

# billboard

**MUSIC'S  
BIGGEST FIGHT**  
DEBORAH DUGAN VS.  
THE RECORDING  
ACADEMY

+

**GRAMMY  
BREAKOUTS**  
FINNEAS!  
TANYA TUCKER!  
RODGERS &  
HAMMERSTEIN?

**THE OSCAR RACE**  
SONG AND SCORE  
CONTENDERS  
SOUND OFF

# THE 2020 POWER LIST

**LUCIAN GRAINGE & JODY GERSON**  
ON LEADING A \$33 BILLION  
COMPANY — AND THE INDUSTRY —  
INTO A NEW DECADE



# A C A D E M Y A W A

BEST ORIGINAL SONG “STAND UP”



The remarkable life of freedom fighter Harriet Tubman is told with heart and cinematic craft.”

*THE GUARDIAN, PETER BRADSHAW*

“Stand Up’ is a rousing civil rights anthem.”

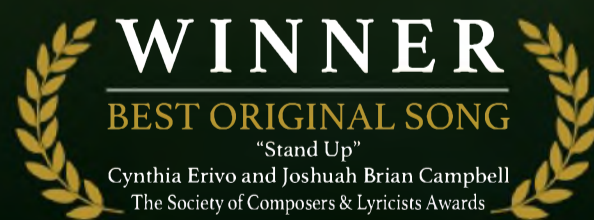
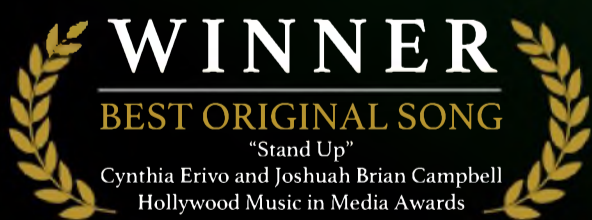
*VARIETY, KATE ARTHUR*

“Stand Up’ is an empowering track about hope, overcoming obstacles and kindness for others.”

*BILLBOARD, RANIA ANIFTOS*

“A call to arms for activists everywhere, ‘Stand Up’ sends the message that you should keep going even if you are alone.”

*OPRAH MAGAZINE, AMANDA MITCHELL*



# H A R

# R D N O M I N E E

BEST ACTRESS **CYNTHIA ERIVO**

## STAND UP

MUSIC FROM THE MAJOR MOTION PICTURE: HARRIET

Written by Joshua  
& Cynthia Erivo

### A Intro Half-Time Feel ♩ = 80

Choir (closed syllables):

Musical notation for the Intro section, featuring a choir with closed syllables. The lyrics are: Mm ay ay ah hm\_ Mm ay ay ah hm\_ Mm ay ay ah hm\_ Mm ay

### B Verse 1a

Musical notation for Verse 1a, starting at measure 5. The lyrics are: I been walk-in' with my face turnt to the sun\_

Musical notation for Verse 1a, starting at measure 9. The lyrics are: Weight on my shoul - ders, a bul - let\_

Musical notation for Verse 1a, starting at measure 11. The lyrics are: my gun\_

### C Verse 1b

Musical notation for Verse 1b, starting at measure 13. The lyrics are: in the back of my head\_ just in\_

Musical notation for Verse 1b, starting at measure 17. The lyrics are: do what I can when I can while I

Musical notation for Verse 1b, starting at measure 19. The lyrics are: not\_ back and the fill\_

# HARRIET

ALLEN HOWARD AND KASI LEMMONS DIRECTED BY KASI LEMMONS

Sign up at [FocusInsider.com](https://FocusInsider.com) for exclusive access to early screenings, film premieres and more.

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JENNIFER LOPEZ  
*for*

**GUESS**



# POWER PLAY

# billboard Hot 100



Ricch onstage in Los Angeles in 2019.

## Roddy Ricch Continues Out-Of-'The-Box' Success

**T**HE NEW YEAR IS PICKING UP WHERE 2019 LEFT off on the Billboard Hot 100: with an artist reigning with a first career No. 1.

