in her house maybe right before the pandemic,” says her son and manager, the music producer Damon Elliott, 47. “She had *dial-up modems*.” Then, in December, Elliott suddenly started getting calls from friends: “‘Are you seeing what your mom’s saying on Twitter?’ I’m like, ‘What? What is my mom doing?’”

“I’m not a daily Tweeter,” demurs Warwick. “I don’t wake up and think,

“SHE IS VERY CLEVER. SHE’S A WARRIOR. LOOK, NO ONE’S GOING TO STEREOTYPE DIONNE WARWICK. AND NO ONE SHOULD EVER SELL HER SHORT.”

— CLIVE DAVIS

‘Oh, I’ve got to tweet!’” Still, the internet awaits her 280-character mis-sives with collective bated breath. Her niece Brittani Warrick (“Warwick” was a typo on Dionne’s first single that stuck), a social media strategist, taught her how to use the site. “She really wants to talk,” says Warrick of her aunt. “She likes to talk. Once you get her talking, she doesn’t stop.”

Which might mean she’s asking her followers to explain Gen Z slang, or confessing that she’s a Nicki Minaj-loving Barb, or, as in her greatest interaction yet, putting artists with “the” in their stage names on blast. “Hi, @chancetherapper,” she wrote in December. “If you are very obviously a rapper why did you put it in your stage name? I cannot stop thinking about this.” She tagged The Weeknd next. “If you have ‘The’ in your name i’m



Warwick with her son and manager, producer Damon Elliott, at the Grammys in 2019, when she won her Lifetime Achievement Award.

calls it, seems to have coincided nicely with a desire to get back to work. A week after we chat, she’ll (virtually) join Chance in their first recording session for a charity single, and she’s planning one with The Weeknd too, a “feel good” track Elliott says is “based around the issue of homelessness.”

Both could end up on the “mega-mega project” Elliott is producing for his mom, an album that he says will include appearances from “some of the newer generation, as well as her peers,” and maybe even new Twitter friends too. Jennifer Garner is “going to do a song with us,” he says. “She sings also.” Maybe the actress could be part of a children’s series Warwick is developing: “She wants Jennifer to play one of the characters. And could it be an animated thing?”

The influx of asks and attention for his 80-year-old mother has Elliott swamped. “I’m losing my voice because I’m sitting here trying to keep up,” he says with a laugh. “But it’s like, ‘Got to keep up with Dionne!’”

THE LEGACIES OF veteran artists can be tricky to handle — and when family’s involved, trickier still. But for Warwick, hiring her son simply made the most sense. During a lean period

in the 2000s, when she ultimately filed for bankruptcy, she had different management; Elliott, who had worked as a producer with P!nk, Mya and Christina Aguilera, took over two years ago when he saw his mother wasn't working at the pace she wanted to. "It's so weird how things have happened," says Warwick. "Your family won't hurt you — at least, *mine* won't." And she knew from family business: Her aunt is Cissy Houston, and her cousin, Whitney.

Still, Elliott had to pitch himself to his new, nearly full-time client. (Today, he spends 90% of his time on Mom-related things.) "I learned at a very young age from Quincy Jones that a real producer actually has his hands in everything," he says. "When I was given a label from Jimmy Iovine — Confidential Records, an Interscope imprint to which Elliott signed Keyshia Cole — 'I learned a lot about micromanaging. Mom knew that. I said, 'Mom, why don't you let me help you boost your career again, get you back on top? Because you are a legend.'"

Warwick had never exactly gone away; over six decades, she has navigated the changing tides of both the music industry and the media landscape fairly nimbly. When Bacharach and David split up, she withstood a dry spell at Warner Bros. Records in the '70s. In 1979, Clive Davis personally signed her to the nascent Arista; he had a bank of potential hits by Barry Manilow and needed a vocalist who could pull them off. "In thinking about great artists who were no longer recording, I phoned Dionne Warwick, who had, in her mind, decided to leave music," recalls Davis today. In 1980, Warwick won pop and R&B Grammys in the same night. With Davis, she would help establish the blueprint for Black female crossover superstardom he used to great success with Aretha and Whitney.

Even as her recording career slowed, Warwick stayed in the pop cultural conversation. In the '90s, her Psychic Friends Network commercials were inescapable, and though they may have been hokey, they made her money. In 2011, she joined the fourth cast of *Celebrity Apprentice*. Just last year, she competed on *The Masked Singer*, and in September made a guest appearance on the *Verzuz* of her closest industry friends, LaBelle and Gladys Knight. Twitter is just the latest platform Warwick has conquered — part of the business of being an octogenarian icon.

But it's also a place where she's getting the kind of recognition that her son has made it his mission to see her receive. One of Elliott's first goals



More recently, Elliott sent his mom a picture of someone else, with another idea. "He called me, he said, 'Mommy, I'm sending you a photograph of this gal named Teyana, and I'm going to put your photograph next to hers,'" says Warwick. The resemblance to

young Dionne was uncanny. "It scared me. It really did. Literally, I defy you to say that she was not me and I wasn't her." Now, Elliott and Teyana Taylor

are at work on a TV series. "I have basically stayed out of their way," says Warwick. "They're presenting to me as they go along. I'm very, very pleased with their approach. She will be playing me in episodes of my life."

There's also that "mega-mega" album that Elliott teases. He's in talks with labels ("the big boys"), reaching out to producers (Pharrell Williams, Mike-WiLL Made It) and planning a tour to support it. Whenever the details are finalized, Warwick will probably announce them on Twitter.

"She is very clever. She's a warrior," says Davis of his old friend's online presence. "Look, no one's going to stereotype Dionne Warwick. And no one should ever sell her short." On-demand streams of Warwick's music have risen in seven of the nine weeks since her viral Chance tweet (through Feb. 4, according to MRC Data), and she's relishing the attention from a new generation of fans eager to hear more from her each day. "It's wonderful because I'm meeting them for the first time too," says Warwick. "So we get to know a lot about each other. That's what the gist of it all is, isn't it? To get to know each other, form friendships, share information that I may have and that they may need and vice versa."

I wonder aloud if some part of her interest in Twitter is that she's finally being heard, filter-free, in a way that wasn't available earlier in her career or for an artist who didn't write her own music. Warwick seems unmoved, like it's too simplistic a conclusion. "I've always been Dionne. I think that's what people expect me to be — which makes me very happy because that's the only person I'm going to be, regardless of whether they want me to or not," she says. "I'm being true to me, true to who I am and true to my audiences: those who have been supportive over 60 years, and now all the new kids have joined the flock. It's a nice thing to be able to say: 'Well, she hasn't changed. She's still there!' " **B**

when he started managing her was to right a wrong: How had a five-time Grammy winner, and 14-time nominee, never been offered a Lifetime Achievement Award? "It was way overdue," he says today. So he got to work.

"I called [former Recording Academy chairman/CEO] Neil Portnow and drove him crazy. I called him almost every day," recalls Elliott. "I said, 'No, no, you guys are going to give her her award while she's here and in good health.'" She got it in 2019. "Those things are very important to me, as her son and as her manager," he continues, "to make sure that she knows how much she's appreciated." It was only last year, after all, that his cousin Whitney was inducted into the Rock & Roll Hall of Fame. "She wasn't there to receive that, and it's a shame," he says. "They should've done that a long time ago." When Warwick heard of her own Rock Hall nomination, she called Elliott at 8 a.m., screaming with joy.

Primarily a recording artist, Warwick did not write any of her Bacharach-David hits, nor those of her Arista era. In 2018, she was a vocal supporter of the CLASSICS Act, which allowed artists to collect performance royalties on pre-1972 recordings when they were played on satellite radio or

used on services like Pandora. (The bill was eventually consolidated into the Music Modernization Act.) Now, Elliott says, the majority of her income is from those royalties and touring. In 2019, he booked an intimate Las Vegas residency for her at Cleopatra's Barge at Caesars Palace, but Warwick typically plays theaters, with an average nightly take that, Billboard Boxscore estimates, falls somewhere between that of Chaka Khan and her friend Knight.

Many performers of Warwick's generation have died without wills, and Elliott is vague about the status of her estate. Then again, planning anything is difficult when her empire has opportunities for expansion nearly every day. With all these offers coming in, how do she and Elliott decide what to say yes to — and what happens when they disagree? "I still have the last say," says Warwick. "It just works out that way. Not only with me, but with anyone who has a manager. I can fire my manager, but he's still my son."

One thing they definitely agree on is the next legacy linchpin to focus on. A Warwick biopic has been in varying stages of development for years, with former Destiny's Child member LeToya Luckett set to star.

From top: Warwick with Davis and her cousin Whitney Houston in 1990; with Bacharach at a London recording session in 1964.



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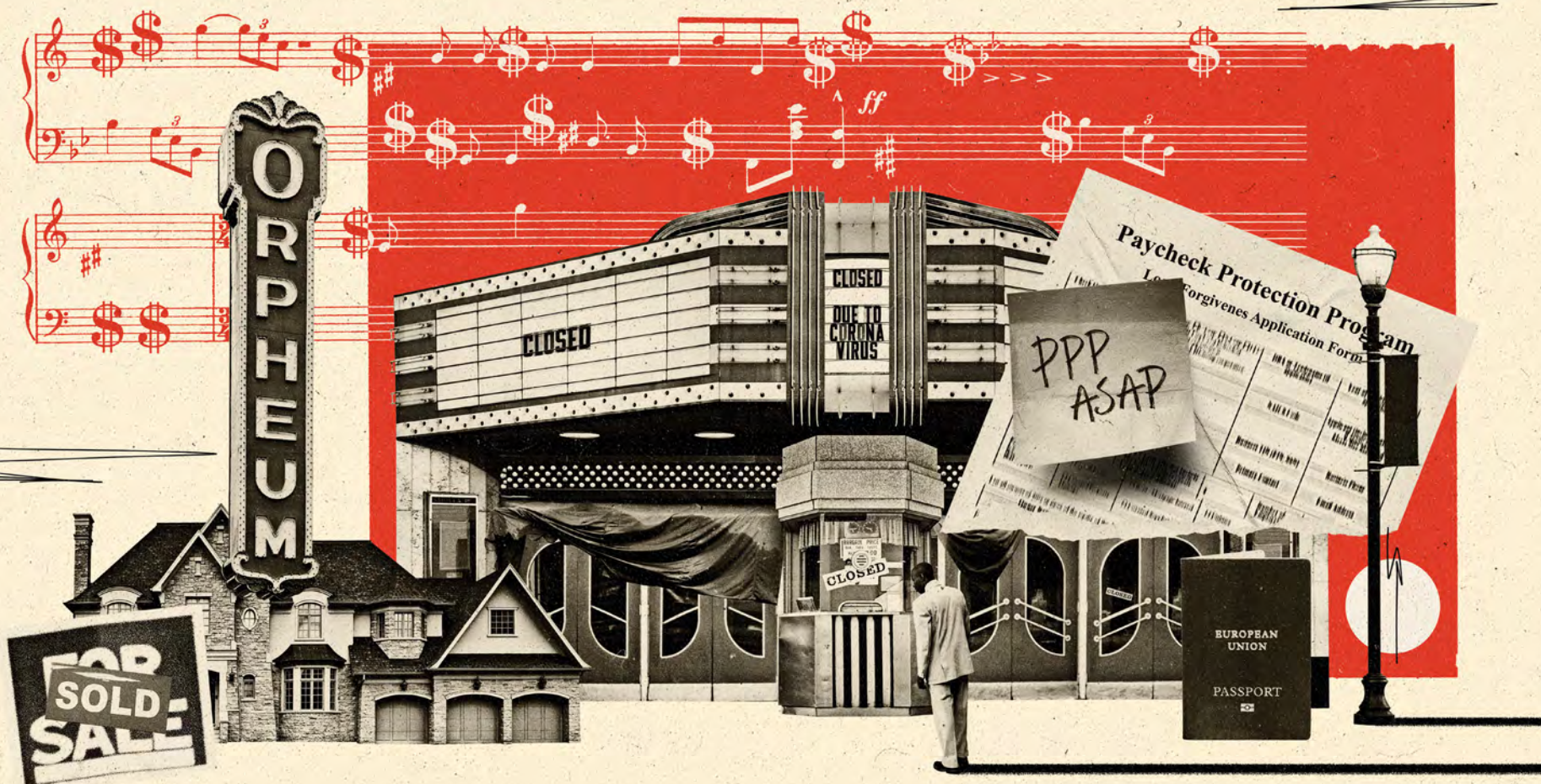
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2021 Top Business Managers

TOURING INCOME PLUMMETED. THE VALUE OF SONG CATALOGS SOARED. GOVERNMENT LOANS FLOWED FAST. AND THESE MONEY MEN AND WOMEN HELD IT ALL TOGETHER FOR THEIR SUPERSTAR CLIENTS

THE MUSIC INDUSTRY'S LEADING BUSINESS managers serve as financial advisers, tax accountants and fiscal therapists for artists and executives alike — and they have long preached the importance of saving for a rainy day. But what if the storm lasts for a year?