Roddy Ricch's "The Box" rules the chart for a second week, gaining 13% to score 77.2 million U.S. streams, according to Nielsen Music/MRC Data, as it leads the Streaming Songs chart for a third week. The track rises 8-7 on Digital Song Sales, up 26% to 13,000 sold, and enters Radio Songs at No. 50, surging by 70% to 18.5 million all-format airplay audience impressions.

The rapper, 21, is the first artist this year to top the Hot 100 with an initial No. 1 after a whopping 10 artists led the list for the first time (in lead roles) in 2019 (starting with Swae Lee in January). From 2010 through 2018, an average of five artists achieved first No. 1s annually.

Hip-hop's command of streaming is helping acts lead the Hot 100 for the first time as "The Box" follows, among other viral No. 1s, Lil Nas X's "Old Town Road" (featuring Billy Ray Cyrus), which dominated for a record 19 weeks in 2019. Pop-leaning artists have also earned first No. 1s in recent months, including Billie Eilish, Shawn Mendes and Selena Gomez.

—GARY TRUST

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
3	1	1	<b>#1</b> <b>THE BOX</b>	STM	30ROC (R.W. MOORE, JR., S. GLOADE)	Roddy Ricch	BIRD VISION/ATLANTIC	1	6
		2	<b>LIFE IS GOOD</b>		NOT LISTED (NOT LISTED)	Future Feat. Drake	FREEBANDZ/EPIC	2	1
1	3	3	<b>CIRCLES</b>		POST MALONE, FRANK DUKES, L. BELL (L.B. BELL, A.R. POST, A. FEENY, W.T. WALSH, K. GUNESBERK)	Post Malone	REPUBLIC	1	20
2	4	4	<b>MEMORIES</b>		A. LEVINE, THE MONSTERS & STRANGERZ (A.N. LEVINE, M.R. POLLACK, J.D. BELLION, J.K. JOHNSON, S. JOHNSON, J.K. HINDLIN)	Maroon 5	222/INTERSCOPE	2	17
10	10	5	<b>SAL</b> <b>LOSE YOU TO LOVE ME</b>		MATTMAN & ROBIN (S. GOMEZ, JULIA MICHAELS, J.D. TRANTER, M. LARSSON, R. FREDRIKSSON)	Selena Gomez	INTERSCOPE	1	13
4	6	6	<b>SOMEONE YOU LOVED</b>		TMS (L. CAPALDI, ROMANS, B. KOHN, P. KELLEHER, T. BARNES)	Lewis Capaldi	VERTIGO/CAPITOL	1	36
9	5	7	<b>10,000 HOURS</b>		D. SMYERS, THE MONSTERS & STRANGERZ (D. SMYERS, S. MOONEY, J.J. DILLON, J. REYNOLDS, J.D. BIEBER, J. BOYD)	Dan + Shay & Justin Bieber	WARNER MUSIC NASHVILLE/WAR/WARNER	4	15
7	7	8	<b>DANCE MONKEY</b>		K. KERSTING (T. WATSON)	Tones And I	BAD BATCH/ELEKTRA/EMG	7	15
5	9	9	<b>AIR</b> <b>ROXANNE</b>		94SKRT, JAE GREEN (A. ZERVAS, J. JENNINGS, J. GREENSPAN, L. LARUE)	Arizona Zervas	ARIZONA ZERVAS/COLUMBIA	4	11
-	2	10	<b>YUMMY</b>		KID CULTURE, POO BEAR, S. SIROTA (J.D. BIEBER, J. BOYD, A. BOYD, D. HACKETT, S. SIROTA)	Justin Bieber	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	2	2

THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS. LEGEND ON BILLBOARD.COM/1Z FOR COMPLETE RULES AND EXPLANATIONS. © 2020 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.







*Congratulations to our 2020 Power List honorees.*

**WE EXIST  
TO SHAPE  
CULTURE  
THROUGH  
THE POWER  
OF ARTISTRY**



**UNIVERSAL MUSIC GROUP**

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
60	54	51	<b>KINFOLKS</b> Z.CROWELL, (S.L.HUNT, Z.CROWELL, J.FLOWERS, J.OSBORNE)		Sam Hunt MCA NASHVILLE	51	14
51	47	52	<b>RIDIN' ROADS</b> Z.CROWELL, (D.LYNCH, A.GORLEY, Z.CROWELL)		Dustin Lynch BROKEN BOW	47	11
-	60	53	<b>U PLAYED</b> TAY KEITH (D.D.WHITE, JR., D.JONES, B.L.CHAMBERS)		MoneyBagg Yo Feat. Lil Baby N-LESS/ INTERSCOPE	53	2
54	49	54	<b>PLAYING GAMES</b> ● LONDON ON DA TRACK (S.WALKER, L.T.HOLMES, A.ROBINSON, K.R.BAILEY, C.GRIFFIN)		Summer Walker LVRN/ INTERSCOPE	16	20
71	62	55	<b>TOES</b> KENNY BEATS, QUEEN SIXTIES (J.L.KIRK, D.JONES, D.D.WHITE, JR., K.C.BLUME III, J.KARNES, J.SCHARFF, J.RUZUMNA)		DaBaby Feat. Lil Baby & Moneybagg Yo SOUTHCOAST/ INTERSCOPE	28	7
72	61	56	<b>SOUTH OF THE BORDER</b> E.SHEERAN, FRED STEVE MAC (J.THORPE, S.MCCUTCHEON, F.GIBSON, CARDI B, K.C.CABELLO, E.C.SHEERAN)		Ed Sheeran Feat. Camila Cabello & Cardi B ATLANTIC	53	6
57	53	57	<b>VIBEZ</b> JETSONMADE, NEEKO BABY, J.L.HARRIS (J.L.KIRK, T.MORGAN, D.D.MOORE, J.L.HARRIS)		DaBaby SOUTHCOAST/ INTERSCOPE	21	16
37	43	58	<b>GRAVEYARD</b> ● J.BELLION, L.BELL, A.FRANGIPANE, J.K.JOHNSON, S.JOHNSON, M.WILLIAMS		Halsey CAPITOL	34	18
53	55	59	<b>HEAT</b> BUDDAHBLESS (C.M.BROWN, T.B.DOUGLAS, SR., A.L.SMALL, K.THOMAS, M.PITTS, L.S.ROGERS, S.G.KITCHENS)		Chris Brown Feat. Gunna CBE/RCA	36	20
64	63	60	<b>HOMESICK</b> ● D.HUFF (K.BROWN, B.BERRYHILL, M.J.MCGINN, T.PHILLIPS)		Kane Brown ZONE 4/RCA NASHVILLE	60	9
62	59	61	<b>HEART ON ICE</b> SPEAKER BANGERZ, MALIK DICAPRIO BEATZ (R.GREEN, D.BANKS, L.D.BLEDSE, M.W.BYNDE, FISHER, J.SMITH SERVANCE)		Rod Wave ALAMO/ INTERSCOPE	54	10
68	56	62	<b>START WIT ME</b> JETSONMADE (R.W.MOORE, JR., T.MORGAN, S.G.KITCHENS)		Roddy Ricch & Gunna BIRD VISION/ ATLANTIC	56	9
46	58	63	<b>NO IDEA</b> WONDAGURL (C.Z.TOLIVER, E.N.OSHUNRINDE)		Don Toliver CACTUS JACK/ATLANTIC	43	7
74	65	64	<b>I HOPE</b> R.COPPERMAN (Z.KALE, J.M.NITE, G.BARRETT)		Gabby Barrett WARNER MUSIC NASHVILLE/WAR	64	3
38	52	65	<b>OUT WEST</b> BUDDAHBLESS, JABZ (TRAVIS SCOTT, T.B.DOUGLAS, SR., J.BAKER, J.L.WILLIAMS)		JACKBOYS Feat. Young Thug CACTUS JACK/EPIC	38	3