In 2020, as revenue from live touring halted, traditional recording sessions ceased and marketing meetings moved to Zoom, the roles of business managers became more crucial than ever. “This year has been a bit of a roller coaster,” says Sally Velazquez, owner of Empower Business Management.

Business managers helped their clients financially survive the pandemic by revising cash flow projections, focusing on long-term plans and exploring new revenue sources, including song catalog sales in a red-hot market. When necessary, they applied for government aid available under the CARES Act and subsequent legislation — “a gigantic fire

drill,” says veteran money manager Bill Vuylsteke.

Other events of the past year, including protests against racial injustice, have prompted some to review their investment choices. (Widely popular index funds invest in publicly traded companies, including private prison firms linked to mass incarceration and systemic racism.) Funds guided instead by environmental, social and governance principles drew record investments in 2020, according to the financial firm Morningstar. “Our clients have definitely taken an increased role in deciding how their monies are invested,” says Peggy Stephens of Tri Star Sports & Entertainment Group. What hasn't changed is the essential need for constant connection between artists or executive clients and those who manage their money. Says Belva Anakwenze of Abacus Financial Business Management: “We shifted our client-facing approach and communicated with clients in new ways — even having meetings in my home driveway.”

—THOM DUFFY

Iván Alarcón
CO-FOUNDER/CEO
Vibras Lab

As the business manager for Rimas Music and some of Colombia's biggest stars — including **J BALVIN** and Karol G — Alarcón, 42, has increased his staff to 30 during the pandemic. The firm sought alternative revenue sources for its clients, from “documentaries, livestreams and merchandise” to “partnerships or endorsements in rising markets, such as the gaming industry,” he says. “All artists should have very clear and accurate knowledge of their cash flow, and just as any other business, their source of income should be diversified.” Alarcón says *Vibras* also invested in new technology that allows clients access to their financial information in real time.

Best advice in an economic downturn “Diversify your business and sources of income, and understand your cash flow. Organize your catalogs, look for possible pending income, and search for new royalty sources.”

Belva Anakwenze
PRINCIPAL/BUSINESS MANAGER
Abacus Financial Business Management
For her music clients during the pandemic, Anakwenze made “new normal” money moves, upgrading technology for easier access to financial information and “having authentic

discussions” about financial planning. And, she says, “we were able to successfully assist our live-events-heavy clients in securing the SBA [Small Business Administration], PPP [Paycheck Protection Program] and EIDL [Economic Injury Disaster Loan funding]. We have also helped prepare our clients for the Save Our Stages Act and are positioned to be first in line” for funds.

Most important lesson learned from the pandemic “The pandemic taught us all the importance of adaptability. Our business had to be nimble in how we communicate internally and externally. More importantly, we had to be readily available to all of our clients — all facing financial changes and challenges — at the same time.”

Claudia Arcay
INDEPENDENT BUSINESS MANAGER
Carcay Global Entertainment

Arcay, 43, who recently parted amicably from WK Management, has been the business manager for Carlos Vives and was “ready to pivot and adapt” when the Colombian singer released his album *Cumbiana* last May. By helping to create 10 virtual events, along with a short film titled *The Last World of Cumbiana*, she generated momentum for Vives after his three-year hiatus. “My advice for the artist,” says Arcay, “is to try to stay as conservative as possible, diversify the

business and look for possible strategic alliances among different brands.”

Best advice in an economic downturn “There is nothing 100% sure in this industry. Everything can suddenly change. That is why it is so important to diversify.”

Angie Barajas
Louis Barajas
CO-FOUNDERS/BUSINESS MANAGERS
Business Management LAB

Louis Barajas, 59, and Angie Barajas, 57, became essential financial counselors to their clients — Yandel, Nicky Jam, Camilo and Gerardo Ortiz, among others — who relied on the husband-and-wife team to help outline cash flow strategies to survive the pandemic. “Our team of over 20 employees worked ferociously all year to get our clients PPP loans and work on new budgets,” says Louis. Knowing that clients weren’t touring, his team also used the time to “tie financial loose ends,” he adds, working on estate and retirement plans and getting life and health insurance in place.

New income sources clients tapped “Advances on publishing deals, catalog sales and business/marketing opportunities. A lot of our clients, with a lot of time on their hands, were very entrepreneurial and did a lot of investing in real estate and the stock market. We saw some of their investment portfolios grow 20% to 60%.” —**Louis Barajas**

Marius Bercovici
Justin Kobay
Bruce Seckendorf
PARTNERS
LL Business Management

The New Hyde Park, N.Y.-based management partnership helped clients Lil Nas X, Timbaland, T-Pain and Boots Riley create new revenue in catalog sales and streaming, which will “sustain [them even] when touring recovers,” says Kobay, 31. “Clients are seeing firsthand the value of owning their intellectual property.” As always, they continue to teach clients the basics: “Build up that emergency fund,” says Bercovici, and, if necessary, “downsize your cost of living.”

Best advice in an economic downturn “Health and your family are most important.” —**Bercovici**

David Bolno
Nicholas Brown
Bernie Gudvi
Michael Karlin
Michael Oppenheim

Larry Tyler
PARTNERS
NKSFB

The firm — with six locations nationwide, some 550 employees and a client roster that includes Drake, Pharrell Williams, Post Malone, The Cure, Culture Club and Sam Smith — moved its Sherman Oaks, Calif., office to new quarters in Encino despite the pandemic. Bolno notes the company went to substantial expense to make its office COVID-19-safe — “our employees felt protected,” he says — but NKSFB also gave staff the option to work from home. “It has been a challenging time,” says Brown, “where it has been very important to provide the support system that clients have required. They are artists, and their emotional, creative nature needs encouragement, which is what [we’ve been] able to provide.”

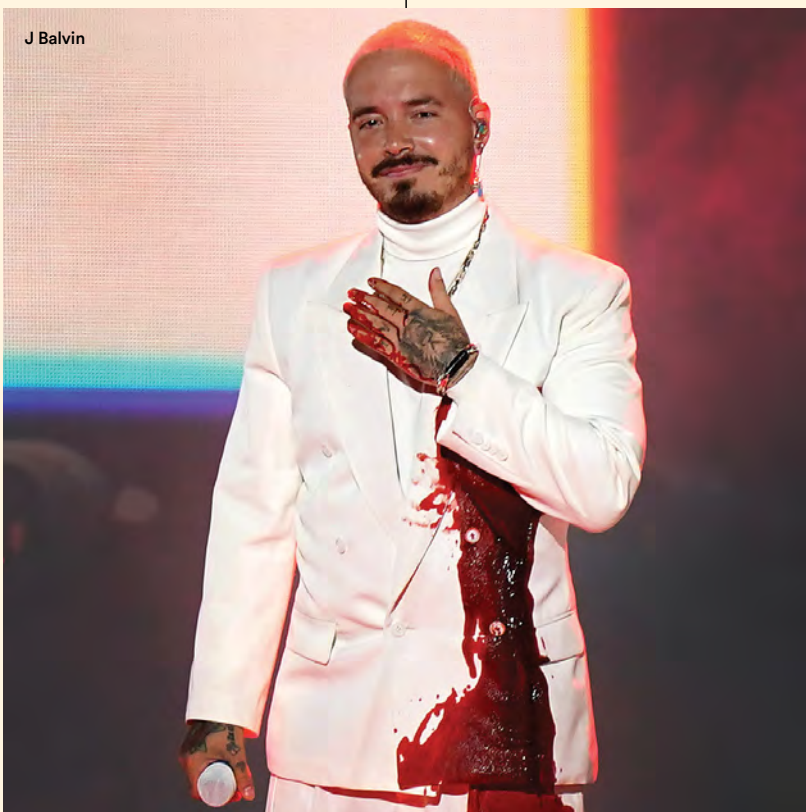
New income sources clients tapped “We have been looking at selling their publishing catalogs or royalty income streams to take the benefit of the [current] capital gains tax [rate] on these types of sales and get substantial lump sums from the companies” buying music assets. —**Brown**

Julie Boos
OWNER/BUSINESS MANAGER/
CHAIRMAN
Jamie Cheek
OWNER/BUSINESS MANAGER/
PRESIDENT

David Boyer
OWNER/BUSINESS MANAGER/VP
Carmen Romano
OWNER/BUSINESS MANAGER/VP
Duane Clark
OWNER/BUSINESS MANAGER/VICE
CHAIRMAN
Chris Hughes
BUSINESS MANAGER
FBMM

FBMM, with offices in Nashville, New York and Los Angeles, went into overdrive helping clients stay ahead of the massive music business disruption. On the short list: helping artists navigate the CARES Act and guiding those interested in launching or accelerating their livestreaming business. “Livestreaming is a newer source of income that appears to be here to stay,” says Hughes, 46. “The pandemic simply presented an opportunity for some artists to look at it sooner than they may have otherwise.”

Most important lesson learned during the pandemic “The rainy day we all talk about can happen on a grand scale. Preparation and communication, in any scenario, always pay off.” —**Romano**



Thank you for recognizing Patrick Templeman, Tara Beaudine Moore, & Phil Sarna as part of your 2021 Billboard Top Business Managers issue. While we are very appreciative of the honor, we feel there are many organizations that need the recognition more than we do. We proudly support all of these organizations for the amazing work they do to strengthen our communities and work toward making the world a better place for all of us.