-	70	66	<b>SUGAR</b> JABARI MANWA, R.HEMNANI, M.CHAMPION, C.MCDONALD, D.SIMPSON, I.SIMPSON, R.BEATY, J.MANWARRING, R.HEMNANI, C.CHIE JINE		Brock Hampton QUESTION EVERYTHING/RCA	66	2
66	68	67	<b>RITMO (BAD BOYS FOR LIFE)</b> WILLIAM K.HARRIS (W.ADAMS, A.PINEDA, K.HARRIS, J.A.OSORIO, BALVIN, F.BONTEMPI, M.GAFFEY, P.W.GLENISTER, A.GORDON, G.SPAGNER)		The Black Eyed Peas X J Balvin BEP/EPIC	66	8
81	69	68	<b>BEST ON EARTH</b> BOI-IDA, J.A.SWEET (RUSS, BIA)		Russ & BIA DIEMON/RUSS MY WAY/COLUMBIA	68	6
76	87	69	<b>TUSA</b> OVY ON THE DRUMS (KAROL G, O.T.MARAJ, D.ECHAVARRIA OVIEDO, K.M.CRUZ MORENO)		Karol G & Nicki Minaj YOUNG MONEY/CASH MONEY/UNIVERSAL MUSIC LATINO/PUBLIC/UMLE	69	7
63	66	70	<b>TAKE WHAT YOU WANT</b> L.BELL, ANDREW WATT (A.R.POST, J.OSBOURNE, TRAVIS SCOTT, L.B.BELL, A.WOTMAN, W.T.WALSH)		Post Malone Feat. Ozzy Osbourne & Travis Scott REPUBLIC	8	19
73	67	71	<b>SLIDE</b> CARDON THE BEAT (H.E.R., R.LAOUR T THOMAS, E.DIAS, K.D.R.JACKSON, S.ARRINGTON, C.C.CARTER, S.C.CARTER, W.HANKERSON, J.DUPRI, R.PARKER)		H.E.R. Feat. YG MBK/RCA	67	4
77	74	72	<b>WE BACK</b> M.KNOX (B.D.WARREN, B.WARREN, T.HUBBARD, J.M.SCHMIDT)		Jason Aldean MACON/ BROKEN BOW	72	7
86	75	73	<b>WHAT SHE WANTS TONIGHT</b> J.STEVENS, J.STEVENS (L.BRYAN, R.COPPERMAN, H.LINDSEY, J.M.NITE)		Luke Bryan CAPITOL NASHVILLE	73	4
84	78	74	<b>MAKE ME WANT TO</b> A.BOWERS, E.TORRES (J.ALLEN, P.SIKES, J.DENMARK)		Jimmie Allen STONEY CREEK	74	3
90	83	75	<b>I WISH GRANDPAS NEVER DIED</b> D.HUFF (R.GREEN, L.BONDS, B.GREEN)		Riley Green BMLG	75	3
88	82	76	<b>MORE HEARTS THAN MINE</b> S.ELLIS, I.ANDRESS (I.ANDRESS, S.ELLIS, D.SOUTHERLAND)		Ingrid Andress ATLANTIC/WARNER MUSIC NASHVILLE/WEA	76	3
-	95	77	<b>SAY SO</b> TYSON TRAX (A.Z.DLAMINI, L.GOTTWALD, L.ASRAT, D.SPRECHER)		Doja Cat KEMOSABE/ RCA	77	2
65	72	78	<b>CAMELOT</b> FRESHDUZIT (B.L.POTTS, D.TRIPLET)		NLE Choppa NLE CHOPPA/WARNER	37	18
-	96	79	<b>MAKE NO SENSE</b> BUDDAHBLESS (K.GAULDEN, T.B.DOUGLAS, SR.)		YoungBoy Never Broke Again NEVER BROKE AGAIN/ATLANTIC	57	10
61	64	80	<b>REMEMBER YOU YOUNG</b> D.HUFF, J.FRASURE, THOMAS RHETT (THOMAS RHETT, J.FRASURE, A.GORLEY)		Thomas Rhett VALORY	53	18