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AIM Interpretive Center
Allies for Every Child
Alzheimer's Drug Discovery Foundation
American Cancer Society
ART HOE COLLECTIVE
ASPCA
Autism Speaks
Black Creators Fund
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Black Table Arts
Black Visions Collective
Boys & Girls Club of the Bellport Area
The Breonna Taylor Foundation
Broadway Cares/ Equity Fights AIDS
Broadway Dreams
Campaign Zero
charity: water
Children's Aid
Chilis on Wheels
City of Hope
Color of Change
Communities In Schools
Conscious Alliance
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Equal Justice Initiative
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GRAMMY Foundation
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Tourette Association of America
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PSBM

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Mark Carter

PRINCIPAL
Prager Metis

Bruce Kolbrenner

MANAGING PARTNER
Prager Metis

Joseph Callaghan

Lahteefah Parramore

Thomas Smith

Simon Winters

PARTNERS

Prager Metis

To make up for lost touring revenue, Prager Metis helped clients find alternative sources of income, says Kolbrenner — coming up with valuations for potential catalog sales, auditing royalties to identify underpayments and figuring out how to monetize virtual concerts. Clients worried more about their “long-term financial futures,” he says, so business managers for the 8-year-old, 700-employee accounting firm helped them talk through pension plans, estates and trusts. “Clients in the music and entertainment industries are by their very nature creative people,” says Kolbrenner. “We assisted our clients and their teams in tapping into this creativity to help seek out alternative revenue sources.”

Most important lesson learned during the pandemic

“Financial planning for our clients is and always has been a team effort. Actively involving attorneys, managers, agents and investment advisers is exceedingly important so that everyone understands the financial condition of their client and how we can best maintain their financial life now and into the future.” —Kolbrenner

Legina Chaudoin
Alvin G. Hagaman Jr.
Cheryl Harris
Kerry O’Neil
Lillian Williams

PARTNERS

O’Neil Hagaman

The partners at Nashville-based O’Neil Hagaman advised clients in the past year to “leverage strengths where needed and minimize risk where avoidable,” says Hagaman, 68. “A lot of our artists have been able to expand their platforms and creativity during this time of nontouring. They have been very active with livestreaming shows — some have been using a subscription model with very cool, interesting places to livestream. While the return on these shows has been higher than expected,” says Hagaman, “the overall profits have been less than from a strong touring season.”

Most important lesson learned during

the pandemic “Hopefully, we can all recognize the devastation and ruin to our lives, families, communities and businesses from an unhealthy world [and find] greater respect for the importance of science, institutions, governments and individuals working collectively toward maintaining a healthy planet. Also, the inspiration and healing powers of art, nurturing the essence of our souls.” —Hagaman

Lester Dales

DIRECTOR

Dales Evans & Co.

Despite the one-two punch of the pandemic and Brexit in the United Kingdom, London-based Dales Evans celebrated the success of client **DUA LIPA**, whose record-breaking livestream event, *Studio 2054*, reached 5 million viewers for its debut, according to her management company. The show featured Elton John, Kylie Minogue, Bad Bunny and Miley Cyrus. Dales says his 25-year-old firm’s focus was to help all clients — which include Coldplay, Queen and Bush — to “revise their business plans and projections” while also preparing them for business to return to “a hoped normal when restrictions are eased.”

The impact of Brexit “Touring costs will increase due to the need for work visas for onstage musicians and support crew, carnets for equipment and increased red tape. Changes in social security regulations will affect U.K. artists working in the European Union, and [value-added tax] and duty issues will affect artists who have traditionally sold their own merchandise on the road.”

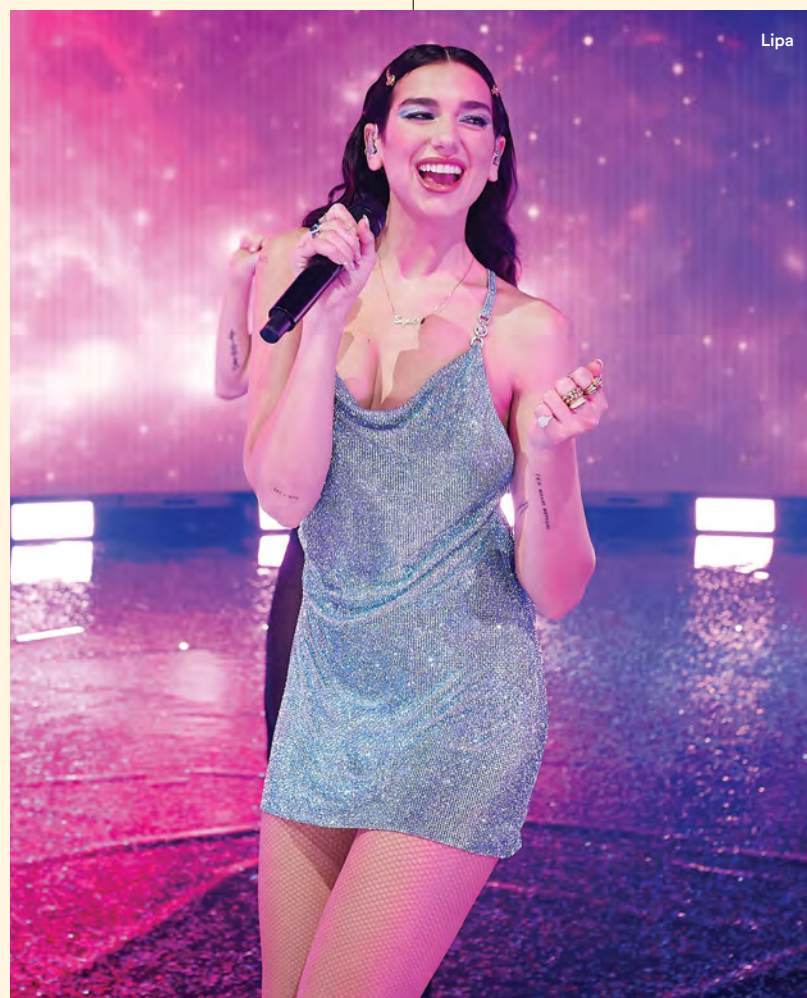
Kella Farris
Stephanie Self
Catherine Moore

PARTNERS

Farris, Self & Moore

Farris, Self & Moore helped their clients secure PPP loans while navigating the pause in touring for their artists alongside management and booking agencies. Alternative revenue sources identified by the boutique Nashville-based firm included developing “creative and meaningful merchandise” as well as the rise of song catalog sales, largely due to “uncertainty regarding the capital gains tax rate, low interest rates for investors and copyrights,” says Farris, 41. “Taking money off the table during a pandemic year for artists and songwriters was appealing.”

Reaction to federal aid programs “Our banking partners City National Bank,



Pinnacle Bank and Studio Bank stepped up to help facilitate the PPP process, and we also utilized the EIDL and the Employer Retention Credit, as well as the State of Tennessee grants from the CARES Act.” —Farris

Tina Fasbender

FOUNDER/PRESIDENT

Fasbender Financial Management

While Fasbender declines to name her clients, “I will tell you that the firm is 90% music-centric. Songwriters were my first focus, and we have three who are in the Songwriters Hall of Fame.” Her client base also includes solo artists, bands, labels, mixers, actors and film and music producers. In the ongoing catalog acquisition craze, recent deals have netted “beautiful windfalls for clients for whom a sale matched their life goals.” But the greatest accomplishment for Fasbender’s firm in 2020 was simply “survival,” she says. Her Los Angeles-based company secured “maximum allowable” PPP and SBA loans for all clients who needed them, while retaining her own 12 employees without salary cuts.

New income sources clients tapped

“The year had an unusual amount of real estate activity, both buying and selling houses and converting some of the catalog sale monies into diversified income streams that included rental real estate.”

Stan Flowers

CFO

Zac Brown Collective

Being “disciplined financially” was the foundation of the Zac Brown Collective well before 2020, says Flowers, which allowed the company to maintain its equilibrium amid the pandemic. The organization used PPP loans to mitigate touring losses and staged three livestream performances that drew over 1.5 million views. Two of those events raised nearly \$1.6 million for Zac Brown’s Camp Southern Ground, benefiting veterans and their families, according to Flowers. “The lesson here is to stick to strong financial practices even in the good times so you can be prepared for anything.”

Best advice in an economic downturn

“We tightened our belts, employed careful spending and shaved unnecessary costs.”



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- **CITRIN COOPERMAN'S
MUSIC TEAM**

Citrin Cooperman congratulates our entire music team. We thank you for all of your hard work.

**CONGRATULATIONS
CHRISTOPHER HULL
MARK KAPLAN
VICTOR WLODINGUER**

AND WELCOMING OUR NEWEST TEAM MEMBER

MARIA DEL PILAR LOPEZ

2021 BILLBOARD TOP BUSINESS MANAGERS

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Todd Gelfand

CEO
Gelfand Rennert & Feldman

Rick Mozenter
Ronald Nash
David Phillips
Mike Skeet
Todd Kamelhar

MANAGING DIRECTORS
Gelfand Rennert & Feldman

Gelfand Rennert & Feldman, a division of Focus Financial Partners since 2017, has grown significantly, with over 500 employees in five offices across New York, Los Angeles, Nashville, Delaware and London. The company merged with WG&S in 2019 and acquired London-based firm Skeet Kaye Hopkins (where clients include Josh Groban) last May. Amid the pandemic, many of GRF's clients secured increased royalty streams by selling or negotiating advances on their catalog. For those who collected PPP loans, "in the beginning, the rules seemed to change every day," says Kamelhar, "but due to our strong banking relationships, we were able to assist our clients who needed loans through this process."

The impact of Brexit "There will be increased costs of visas and carnets, and a lot more paperwork. There may be new withholding tax implications on royalties, which already exist on touring income, from certain European

Union countries. Hopefully, the visa-free scheme for musicians that has been proposed will become a reality." —Skeet

W. Shane Glass

PRESIDENT
Colony Business Management/
The Colony Group

When the coronavirus struck, Glass immediately went into risk management mode. "It was important that we maintained our clients' financial infrastructures and provided them the comfort that we are still operational and able to [deliver] our services," says Glass, who provides tax advisory and accounting services to executives and Grammy Award-winning artists. His strategy included helping clients tap new sources of income, like catalog sales and livestreamed concerts, as well as accessing PPP loans to help support employees. "Be conscious of spending," he advises clients in this downturn. "Take advantage of PPP monies and consider forbearance agreements with banks and lenders."

Reaction to federal aid programs "It was complex to keep up with the dynamic set of rules. We read the actual regulations ourselves, as there was often conflicting advice [in] published information. We believe the PPP provided an overall benefit to clients, and the recent rule changes regarding be-

ing able to deduct the forgivable loans has amplified the benefits."

Sean Granat

CPA/TAX PARTNER
CohnReznick

In a year when touring was impossible, Granat, 39, says securing loans or grants through the CARES Act — critically, PPP funding — allowed artists to keep paying their employees. His clients also remained solvent by performing livestreamed concerts, chasing royalties owed to them, investing in residential real estate and exploring sales of their music catalogs, which he says "may be more highly valued right now than they have ever been." Above all, "cash is king," he adds. "It's important to have some liquidity and cash in the bank saved for a rainy day."

The impact of Brexit "I work with several U.K.-based artists who are upset with the negative impact Brexit will have on them. From a logistics standpoint, they will need to contend with new challenges, such as customs and travel delays. Brexit could lead to a reduction of live tour dates throughout Europe once this world pause ends."

Becky Harris

PARTNER
Huskins-Harris

Harris, 59, helped her star clients navigate short-term budget cuts while achieving new career highs: Riley Green won new male artist of the year at the 2020 Academy of Country Music Awards, **KANE BROWN** won favorite male artist at the American Music Awards, and Chris Young won performance of the year at the CMT Music Awards. Harris is also thankful that her roster "tried to take as much care of their bands and crews" as possible. "We did all we could to help them meet those goals and to stay above water in a situation they had never foreseen."

Most important lesson learned during the pandemic "Patience — and that my clients are all family. When my husband and I had COVID-19, several of them checked in daily and offered to bring us anything we needed. I feel fortunate to work for people who care so much for their team."

J. Christopher Hull

PARTNER/ROYALTY AUDIT, COMPLIANCE
AND CONSULTING PRACTICE LEADER
Citrin Cooperman

Mark Kaplan

PARTNER/WEST COAST MUSIC LEADER
Citrin Cooperman

Victor Wlodinger

PARTNER/EAST COAST MUSIC LEADER
Citrin Cooperman

Maria Del Pilar Lopez

DIRECTOR, BUSINESS MANAGEMENT
AND FAMILY OFFICE
Citrin Cooperman

Kaplan reports that most of Citrin Cooperman's clients — including Father John Misty, The Strokes, The Beach Boys, Q Prime and Max Martin and his MXM Music — were able to navigate pandemic downturns with "reserves built through years of following our advice." Hull joined the firm in March, bringing with him over two decades of experience in royalty audits and helping drive further growth. Del Pilar Lopez moved to the firm earlier this year. "We are problem solvers," says Kaplan. The pandemic "brought to light that no matter how well you think things are going, something completely unexpected can happen, so if you learned the lesson of living below your means, you can ride out anything."

New income sources clients tapped

"The multiples offered in catalog sales made them very hard to refuse. So the key was to make sure our clients still had upside potential after the transaction and to make sure it was the right partner." —Kaplan

Jordan L. Josephs

DIRECTOR OF BUSINESS MANAGEMENT
AND FAMILY OFFICE GROUP
SingerLewak

Working with artists and producers in hip-hop, rock, pop, dance and jazz, SingerLewak saw business growth in 2020 despite the pandemic. "We were positioned perfectly with our software and IT capabilities to go to remote working without missing a beat," says Josephs of the 61-year-old firm's foresight. The company extends the same provisions to its clients, helping them prepare for income downturns: "With sound financial planning, entrepreneurship and the right investment mix, clients should have enough passive income to pay the bills on a monthly basis, even without their core business."

How social concerns have influenced investing

"We've always had clients in green types of investments. One client who is an activist has an incredible non-profit in Chicago. He invests capital, as well as leverages his brand to get other donors and artists involved."



Kane Brown

It's our privilege to serve a music industry that pushes innovation and stays resilient in unprecedented ways.

Beth Sabbagh

Bernie Gudvi

David Bolno

David Weise

Harley Neuman

Jaime Masuda

Larry Tyler

Michael Karlin

Michael Oppenheim

Nicholas Brown

Rob Salzman

**2021 BILLBOARD
TOP BUSINESS MANAGERS**



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Nicholas Judd
CO-FOUNDER/CEO
Leftbrain

Judd, 35, with business partner Josh Kaplan, launched the Leftbrain app and royalty tracking tool in 2020, allowing their clients to access real-time financial data — while the firm tracked down missing royalties to maximize their liquidity. “The app empowers them to have their finger on the pulse of their finances and reinforces good financial habits,” says Judd. Although the company declines to name its clients, he notes that three of them are up for Grammy Awards in March.

New income sources clients tapped

“While cash flow remains a concern, our artists are increasingly interested in accumulating generational wealth. Traditionally, investment balances, bank balances and company values remained siloed in confusing, outdated statements or online portals. We are building on the existing capabilities of the Leftbrain app to enable our clients to see their entire net worth in one place and monitor it over time.”

Michael Kaplan
MANAGING PARTNER
Miller Kaplan

Since touring shut down, Kaplan has successfully guided clients into new avenues of business, “from investing in apps to buying catalogs and everything in between,” he says. He has also reminded artists that the pandemic has created opportunities, from cutting expenses to boosting creativity: “Many of my clients have been able to use this time to focus on writing and recording new music — sometimes leaning on me to secure a safe studio space in which to create.”

How social concerns have influenced investing “The interest to be associated with environmental, social and governance principles has been increasing steadily over time. But since the entertainment industry tends to be on the forefront of these types of cultural movements, it’s really more a matter of waiting for the corporations to catch up.”

Matt Klarberg
MANAGING DIRECTOR
Monarch Business & Wealth Management

Klarberg, 36, helped clients including Kaskade, Tierra Whack, DJ duo VAVO and R&B singer Quincy monitor their portfolio allocations amid the pandemic, from real estate to private equity. The family firm also welcomed a new partner in the insurance space that “added

significant value to our business,” he says. “Having the expertise at our fingertips for our clients has been very beneficial.”

How environmental concerns have influenced investing

“There has been a growing focus on environmental investments for quite some time, from consumer products to renewable energy. Many of my clients have heavily invested in the space for years now.”

Joshua Klein
MANAGING PARTNER
TKG Business Management

Klein established Beverly Hills, Calif.-based firm TKG last year to offer his clients a personal, hands-on approach to money management. He has given his roster — which includes The Chainsmokers, Logic, Kelly Rowland, Normani and Bazzi — fundamental investment advice for the long term. “Start thinking more about passive income streams,” says Klein. “One day, they won’t be touring, recording or writing anymore.”

Reaction to federal aid programs “The CARES Act benefited my clients because they were able to continue paying their staff for a period with no income coming in. It was a first for everyone — the SBA, banks, employers, employees. I think the second round will be much smoother.”

David Levin
BUSINESS MANAGER
DL Business Management

Levin’s firm, founded in 1997, works with clients including John Legend, Live, Lake Street Dive, The O’Jays, Madison Beer, Wyclef Jean, Joshua Radin and Jessica Simpson. During a difficult 2020, he guided their affairs by “staying positive” and advising them to “stay true to your craft,” he says. His advice: “Explore all potential income-related offers that resonate and know that this too shall pass.” This past year, his clients have pursued virtual coaching and speaking engagements, as well as income from endorsements, publishing and livestreaming. In December, Simpson signed a multimedia rights deal with Amazon that includes two TV projects at Amazon Studios, one based on her bestselling memoir, *Open Book*. Legend performed at the *Celebrating America* concert after President Joe Biden’s inauguration.

Most important lesson learned from the pandemic “There can be a silver lining in anything in life, even when bad things happen to good people — you just have to be open and accepting.”



‘This Has Been The Most Challenging Year Ever’

RZO’S BILL ZYSBLAT ON STADIUM TOUR SHUTDOWNS, INSURANCE BILLS AND SUPERSTAR FRUGALITY

Tom Cyrana
John Gula
Lia Sweet
PARTNERS/MANAGING DIRECTORS
RZO

Bill Zysblat
CO-FOUNDER/MANAGING PARTNER
RZO

The Rolling Stones, one of RZO’s longest-running clients, halted a massive stadium tour last March. **LADY GAGA**, another client, performed at a massively important event: the inauguration of President Joe Biden on Jan. 20. Between those milestones, this has been, “financially, the most challenging year ever,” says RZO co-founder/managing partner Bill Zysblat. “There has never been a year where the industry all but shut down. None of us have ever seen anything like it.”

Zysblat’s perspective on the pandemic and its impact is unique. A practicing CPA for nearly four decades, he co-founded RZO with his late business partner, Joe Rascoff, in 1988. RZO stands out among its peers in business management not only for its focus solely on artists, but also the stature of those clients. The firm manages the financial affairs of the Stones, Gaga, U2, Steely Dan, David Byrne, Luis Miguel, Shania Twain, Sting, Yoko Ono and the estates of John Lennon and David Bowie, among others. RZO’s partners, each with a specific area of expertise, include Cyrana (royalty compliance), Gula (tax) and Sweet (business management).

Having overseen numerous stadium tours, Zysblat estimates that 200 to 250 crew members stop working when touring ceases, “as opposed to the thousands — who are not paid directly by us — who become unemployed. The ticket takers aren’t working. The cleanup staff isn’t working. The numbers are absolutely devastating.”

Concert tours cannot be staged without insurance against cancellations, and “clearly, there will be a pandemic exclusion [from coverage] in every policy going forward,” says Zysblat. Insurance for tours has been getting more expensive, he notes, as aging artists continue to perform, extreme weather threatens outdoor shows, terrorist attacks occur at venues and, now, unprecedented risks can threaten public health. Higher costs can either be absorbed by bands with more modest production — or higher ticket prices.

Did RZO need to counsel clients with a sudden loss of touring income to tighten their belts? “In March or April, I said to myself, ‘Oh, man. This is going to be a tough year talking everybody down.’ But in the end, it wasn’t that hard because everyone was aware and automatically became reasonably frugal.

“I have to say that entertainers are privileged enough that they were able to make it through this time,” adds Zysblat. “Much of the country wasn’t. So we’re all pretty grateful.” —T.D.

SKULL/GETTY IMAGES

CONGRATULATIONS

MICHELLE RICHBURG

BILLBOARD

2021

**TOP BUSINESS
MANAGER**



richburg.
ENTERPRISES

For over 30 years, Michelle Richburg has developed a specialized niche in the financial services industry as a "Banker to the Stars". Her stellar reputation allows for a client list that includes high profile professional athletes, entertainers, and business leaders.



Matt Lichtenberg

PARTNER

Level Four Business Management

"Our clients have stayed the course," says Lichtenberg of the principles that have informed investment decisions over the past year. This is not to say there hasn't been upheaval, as Level Four transitioned to remote work "while navigating our clients' unforeseeable challenges." Lichtenberg counseled his clients struggling with the impact of the pandemic to reduce overhead and seek out new revenue sources, such as livestreaming or creating video messages on Cameo. In addition, "we did catalog sales," he says, "as the multiples were unprecedented."

Mike Merriman

PRESIDENT

Parr3

Merriman, 40, like many of his peers, took on new responsibilities during the pandemic, like mastering the CARES Act to maximize government aid for clients, while also unearthing new royalty streams and performing desk audits for client catalogs. The firm assisted songwriter Louis Bell and his team in analyzing the value of his catalog, which Universal Music Publishing Group purchased in January, ahead of his new deal with UMPG. In addition to Bell, the company counts Kehlani, 6LACK, Alison Wonderland, Clairo and companies

like LVRN Records as clients.

Best advice in an economic downturn

"Stay the course. Remember the cash reserves we set aside for you? This is what they're for."

Harley Neuman

PARTNER

Neuman + Associates (a division of NKSFB)

Newman says 2020 can be summed up by the bromide "Health is more important than wealth." And, if you ask the adviser, who guides the finances of such clients as Melissa Etheridge, Cee Lo Green, Dave Koz, Brian Culbertson and Pete Dinklage, about his top accomplishment of the past year, he responds with a laugh and says, "Surviving."

Although some of his clients benefited from the CARES Act, Newman found the process "disorganized."

Best advice in an economic downturn

"Control discretionary spending and look for alternative income sources, like livestreaming."

Glenn Nordlinger

CEO

The Nordlinger Group

After a year that taught him "the importance of financial forecasting and maximizing savings," Nordlinger says he and his team raised over \$25 million

for various clients through the sales of publishing and master rights. All of his clients — including Demi Lovato, the Jonas Brothers, Rosanne Cash and Grace Potter — received 15-month operating budgets and cash flow forecasts for their businesses and personal finances. He says the firm also had "great success" applying for PPP loans, working mostly with City National Bank.

How environmental concerns have

influenced investing "Many artists are given the opportunity to make early investments in startup companies, and the ones focused on environmentally friendly products are very appealing to our clients."