**2** FUTURE FEATURING DRAKE "Life Is Good"

The collaboration launches with 50.7 million U.S. streams and 25,000 sold, according to Nielsen Music/MRC Data, the latter sum good for Future's first Digital Song Sales No. 1 and Drake's 11th. Future scores his third Hot 100 top 10, and highest rank, while Drake tallies his 207th entry — tying the *Glee* Cast for the most in the chart's history; the latter two acts first appeared on the Hot 100 two weeks apart in 2009. Meanwhile, Drake adds his 36th Hot 100 top 10, moving to within two of Madonna's record 38. —G.T.

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
79	80	81	<b>EASY</b> ▲ C.A.CLARK, F.KING (D.CURIEL, C.A.CLARK, F.KING, M.SORUM, R.M.FEREBEE, JR., C.M.BROWN)		DaniLeigh Feat. Chris Brown DEF JAM	79	11
81	79	82	<b>TIP TOE</b> NIAGGI, PILGRIM (R.W.MOORE, JR., G.VAN DEN BROM, B.NORLING, A.BOOGIE WIT DA HOODIE)		Roddy Ricch Feat. A Boogie Wit da Hoodie BIRD VISION/ ATLANTIC	73	7
NEW		83	<b>ELEVEN</b> DICI, SIMON SAYS (K.D.ROBINSON, J.CHAMMAS, S.ROSEN, K.A.TYLER, D.KOSIAK, K.BEHR)		Khalid RIGHT HAND/RCA	83	1
-	99	84	<b>ALL DAT</b> DENARO LOVE (D.D.WHITE, JR., M.PETE, J.BENDON, P.HOUSTON, P.BEAUREGARD, J.HOUSTON)		Moneybagg Yo X Megan Thee Stallon N-LESS/ INTERSCOPE	70	4
67	73	85	<b>LEAVE EM ALONE</b> ● CARDIAK, HITMAKA, PAUL CABBINER, JERKINS (R.JERKINS, C.P.WILSON, J.JACKSON, JR., L.A.DANIELS, C.WARD, L.CARSON, C.E.MCCORMICK, R.ANTELO, A.D.JONES, R.HALLENGREENE)		Layton Greene, Lil Baby, City Girls & PnB Rock QUALITY CONTROL/ MOTOWN/CAPITOL	60	15
NEW		86	<b>CONVERSATIONS IN THE DARK</b> G.S.WATTENBERG, P.M.POM (JOHN LEGEND, G.S.WATTENBERG, J.FINKELSTEIN, K.POMERANZ, C.PENA)		John Legend COLUMBIA	86	1
-	93	87	<b>I HOPE YOU'RE HAPPY NOW</b> BUSBEE (C.PEARCE, L.COMBS, R.MONTANA, J.SINGLETON)		Carly Pearce & Lee Brice CURB/BIG MACHINE	87	2
93	88	88	<b>JERRY SPRUNGER</b> TORY LANEZ, PLAY PICASSO, PAPI YERR (D.PETERSON, D.GONZALEZ, T.PAIN, A.WOART, JR.)		Tory Lanez & T-Pain MAD LOVE/ INTERSCOPE	44	7
NEW		89	<b>PROTECT DA BRAND</b> YC (D.D.WHITE, JR., C.PEARSON, J.L.KIRK)		Moneybagg Yo Feat. DaBaby N-LESS/INTERSCOPE	89	1
55	57	90	<b>INTO THE UNKNOWN</b> R.LOPEZ, K.ANDERSON-LOPEZ, D.METZGER (K.ANDERSON-LOPEZ, R.LOPEZ)		Idina Menzel & AURORA WALT DISNEY	46	8
83	92	91	<b>VETE</b> LOS NEOS, HAZEN (C.BATISTA ESCALERA, I.ORTIZ, J.C.CRUZ, F.MONTALVO, ALICIA, X.A.SEMPER VARGAS, E.W.SEMPER VARGAS, B.A.MARTINEZ OCASIO)		Bad Bunny RIMAS	33	8
RE-ENTRY		92	<b>LOOK AT HER NOW.</b> I.KIRKPATRICK (S.GOMEZ, JULIA MICHAELS, J.D.TRANTER, I.KIRKPATRICK)		Selena Gomez INTERSCOPE	27	4
87	84	93	<b>HOMECOMING QUEEN?</b> J.ROBBINS (K.BALLERINI, J.ROBBINS, N.GALYON)		Kelsea Ballerini BLACK RIVER	82	6
82	81	94	<b>WATERMELON SUGAR</b> KID HARPOON, T.JOHNSON (H.STYLES, T.HULL, M.ROWLAND, T.JOHNSON)		Harry Styles ERSKINE/ COLUMBIA	54	8
75	77	95	<b>NICE TO MEET YA</b> J.BUNETTA (N.HORAN, J.BUNETTA, T.JESSY, JR., R.CUNNINGHAM)		Niall Horan NEON HAZE/ CAPITOL	63	14
100	91	96	<b>JULY</b> M.SONIER (N.CYRUS, P.HARDING, M.SONIER)		Noah Cyrus Feat. Leon Bridges RECORDS/COLUMBIA	91	3
-	86	97	<b>PETA</b> OZ.NILS (R.W.MOORE, JR., O.YILDRIM, N.NOEHDEN, R.R.WILLIAMS)		Roddy Ricch Feat. Meek Mill BIRD VISION/ ATLANTIC	72	4
78	85	98	<b>223'S</b> ROCCO DID IT AGAIN!, 9LOKKNINE (R.VALDES, J.D.SMITH, J.M.DEMONS)		YNW Melly & 9lokknine YMW MELLY/300	34	19
99	97	99	<b>SLOW DANCE IN A PARKING LOT</b> P.DIGIOVANNI (J.DAVIS, L.L.FOWLER)		Jordan Davis MCA NASHVILLE	97	3
-	90	100	<b>ALL I WANT</b> M.TISHLER (O.RODRIGO)		Olivia Rodrigo WALT DISNEY	90	2



**17** MAC MILLER "Good News"

The track from the late rapper's album *Circles* grants him his highest Hot 100 rank as a lead artist. It bows at an overall career-best No. 4 on Streaming Songs with 22.9 million U.S. streams.



**86** JOHN LEGEND "Conversations in the Dark"

Legend's new ballad — released ahead of his Jan. 14 appearance on NBC's *This Is Us* — debuts with 3.1 million U.S. streams and 20,000 downloads sold.



# Congratulations to our 2020 Billboard Power List colleagues

For all you do, day in and day out,  
Year in and year out,  
To sign and nurture amazing  
artists and songwriters  
And bring the power of music  
to the world,  
We thank you.

*From everyone at  
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We Proudly Congratulate Our Clients on Their Nominations for the

# GRAMMY® AWARDS

Record Of The Year  
Talk

**KHALID**

Album Of The Year  
Thank U, Next

**TAYLA PARX**  
(SONGWRITER)

Best American Roots Song  
Crossing to Jerusalem

**ROSANNE CASH**  
(SONGWRITER)

Best Americana Album  
Oklahoma

**KEB' MO'**

Best Contemporary  
Instrumental Album  
Ancestral Recall

**CHRISTIAN SCOTT  
ATUNDE ADJUAH**

Elevate

**LETTUCE**

Best Pop Vocal Album  
The Lion King: The Gift

**BEYONCÉ\***

Best Pop Solo Performance  
Spirit

**BEYONCÉ\***

Best R&B Performance  
Love Again

**BRANDY**

Best Rap Song  
A Lot

21 Savage  
Featuring

**J. COLE**

Bad Idea

**YBN CORDAE**

Best Rap Album  
Revenge of the Dreamers III

**DREAMVILLE**

The Lost Boy

**YBN CORDAE**

Best Rap  
Performance  
Middle Child

**J. COLE**

Down Bad

**DREAMVILLE**

Featuring

**J. COLE**

**J.I.D**

**BAS**

**EARTHGANG**

Clout

**OFFSET**

Best Rap/Sung  
Performance

The London  
Young Thug

Featuring

**J. COLE**

Drip Too Hard

**LIL BABY**

Best Comedy Album  
Relatable

ELLEN DEGENERES

Best Musical Theater Album  
Hadestown

RACHEL CHAVKIN  
(DIRECTOR)

Oklahoma!