Tony Peyrot

MANAGING PARTNER

Dunn Pariser & Peyrot

Peyrot juggles several roles, including providing financial guidance with a focus on the mental and fiscal health of his clients. And while advising such acts as DJ Shadow, Faith No More and Draco Rosa, he says one of his proudest moments in 2020 was helping producer Mark Batson (Beyoncé, Maroon 5) release his motivational hip-hop album, *I Want To See You Shining*. Says Peyrot: "It is an affirmation album that captured the essence of meditation, social justice and peace and love for all, at a time when it was needed most."

Best advice in an economic downturn

"Focus on what is under your control. Also, clean out that old storage unit."

Robert Polay

MANAGING MEMBER

Polay Clark & Co.

The Atlanta-based accounting and business management firm Polay Clark guides the finances of a roster that includes TV host Steve Harvey, rapper-activist Killer Mike, singer India Arie, producers Mike Will Made-It and Tricky Stewart, and rock band Manchester Orchestra. Polay credits cloud-based systems and collaboration tools with helping his team establish a "successful mobile workforce" during the past year, while he encouraged his roster to utilize new sources of income, he says, noting "production, film scoring, catalog sales and direct-to-fan experiences."

Most important lesson learned from the

pandemic "The pipeline of developing musical artists and new music fans may be in jeopardy. Artists depending on the club circuit and festivals to garner new fans will experience extreme

financial headwind once the pandemic is under control."

Michelle Richburg

PRESIDENT/CEO

Richburg Enterprises

When the pandemic slashed touring income, many artists and industry professionals "were not eligible for traditional unemployment benefits because they are self-employed," says Richburg, 54. So she and her team sought relief for clients through PPP and EIDL funding and other grants. During the pandemic, she has also channeled energy into helping her roster of clients — which includes SAINT JHN, **A BOOGIE WIT DA HOODIE** and RCA Records president Mark Pitts — navigate charitable spending directed at COVID-19 relief.

Most important lesson learned from

the pandemic "Realizing that self-care comes in many different forms. Putting your mental health first, setting boundaries and taking a break is productive. And not taking anything for granted, especially spending more time with family and loved ones."

Murray Richman

Nathan Richman

PARTNERS

Richman Business Management

A laser focus on cash flow and expense management was more important than ever for the Richmans' clients last year "as we helped our artists navigate a very tough financial landscape," says Nathan Richman, 46, who has worked with his 74-year-old father, Murray, for over a decade. The Richmans stressed short-term revenue forecasting in tandem with financial assistance from the CARES Act, offering "a safety net for our artists until we have more visibility on the resumption of touring. We love to work with new, developing artists who we can help grow into the stars they have the potential to become. This was even more relevant in 2020."

New income sources clients tapped

"The trend of the past few years has only been enhanced: providing consistent content to your fan base and owning as much of it as possible. This includes videos, songwriting and of course master ownership of recordings. Many artists spent the pandemic writing and recording new music and then releasing it on different platforms. This can allow for immediate return of investment and income generation." —Nathan Richman



A Boogie Wit Da Hoodie

CC YOUNG & CO

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FOUNDING PARTNER
Freemark Financial

Rodriguez, 50, has helped his music clients — including Jesse & Joy, Andrés Torres and Mauricio Rengifo — weather the pandemic by “reducing costs wherever we can,” he says. Though some of his clients had an extra source of income through catalog sales and livestreaming, Rodriguez says his biggest accomplishment was getting all of Freemark Financial’s clients through the health crisis with “cash in the bank at a time when cash flow was limited.”

Reaction to federal aid programs

“The SBA PPP loan was invaluable to multiple clients. We are also utilizing the Shuttered Venue Operators grant program” from federal aid legislation passed in December.

Phil Sarna

SENIOR MANAGING DIRECTOR
PS Business Management

Patrick Templeman

MANAGING DIRECTOR
PS Business Management

Tara Moore

DIRECTOR
PS Business Management

PS Business Management retained its entire staff without furloughs while continuing to advise clients including **BILLIE EILISH**, Lizzo, Halsey, Arcade Fire and Maggie Rogers. The firm helped artists diversify their revenue streams through livestreaming, merchandising, brand partnerships and catalog sales. It has also helped clients support their communities, including Eilish, whose mother established the nonprofit Support and Feed to provide meals for families in need. “In all of these endeavors,” says Sarna, “we stand in full support of our artists — heart, mind, body and wallet.”

New income sources clients tapped

“One of our clients had the year’s most successful streaming event, and many clients were able to sell large catalogs of copyrights as part of a bigger financial plan or part of a retirement strategy. The strength of the financial markets highlighted the fact that savings is a buffer in uncertain times.” —Sarna

John Shaheen

PARTNER
Business Wealth & Tax Management

Shaheen counts “no layoffs” at his company as one highlight in a year turned upside down by COVID-19. To help his

clients — including management firm The Revels Group, independent label Soulection, producer Kenny Beats and Clue/Warner Records rapper IDK — he outlined how to streamline their businesses and reduce overhead. His bottom-line advice was to “pivot, create and generate new income sources.” Client George Watsky, aka Watsky, raised funds for his band, crew and musicians in need through the charity Sweet Relief with a rap marathon, livestreaming for 33 hours, 33 minutes and 19 seconds, an achievement recognized by Guinness World Records.

Most important lesson learned during the pandemic “You’ve got to keep your head up.”

Thomas St. John

CEO
Thomas St. John

St. John’s company “was able to meet the challenges of 2020 head on,” he says, “in a year which saw live music, sporting events, film and television production halted. We launched three new offices in Stockholm, Sydney and Melbourne [Australia], further expanding our international expertise across seven locations and growing to over 150 talented professionals.” While the firm’s client list is confidential, it advised Calvin Harris on his sale of publishing rights to Vine Alternative Investments in October. Inspired by star golfer and client Garrick Higgo, St. John says his firm has created a \$1 million scholarship “for aspiring artists and athletes.”

Charles Sussman

PRESIDENT
Sussman & Associates

Sussman, 67, who founded his firm in 1994, has been helping a client list that includes Bon Jovi, Miley Cyrus, Olivia Newton-John and Megadeth “financially handle the pandemic” by finding new revenue streams, from intellectual property sales and music licensing to catalog repackaging and livestreaming. “We advised clients to use this time in quarantine to plan for the future,” he says, “both creatively in their art and financially.”

Lou Taylor

FOUNDER/CEO
Tri Star Sports & Entertainment Group

Lauren Cooper

BUSINESS MANAGER
Tri Star Sports & Entertainment Group



Peggy Stephens

DIRECTOR OF BUSINESS MANAGEMENT
Tri Star Sports & Entertainment Group

The pandemic threw clients a curveball, says Stephens, but she’s proud “we did not panic at Tri Star.” The firm provides management and financial planning services for a roster that includes Mary J. Blige, Florida Georgia Line, Reba McEntire, Jason Derulo, Charlie Puth and Meghan Trainor (and, previously, Britney Spears). To help inspire new business ventures, advisers encouraged clients to go “back to the basics,” says Stephens. “We asked the question, ‘What originally drove you to a career in entertainment?’ This became the springboard for exploring new passion projects, leading to new streams of income.”

Most important lesson learned from the pandemic “Flexibility, fluidity and lots of hard work allowed our firm to continue to lead in an industry that saw massive shutdowns and changes to our clients’ revenue streams.”

Michael Vaden

PRINCIPAL
Vaden Group/Elliott Davis

Amid the challenges of the past year, says Vaden, 67, “we collaborated with our clients, agencies, bankers, managers and other advisers to maximize financial

opportunities while taking advantage of alternative revenue streams.” Those alternative sources of revenue included streaming through concert subscription services, consulting and sponsorship deals. “Last year was mostly a year of maintaining and finding revenue rather than exploring new investments.”

Most important lesson learned from the pandemic “Always work with a solid plan, then adjust and adapt as necessary. Cash reserves are always important.”

Sally Velazquez

FOUNDING PARTNER/OWNER
Empower Business Management

Empower “took on a lot of new clients and hired new employees” amid the pandemic, says Velazquez, 37, noting that remote communication made operations easier and — “eliminating L.A. traffic” — more efficient. “I am a Puerto Rican female business owner, and my clients are mainly minorities,” she says, citing iann dior, whose “Mood” with 24kGoldn peaked at No. 1 on the Billboard Hot 100, and 21 Savage, whose hit “Mr. Right Now” with Drake and Metro Boomin reached No. 10, both in October. “The increase in communication for clients was crucial, as we were able to discuss new budgets, decreasing spending and

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Tony Peyrot, backstage with Multiple Grammy Award Winning Artist, Draco Rosa

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reallocating these funds to investments and savings.”

Most important lesson learned from the pandemic “Every smart business manager is going to say, ‘Save for the future and plan for the unexpected,’ which is all true. However, I think everyone should check in on their clients’ mental health.”

Rit Venerus

FOUNDER/SENIOR MANAGING DIRECTOR
Cal Financial Group

Cal Financial’s client base includes top-tier live acts Dave Matthews Band and Dead & Company, but Venerus, 49, says he’s grateful that the roster is diverse enough — Bon Iver and The Lumineers are also clients — to enable the firm “to not only retain all of our employees through this difficult time, but to continue to grow our team.” He adds: “I am very proud of how the Cal family came together despite challenging circumstances and were able to carry on operations without missing a beat.”

New income sources clients tapped

“When it comes to record and publishing deals, we’ve always encouraged our clients to bet on themselves and take

better back-end financial terms rather than getting the most money upfront. That has allowed clients to keep their nontouring revenue streams unleveraged and for revenue to flow despite the pandemic. Livestreaming has been a good way for clients to connect with their fans and generate some cash flow. However, the economic model just isn’t really there yet to be truly supportive.”

Bill Vuylsteke

SENIOR MANAGING DIRECTOR
Provident Financial Management

Vuylsteke prides himself on his firm’s “family attitude” and the ability to retain all 120 employees “at full pay, even though our touring income completely went away.” While most of his clients — which include such superstars as Shakira, Red Hot Chili Peppers, Green Day and Weezer, as well as artist manager Guy Oseary — saw income fall year over year, a combination of catalog monetizations, virtual corporate and public performances, and “various COVID-19 investment strategies” helped keep everyone afloat. “Luckyly,” he quips, “they had great business management going in.”

Reaction to federal aid programs “No one really knew what to do at first. Once we figured it out for our clients, many took advantage of the provisions, which helped tremendously, mainly for keeping crew on salary.”

**David Weiss
Jaime Masuda
Beth Sabbagh
Rob Salzman**

PARTNERS
DWA (a division of NKSFB)

“The pandemic’s impact on live performance has created unprecedented circumstances for musicians, support staff and professionals alike,” says Salzman at DWA, a firm that works with **THE WEEKND**, Marshmello, deadmau5, Coldplay, Carole King and Vampire Weekend, among others. “While nobody saw this pandemic coming, my mantra of always advising clients to reserve 18 to 24 months of operating reserves for unforeseen events has paid substantial dividends for many.” Masuda joined his colleagues in focusing on budgeting and cash flow analysis, reducing unnecessary tour insurance, applying for PPP and EIDL funds, refinancing mortgages for clients and, he says, “having a positive outlook but also being realistic.”

Best advice in an economic downturn

“We are all in this together and will get through this together.” —Salzman

Kris Wiatr

PRESIDENT
Wiatr & Associates

Nashville-based Wiatr handles the finances of some of country music’s biggest stars, but his focus goes beyond their hits. “Maren Morris, Chris Stapleton and Lee Brice have all seen incredible success in the past 18 months, but what we’re really proud of is that they are helping shape the future of country music,” says Wiatr. To assist his clients during “this unprecedented touring drought,” he prepared them with financial planning. “We worked with each client on where to save and how to keep business going in innovative ways, like livestreaming and merch bundles.”