DEAN SHARENOW  
(PRODUCER)

Best Song Written  
For Visual Media  
Spirit

BEYONCÉ  
KNOWLES-CARTER\*

Best Music Film  
Homecoming

BEYONCÉ\*

DIRECTED BY

BEYONCÉ  
KNOWLES-CARTER\*

\*Shared Representation

We Proudly Congratulate  
Our Colleagues

ROB GIBBS  
STEVE LEVINE  
ROB PRINZ  
MARK SIEGEL

**billboard**  
Power 100

# Contents

JAN. 25, 2020 • VOLUME 132 / NO. 2

## FEATURES

# 75

### BILLBOARD'S POWER LIST

*Billboard* presents its most expansive look yet at the executives shaping each sector of the music business, led by Universal Music Group's **Lucian Grainge** (Executive of the Decade) and Universal Music Publishing Group's **Jody Gerson** (Executive of the Year).



### ON THE COVER

Lucian Grainge  
and Jody Gerson  
photographed by  
Austin Hargrave on  
Jan. 13 at Getty Center  
in Los Angeles.

LOCATION USED BY PERMISSION OF THE J. PAUL GETTY TRUST

Thank you to our 2020  
BILLBOARD POWER LIST honorees  
for your relentless commitment  
to realizing our artists' vision.



# Contents

JAN. 25, 2020 • VOLUME 132 / NO. 2

## FEATURES

# 144

### GRAMMYS 2020

Nearly 50 years after her first Grammy nomination, country renegade **Tanya Tucker** is enjoying a career renaissance.

Plus: **Yola** is shaking up Americana music, producer of the year nominee **Finneas O'Connell** on a future with (and without) **Billie Eilish**, how ATO Records became an awards-night force and more.

Yola photographed by Hao Zeng on Dec. 10, 2019, at Manhattan Cricket Club in New York.



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# CONGRATULATES OUR CLIENTS ON THEIR 62<sup>ND</sup> ANNUAL GRAMMY® AWARD NOMINATIONS