Reaction to federal aid programs “The CARES Act was a huge help for so many of our clients because it gave

employers and their employees time to figure out how to bridge the gap until further income arrived. The experience with the platform, in application and distribution, was seamless.”

Colin Young

FOUNDER
C.C. Young & Co.

London-based C.C. Young, which represents an international roster of over 250 artists, takes an analytical approach to protecting its clients’ interests, says founder Young, who opened a new office in Sweden last year. In September, the British music trade journal *Music Week* named the company accountancy firm of the year. “We have remained under independent ownership,” says Young. “This ensures our objectivity in always working in the artist’s best interest.” In November, Young gave evidence at a U.K. Parliament inquiry into the economics of music streaming, where he argued for a more equitable royalty split between artists and labels. “During this past year, we also have focused on royalty audits, with a particular emphasis on streaming,” says Young. “This has been a revelation.”

The impact of Brexit “As a nation, the U.K. has not yet secured the easy transfer of equipment and personnel between the U.K. and the European Union member states. Visas for personnel and carnets for equipment will be steeped in bureaucracy. This will result in cost delays and missed opportunities.”

Contributors Megan Armstrong, Chuck Arnold, Katie Bain, Steve Baltin, Dean Budnick, Anna Chan, Ed Christman, Tatiana Cirisano, Leila Cobo, Jonathan Cohen, Mariel Concepcion, Stephen Daw, Frank DiGiacomo, Thom Duffy, Griselda Flores, Glen Francis, Adrienne Gaffney, Gab Ginsberg, Josh Glicksman, Gary Graff, Lyndsey Havens, Cherie Hu, Gil Kaufman, Steve Knopper, Juliana Koranteng, Carl Lamarre, Joe Levy, Joe Lynch, Heran Mamo, Geoff Mayfield, Taylor Mims, Gail Mitchell, Melinda Newman, Cathy Applefeld Olson, Glenn Peoples, Jessica Roiz, Dan Rys, Richard Smirke, Natelegé Whaley, Jewel Wicker, Deborah Wilker, Nick Williams, Stereo Williams



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SingerLewak proudly congratulates Jordan L. Josephs for being named one of Billboard's Top Business Managers and commend his dedication and commitment to his clients.

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On being named among *Billboard's* Top Business Managers

For your passion and dedication to your clients, the business management industry and for your guidance of our firm through a most difficult time.

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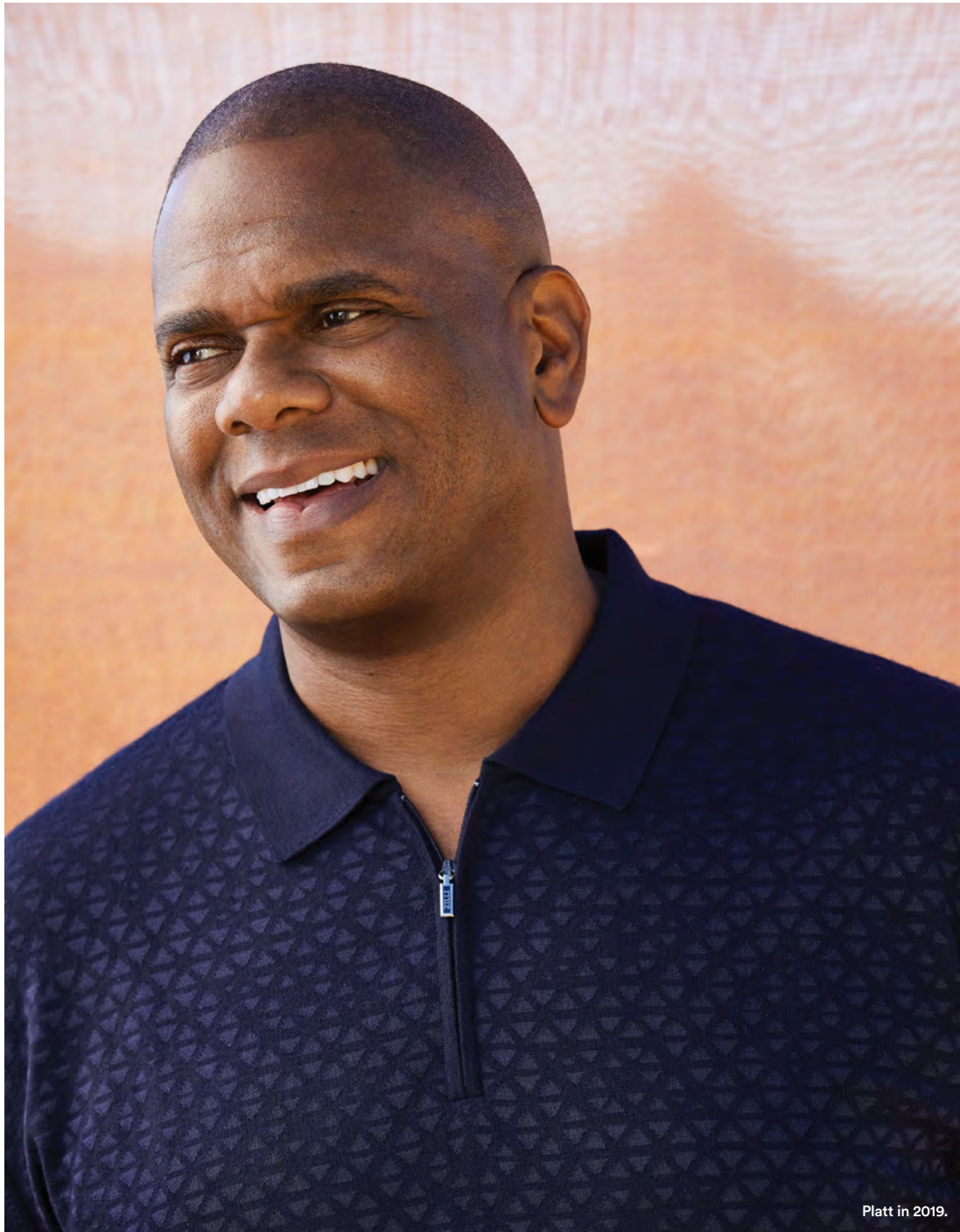
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Platt in 2019.

SONY/ATV'S 25 YEARS OF SONGS

CHAIRMAN/CEO JON PLATT TALKS THE PUBLISHING GIANT'S SILVER ANNIVERSARY
AMID ITS REBRANDING AS SONY MUSIC PUBLISHING

BY GAIL MITCHELL

In his 2020 year-end message to songwriters, Sony/ATV Music Publishing chairman/CEO Jon Platt praised them for continuing to change the world with their creativity — especially in a tumultuous year framed by a pandemic and racial unrest. “Thanks to all of you,” he wrote. “History is always being written.” Those five words also describe the company, recently rebranded as Sony Music Publishing, and its journey to becoming the No. 1 global music publisher, especially under the 12-year watch of legendary publishing executive Martin Bandier and now Platt, who succeeded his former EMI Music Publishing boss and mentor in April 2019.

Now celebrating 25 years of songs, Sony/ATV was established in November 1995 when Sony Music Publishing partnered with Michael Jackson and his ATV Music. Jackson had acquired ATV a decade prior; at the time, he leveraged \$11 million in equity and \$36.5 million in debt to buy the ATV catalog, which included the rights to John Lennon and Paul McCartney’s Beatles repertoire on Northern Songs, for \$47.5 million.

Sony/ATV’s legendary songwriters not only include Jackson and The Beatles, but also Stevie Wonder, Carole King, Leonard Cohen, Ashford & Simpson and members of Queen. Its roster of contemporary talent

features Beyoncé, Rihanna, Ed Sheeran, Cardi B, Lady Gaga, Daddy Yankee, Gabby Barrett, Luke Bryan, Maluma, Kanye West, Pharrell Williams and its latest signing, JAY-Z.

Establishing Sony/ATV was part of Jackson’s dream “to create the biggest publishing company in the world,” says attorney John Branca, who has long represented the pop icon and his estate. When Jackson first hired Branca, he didn’t own his own masters. “*Thriller* gave him the leverage and the platform for me to go to Sony and get him the ownership of his masters,” recalls Branca. “Michael was the person who was single-handedly most responsible for the growth of Sony/ATV, first by bringing ATV in and then subsequently by being on the board of directors and helping guide the company.”

Sony purchased the Jackson estate’s 50% share of the publishing entity in 2016, making it a wholly owned Sony company. Along the way to becoming the world’s leading publisher, Sony/ATV acquired Famous Music, whose assets include classic American film and TV catalogs, in 2007. Five years later, Sony and a group of investors also bought EMI Music Publishing, followed in 2018 by Sony’s acquisition of the remaining ownership interests in EMI. In addition to administering Jackson’s personal firm, Mijac Music (including the Sly & The Family Stone catalog and songs by Ray Charles, Elvis Presley and Aretha Franklin), Sony/ATV owns or administers such history-making catalogs as Jobete/Motown and Leiber & Stoller.

When he took over at Sony/ATV in 2019, Platt became the highest-ranking Black executive in the music industry. Under his purview, the company recently ushered in a strong fourth quarter, ruling both *Billboard*’s Hot 100 Songs and Top Radio Airplay charts for the third quarter in a row. Sony/ATV logged 59 titles on Hot 100 Songs, including Drake’s “Laugh Now Cry Later,” featuring Lil Durk, and Cardi B’s “WAP,” featuring Megan Thee Stallion. The publisher’s market share on Hot 100 Songs fell over two percentage points, to 24.14% from 26.68%, the previous quarter, while its share of Top Radio Airplay songs jumped by one basis point to 22.11% from 22.10%.

Sony doesn’t report Sony Music Publishing’s financial results by itself but collectively with Sony Japan’s music publishing results. Thus overall, Sony’s publishing operations grew 13.3% to nearly \$430.6 million from \$365 million compared with the corresponding third quarter a year earlier — a resurgence from the first six months when its revenue dipped 11.6% to \$642.3 million from the prior year’s \$715.1 million.

As it embarks on its next quarter century of songs, Sony/ATV is also reclaiming its heritage as a Sony cornerstone. In February, the company announced its rebranding as Sony Music Publishing, complemented by a redesigned logo — a vibrant abstract depicting sound waves — and a renewed commitment to its “Songwriters first” mantra. Following the announcement, Platt discusses Sony’s forward focus, upgrades to its royalty payment system and navigating publishing’s current Wild West climate.

How would you assess the company’s legacy?

It’s a legacy of excellence, which has been proven time and time again. It’s a legacy composed of some of the greatest songs and songwriters in the world. And when you look at the origination of Sony/ATV, it not only represents partnerships with talented songwriters but also with other companies and executives. On the executive

side, legendary music publisher Marty Bandier led the company to become the No. 1 music publisher in the world. However, you can't discuss the legacy of Sony/ATV without also acknowledging the influence of Michael Jackson, who is arguably one of the smartest music publishers ever. The success of Sony/ATV would not have been possible without his contributions. And now this anniversary is a perfect time for us to rebrand the company again as Sony Music Publishing. It's important that we honor our company's legacy and, at the same time, chart our own course for the future as a modern music publisher.

How did you come to that decision?

It just makes a lot of sense. First, after so many company partnerships, it's very important for us to show that we are one team at one company working together as one for songwriters. Bringing back the original name, Sony Music Publishing, conveys our alignment with Sony's entertainment brands: Sony Music, Sony Pictures and Sony Interactive.

In your letter to songwriters in December, you used the phrase "History is always being written." What inspired it?

It has been our tagline that keeps us aligned with our songwriters and focus as a company. Songwriters do something that no one else can do: They can walk into a room with nothing and later walk out with something. Something that could change the world; touch the world; make people feel good, smile or laugh; or make them cry. That's an incredible gift that songwriters have. So we tell our songwriters, our history makers, that history is always being written because you never know when that's going to be.

How would you describe your business philosophy?

It's the same philosophy I started with as a creative manager in 1995: Always put the songwriter first in everything we do, period.



JAY-Z (left) and Platt at the City of Hope Spirit of Life gala in 2018.

you should do for a songwriter is everything you told him or her that you were going to do when you signed them. If you do that, then they're good. If you go beyond that, then they have a chance to be great.

Who are among the notable signings that have occurred under your watch thus far?

As well as signing important extensions and making some incredible acquisitions, we're excited about new deals we've signed with songwriters that I feel are going to be among the next generation of stars in our business — like Tate McRae, BENEE and Conan Gray, as well as songwriter-producers such as Scott Harris and [The National's] Aaron Dessner. Moving over to Latin America, we brought Claudia Brant — one of the great songwriters in Latin music — back to Sony, and also signed Sky Rompiendo and Myke Towers, who is having an amazing run right now.

We've been diverse in our signings as well. In the U.S., we signed WondaGurl and Jozzy, two of the top new female songwriter-producers out there right now. And then in the country space, Gabby Barrett is hands-down a breakthrough artist for us. It has been amazing watching her rise. We also brought country talents Josh Kear and Ben Hayslip into the company.

Outside of the U.S., there's Labrinth, which was a very big signing for us, along with renewals for London Grammar and Ellie Goulding. Additional renewal highlights include Maluma, Star-gate's Tor Hermansen, Camila Cabello and Boi-1da. Beyoncé and Rihanna are also now here, along with someone else new:

JAY-Z. I don't think we'll be doing a formal announcement. But me and Jay have been telling the same story for over 20 years. (*Laughs.*) People know where we stand.

A year into the pandemic, what challenges are you still facing as a business?

People's wardrobes have changed. There are a lot more sweats and flip-flops. (*Laughs.*) But I'm proud of how our entire music publishing team has been there for our song-

writers every single day. Not having the physical connection within an office environment has been the biggest change because there's strong value to being around and with people. That's still the missing piece we don't have right now, and we shouldn't have it right now because we all have to be safe. But no matter how things have changed for us internally, we still need to work as hard as we can so that songwriters' lives change very little, if at all, because of this. It's very important that we continue to create opportunities for songwriters because it's not the same as it was pre-pandemic.

With the passing of the Music Modernization Act and the Mechanical Licensing Collective preparing to distribute funds, are songwriters finally going to get the financial respect they deserve?

Things are getting better, yes. But we still have a long way to go. Songwriters deserve to be respected. There is no music business without songwriters.

What's one thing you want to see happen on this front a year from now?

Even better rates. I want all writers to be compensated for their significant contributions in a fair way. I don't think that's a one-day fix, but we must continue to move in that direction.

It seems like the Wild West in publishing right now, given the flurry of catalog acquisitions and soaring multiples. Have you ever experienced such a competitive climate before?

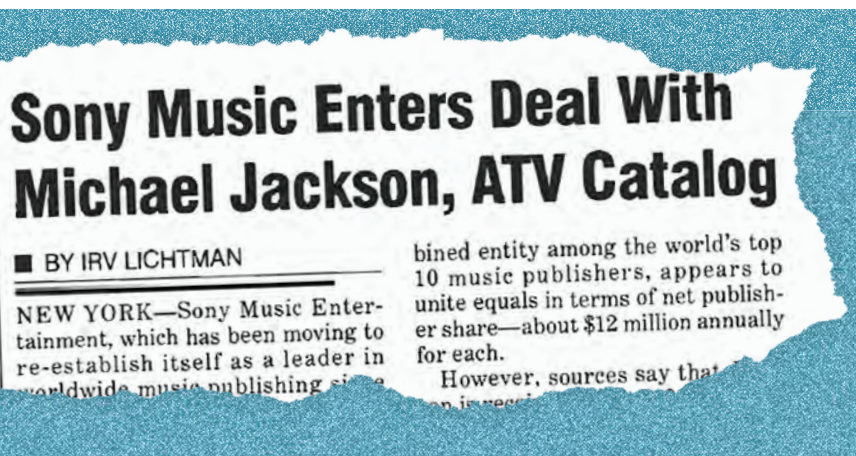
I've never seen as much acquisition activity as we are seeing right now. It's an incredibly aggressive market that is creating unique opportunities for songwriters, particularly for iconic legacy songwriters. However, younger songwriters should give serious, deep thought before going down this path. As the industry continues to evolve, songwriters have more options and leverage than ever before. And that's a good thing that I absolutely applaud.

You mentioned signing JAY-Z, who was previously with Warner Chappell. Last year, Taylor Swift and Bob Dylan left Sony and signed with Universal Music Publishing Group. How do you deal with those situations? Is it simply just part of the business?

It's going to happen. But at the same time, I've benefited from it my entire career as well. Of course, you don't want to see great songwriters leave. And I don't love it when that happens. But you manage what you can manage.

June 2 will mark one year since Blackout Tuesday, the music industry's day of reckoning with systemic racism. What progress have you seen at Sony and across the industry?

We've been focused on making our company more diverse while fostering an inclusive culture. We've doubled the number of women in senior leadership posts and tripled our executives of color in the U.S., which I'm happy about. I want to be clear though, that we as an industry still have a lot of work to do. It's not just about filling companies with employees. There must also be an opportunity to move into leadership positions with a diverse pool of candidates to choose from. That's the discipline we must have to truly impact change and



What are potential signees looking for from Sony?

People want to be in business with a strong music publisher that is going to support their career and be a partner to help them grow. The relationship between talent and publisher is very important, but delivering on that relationship is more important. So what I look for are people who can truly do that. You want your calling card to be how you help the songwriter's life, not how much you paid for a deal or anything else. The No. 1 thing that



Cooper and Crib Music Management created by CEOs Christina Cooper and Justin "A2" Crib (alongside COO Dornell "D-Three" Crib) have recently signed Los Angeles artists Eli Allen, Joey Franko, Street Cannon and Dmb Swerv to their international music management group. These artists are next up in the music industry with hit singles on all platforms and new music content coming all 2021.



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Cardi B (left) and Megan Thee Stallion on the set of their "WAP" video.

TOP HITS OF 2020

THE HIGHEST-CHARTING SONGS ON *BILLBOARD'S* YEAR-END HOT 100 LIST WITH SONY/ATV PUBLISHING CREDITS

1. "Someone You Loved"

LEWIS CAPALDI

RANK No. 10

Publishers Sony/ATV Songs (BMI), BMG Rights Management U.K. (PRS), BMG Gold Songs (ASCAP), Sony/ATV Music Publishing Allegro U.K. (PRS)

2. "I Hope"

GABBY BARRETT FEATURING CHARLIE PUTH

RANK No. 12

Publishers Sony/ATV Countryside (BMI), GBF Music Global (BMI), Revynl House (BMI), EMI April Music (ASCAP), Nite Writer Music (ASCAP), Sony/ATV Tree Publishing (BMI)

3. "WHATS POPPIN"

JACK HARLOW FEATURING DABABY, TORY LANEZ AND LIL WAYNE

RANK No. 13

Publishers Harlow Happenings (SESAC), JetsonMade Another Publishing (ASCAP), Sony/ATV Tunes (ASCAP), Winners Circle Publishing (BMI), John Lucas Publishing Designee (BMI), Nathan Ward II Publishing Designee (BMI), Los-TheProducer (BMI), Baby Jesus Publishing (ASCAP), South Coast Music Group (ASCAP), Universal Music (ASCAP), Tory Lanez Publishing (BMI), Back Hair Music Publishing (BMI), Money Mack Music (BMI), Warner-Tamerlane Publishing (BMI), Darryl Clemons Publishing Designee (BMI)

4. "Savage"

MEGAN THEE STALLION FEATURING BEYONCÉ

RANK No. 15

Publishers 1501 Certified Publishing (BMI), Hot Girl Music (BMI), Songs of Universal (BMI), Songs of Kobalt Music Publishing America (BMI), HSZ Music (BMI), Von Word Music (BMI), Oakland 13 Music (ASCAP), Sony/ATV Tunes (ASCAP), 2082 Music Publishing (ASCAP), WC Music (ASCAP), Jordan Kyle Lanier Thrope Publishing Designee (BMI), People Over Planes (ASCAP), These Are Songs of Pulse (ASCAP), Artist 101 Publishing Group (BMI), Carter Boys Music (ASCAP)

5. "Roxanne"

ARIZONA ZERVAS

RANK No. 16

Publishers Arizona Zervas Publishing Designee (ASCAP), Sony/ATV Tunes (ASCAP), Jace Jennings Publishing Designee (ASCAP), Music by JG Publishing (BMI), Tru Music (SESAC), Prescription Tracks (SESAC), Songs That Go Boom (SESAC), Kobalt Group Music Publishing (SESAC)

6. "Before You Go"

LEWIS CAPALDI

RANK No. 21

Publishers BMG Rights Management U.K. (PRS), Sony/ATV Music Publishing U.K. (PRS)

7. "Falling"

TREVOR DANIEL

RANK No. 22

Publishers Songs of Universal (BMI), Sony/ATV Songs (BMI), Taz Taylor Beats (BMI), Artist 101 Publishing Group (BMI), KC Supreme Publishing (BMI), Copyright Control

8. "WAP"

CARDI B FEATURING MEGAN THEE STALLION

RANK No. 24

Publishers Washpoppin (ASCAP), Sony/ATV Tunes (ASCAP), Hot Girl Music (BMI), Tenyor Music (BMI), The Upperclassmen Publishing (BMI), Keyzbaby Productions (ASCAP), Avex Music Publishing (ASCAP), St. Lukes Publishing (BMI), Sony/ATV Ballad (BMI), Future Sights and Sounds (BMI), Songs of Universal (BMI)

9. "Ballin'"

MUSTARD AND RODDY RICCH

RANK No. 25

Publishers Mustard on the Beat (BMI), EMI Blackwood Music (BMI), 10 Summers Songs (ASCAP), Khan Boys Music (ASCAP), Kobalt Songs Music Publishing (ASCAP), Project Dreams Publishing (BMI), Songs of Kobalt Music Publishing America (BMI), Narquise (ASCAP), Checkman Music (ASCAP), WC Music (ASCAP), West 11th Street (ASCAP), Volume Ventures Publishing (ASCAP), Songs of Peer (ASCAP), Ermias Asghedom Publishing Designee (BMI), Sony/ATV Songs (BMI)

10. "Blueberry Faygo"

LIL MOSEY

RANK No. 27

Publishers Lil Mosey Publishing Designee (BMI), Songs of Universal (BMI), Callan Wong Publishing Designee (BMI), Franmar Music (BMI), Unidisc Music (BMI), Sony/ATV Songs (BMI), ECAF Music (BMI), Sony/ATV/Epic/Solar (BMI), Warner-Tamerlane Publishing (BMI), Boobie and DJ Songs (BMI), AX5 Songz (BMI)

Methodology Song ranks correspond with their position on the 2020 Billboard Hot 100 year-end ranking, which covers activity on the weekly Hot 100 charts dated Nov. 23, 2019, through Nov. 14, 2020.

people's own new awareness. Music is diverse. The listeners are diverse. So there's no reason that the insides of these companies shouldn't be diverse.

All the major companies have hired [diversity, equity and inclusion] executives, [Sony Music appointed Tiffany R. Warren executive vp/chief diversity and inclusion officer in October] and a significant amount of companies have made substantial contributions to underserved communities, funding various initiatives from education and homelessness to mental health. That didn't exist prior to June. Russell Emanuel, our president/CEO of production music, came up with the idea for the Screen Scoring Diversity Scholarship for Black composition students in the master's program at the University of Southern California's Thornton School of Music, which we established with Bleeding Fingers Music [a joint-venture music production company established by Hans Zimmer and business partner Steve Kofsky]. You don't see many people of color in that space, so giving someone that educational access as well as assets is super key in that world. We're not trying to do one-time events; we're trying to create significant partnerships. For example, we've also partnered with Shanti Das and her nonprofit organization Silence the Shame [which focuses on education and awareness around mental health], through which we've done forums for our employers and are now doing for our songwriters as well.

As important as it is as a music community that we do those things, it's also important as a music community that we take care of our own debt. "Systemic" means something has been happening for a long period of time. And we're only eight months into the industry taking a stand. It's too early to tell and unfair to judge if there has been a seismic shift. But four months from now, we have to take a real look and see if things are moving in the right direction. Out of all of the entertainment industries, music has the best opportunity to impact change.

What other operational changes have been implemented at Sony since you joined the company?

One thing I'm very happy about is our current royalty payment system called Real Time Royalties, which we upgraded last year. We're now able to pay our songwriters their foreign royalties in the period those royalties were earned, which hasn't been traditional in the music publishing industry. Usually, there's a six- to 12-month lag on those payments.

There's also the partnership that we created with a company called BeatStars, which is an online marketplace for hip-hop producers to sell their tracks. One of the bigger trends that's happening now is how so many international songwriters and producers have been writing and producing records in the U.S. One reason why hip-hop has been able to flourish during quarantine is because working virtually or remotely is nothing new to the hip-hop space. Partnering with a company like BeatStars lets these producers put their music online and make records out of them. It has been a perfect opportunity and partnership for us.

What are Sony's business priorities internationally?

One of the things I'm proud of is how much more connected we are globally. Elicia Felix-Hughey, who is our global head of HR, was my first hire. She has been right by my side the entire way in pushing a lot of the initiatives I've wanted to establish at the company. But international has always been an important factor at Sony. So it's not about it being a next frontier for us, it's now. Jorge Mejia runs our whole Latin America region, where we've done some fantastic signings. And we have new leadership in

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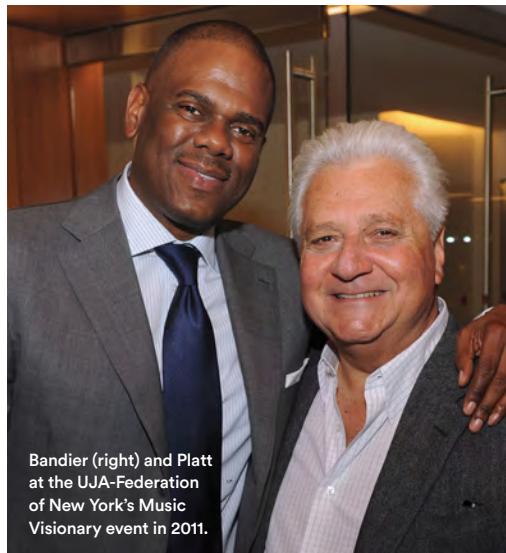
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the U.K. under David Ventura and Tim Major. They've put together an entirely new A&R team, which is run by Sarah Lockhart, and they are on fire. Then there's Johnny Tennander in Scandinavia, who is one of the best music publishing executives you'll ever find. We've also opened offices in India and Southeast Asia.

How have Sony's U.S. operations shifted during your tenure?

We made a leadership change to enhance our business in Nashville after the previous leadership decided to depart. We have a dynamic executive in Rusty Gaston, who has completely rebuilt our Nashville operations. We also opened offices and studios in



Bandier (right) and Platt at the UJA-Federation of New York's Music Visionary event in 2011.

Atlanta last year. I've done business in Atlanta for over 25 years and feel it's the epicenter of Black music right now, either created there or inspiring music around the world. We signed a long-term deal with [songwriter-producer Christopher] Tricky Stewart to take over his entire Red Zone [Entertainment production complex in Buckhead]. Again, it comes back to songwriters. It's very important for us to be there and be a part of the community. We've planted our flag there, providing jobs as we put together a full staff rather than having people fly in and out.

Your second anniversary at the helm is coming up in April. What are your next priorities looking ahead?

I have my foot on the gas every single day. My job is to make sure everybody else also has their foot on the gas. We've done four to five years' worth of work in 18 months. I'm proud of that. For the first time in our industry, what you've done doesn't mean as much anymore. It's about what are you doing. What you're doing means more than what you've done. We are in a time in our lives right now that people see better than they hear. So they want to see what you're doing versus talking about what you're going to do. And I truly believe that.

What is your vision for Sony Music Publishing 25 years from now?

It won't look the way it looks right now, but Sony Music Publishing will be a more authentic reflection of the music and songwriters that we are lucky enough to work with and represent. **b**

ICONIC (AND VALUABLE) HITS IN THE SONY/ATV VAULT

CATALOG EXECUTIVES ON THEIR FAVORITE COPYRIGHTS, INCLUDING SONGS BY CAROLE KING, STEVIE WONDER AND SADE

Jorge Mejia

President/CEO, Latin America and U.S. Latin

"There is a before and after [Luis Fonsi and Daddy Yankee's] 'Despacito' — before 'Despacito,' songs in Spanish or partially in Spanish didn't regularly form part of the non-Latin mainstream charts; after, this song topped the charts in 47 countries and reached the top 10 of six others. Luis Fonsi, [co-writer] Erika Ender and Daddy Yankee each brought their vision to a fantastically catchy love song and made it a global game-changer for Latin music and for music as a whole."

Liz Lewis

Senior vp catalogue development

"One of my favorite songs is Carole King's 'Home Again' from *Tapestry* [a No. 1 album on the Billboard 200 in 1971 that has spent over 300 weeks on the chart]. The line 'Chills my soul, right to the marrow' evokes such a powerful feeling in one sentence. Her songs are classics because of her unique ability to capture universal humanity with every melody and lyric."

Audrey Ashby

Senior vp business affairs and catalog

"The Jackson 5's 'I'll Be There' [which reached the top of the Billboard Hot 100 in 1970] is an uplifting and inspiring song that has endured over the years because of its message of unconditional love. To love unconditionally is one of life's greatest experiences."

Sarah Lockhart

Head of A&R, U.K.

"Stevie Wonder's *Songs in the Key of Life* track 'As' is a majestic gift that will remain relevant forever. For me, this is the single most important love song — a celebration of universal love captured in seven minutes. It blows me away every time, and I have to stop and stand still to feel its power."

Johnny Tennander

Managing director, Scandinavia/ senior vp A&R, Europe

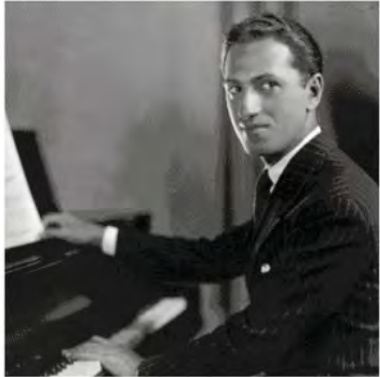
"Sade is one of the absolute best and most influential artists and songwriters ever, with a total elegance and quality in everything she does. And 'By Your Side' [which reached No. 2 on the Adult R&B Airplay chart in 2001] is definitely one of her finest moments — completely timeless songwriting and production that has inspired many generations of artists and songwriters. As a bonus, The Neptunes did an amazing remix [driving the track to No. 2 on Dance Club Songs]."

Jean-Christophe Bourgeois

Directeur général, creative for France

"The power of Earth, Wind & Fire's 'September' lies in its ability to conjure up feelings of pure joy and exhilaration for listeners regardless of where they come from. The song's universal appeal draws from the band's incredible musicianship and highly sophisticated vocal arrangements, and ultimately the genius of leader and main songwriter Maurice White. More than 40 years after its creation, 'September' is one of the most streamed songs in the world as well as a staple in film, TV and advertising."

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.

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Chartbreaker

Ashnikko

A TikTok campaign and major brand deal slowly but surely helped “Daisy” bloom

Born in North Carolina, Ashnikko spent her childhood on the move: She bounced between Estonia and Latvia as a teenager before relocating to London by herself in 2014 at 18. Feeling isolated, she retreated to sites like Tumblr and SoundCloud, where she later found a “community of women” in artists like Princess Nokia and Doja Cat making fun, forward-thinking music. Soon, she was saying to herself, “I also want to do that.” Now, since her single “Daisy” entered *Billboard*’s Alternative,

Rock and Pop Airplay charts and her latest mixtape, *Demidevil*, topped *Heatseekers Albums* (it now sits at No. 4), Ashnikko is exceeding her expectations.

Parlophone Records co-president Nick Burgess says he first noticed Ashnikko when he received a demo of her song “Bubblegum” in 2017. “She came [fully] formed,” he says. “She had the same personality that she has now: super outspoken, didn’t give a fuck about anything.” Parlophone signed Ashnikko to an EP deal in 2018 for *Unlikable*, and in 2019 signed



SHEPHERD



LUXON

her to a worldwide multiple-album deal. That summer, she signed a management deal with Various Artists.

Matt Luxon, a managing director at Various Artists — along with George Shepherd, artist manager and publisher — was confident “Daisy” (about a female assassin who targets men that uphold a toxic patriarchy) would be a success — his team serviced the song to mainstream radio, including the two biggest pop stations in the United Kingdom, Capital and BBC Radio 1. They also se-

secured a cross-platform deal with TikTok and Beats by Dre for the out-of-this-world music video directed by Charlotte Rutherford, which features Ashnikko riding a giant chili pepper in a twisted latex outfit. (It has over 72 million YouTube views.) But even with an expansive TikTok campaign, it still took “Daisy” months to find traction on the platform. Burgess now sees it as a lesson: “You cannot tell the TikTok ecosystem what you want them to do — they have to tell you what they’re going to do with it.” —STEPHEN DAW



No. 35

PEAK ON *BILLBOARD*’S
POP AIRPLAY CHART

Ashnikko photographed
by Joelle Grace Taylor on
Jan. 19 in Los Angeles.



2021

TOP MUSIC LAWYERS

Behind every artist, songwriter and music producer is a trusted group of advisers who provide guidance, advice and negotiate deals. Billboard's 6th annual Top Music Lawyers list will recognize the biggest names and most prominent legal minds in the world of music and entertainment law. They are the deal makers behind the major contracts and lawsuits in the music industry.

This feature will also include a round-up of top law schools attended by the notable alumni on the Top Music Lawyer list.

Please join Billboard in congratulating this year's music power lawyers. Advertise and position your law firm to the decision makers in the industry who are always in need for the best legal counsel.

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