## RECORD OF THE YEAR

**"7 RINGS"**  
**ARIANA GRANDE**  
**VICTORIA MONÉT**

**"HARD PLACE"**  
**H.E.R.**  
**RODNEY "DARKCHILD" JERKINS**

**"OLD TOWN ROAD"**  
**LIL NAS X**

**"TRUTH HURTS"**  
**RICKY REED**

**"SUNFLOWER"**  
**SWAE LEE**

—

## ALBUM OF THE YEAR

**NORMAN F\*\*\*ING ROCKWELL!**  
**LANA DEL REY**

**THANK U, NEXT**  
**ARIANA GRANDE**  
**VICTORIA MONÉT**  
**TAYLA PARX**

**I USED TO KNOW HER**  
**H.E.R.**

**7**  
**LIL NAS X**

**CUZ I LOVE YOU (DELUXE)**  
**RICKY REED**

—

## SONG OF THE YEAR

**"ALWAYS REMEMBER US THIS WAY"**  
**LADY GAGA**  
**LORI MCKENNA**

**"HARD PLACE"**  
**H.E.R.**  
**RODNEY "DARKCHILD" JERKINS**

**"NORMAN F\*\*\*ING ROCKWELL"**  
**LANA DEL REY**

—

## BEST NEW ARTIST

**LIL NAS X**

**MAGGIE ROGERS**

## BEST POP SOLO PERFORMANCE

**"SPIRIT"**  
**BEYONCÉ**

**"7 RINGS"**  
**ARIANA GRANDE**

—

## BEST POP DUO/GROUP PERFORMANCE

**"BOYFRIEND"**  
**ARIANA GRANDE**

**"OLD TOWN ROAD"**  
**LIL NAS X**

**"SUNFLOWER"**  
**SWAE LEE**

—

## BEST TRADITIONAL POP VOCAL ALBUM

**LOVE (DELUXE EDITION)**  
**MICHAEL BUBLÉ**

**WALLS**  
**BARBRA STREISAND**

—

## BEST POP VOCAL ALBUM

**THE LION KING: THE GIFT**  
**BEYONCÉ**

**THANK U, NEXT**  
**ARIANA GRANDE**

—

## BEST DANCE RECORDING

**"PIECE OF YOUR HEART"**  
**MEDUZA**  
**FEAT. GOODBOYS**

**"UNDERWATER"**  
**RÜFÜS DU SOL**

—

## BEST DANCE/ELECTRONIC ALBUM

**SOLACE**  
**RÜFÜS DU SOL**

—

## BEST CONTEMPORARY INSTRUMENTAL ALBUM

**METTAVOLUTION**  
**RODRIGO Y GABRIELA**

—

## BEST ROCK PERFORMANCE

**"WOMAN"**  
**KAREN O**

## BEST METAL PERFORMANCE

**"BOW DOWN"**  
**I PREVAIL**

**"7EMPEST"**  
**TOOL**

—

## BEST ROCK SONG

**"FEAR INOCULUM"**  
**TOOL**

—

## BEST ROCK ALBUM

**IN THE END**  
**THE CRANBERRIES**

**TRAUMA**  
**I PREVAIL**

—

## BEST ALTERNATIVE MUSIC ALBUM

**ANIMA**  
**THOM YORKE**

—

## BEST R&B PERFORMANCE

**"LOVE AGAIN"**  
**DANIEL CAESAR**

**"COULD'VE BEEN"**  
**H.E.R.**

**"COME HOME"**  
**ANDERSON .PAAK**

—

## BEST R&B SONG

**"COULD'VE BEEN"**  
**H.E.R.**

—

## BEST URBAN CONTEMPORARY ALBUM

**SATURN**  
**NAO**

**BEING HUMAN IN PUBLIC**  
**JESSIE REYEZ**

—

## BEST R&B ALBUM

**ELLA MAI**  
**ELLA MAI**

**VENTURA**  
**ANDERSON .PAAK**

—

## BEST RAP PERFORMANCE

**"CLOUT"**  
**FEAT. CARDI B**

BEST RAP/SUNG PERFORMANCE

**“DRIP TOO HARD”  
GUNNA**

**“PANINI”  
LIL NAS X**

**“BALLIN”  
MUSTARD**

BEST RAP SONG

**“GOLD ROSES”  
RICK ROSS**

BEST COUNTRY SOLO PERFORMANCE

**“RIDE ME BACK HOME”  
WILLIE NELSON**

BEST COUNTRY DUO/GROUP  
PERFORMANCE

**“BRAND NEW MAN”  
WITH LUKE COMBS**

**“SPEECHLESS”  
DAN + SHAY**

**“THE DAUGHTERS”  
LITTLE BIG TOWN**

**“COMMON”  
MAREN MORRIS**

BEST COUNTRY SONG

**“IT ALL COMES OUT IN THE WASH”  
LORI MCKENNA**

**“SPEECHLESS”  
DAN + SHAY**

BEST CONTEMPORARY CHRISTIAN  
MUSIC PERFORMANCE/SONG

**“HAVEN'T SEEN IT YET”  
DANNY GOKEY**

**“GOD'S NOT DONE WITH YOU”  
(SINGLE VERSION)  
TAUREN WELLS**

BEST CONTEMPORARY CHRISTIAN  
MUSIC ALBUM

**HAVEN'T SEEN IT YET  
DANNY GOKEY**

**THE ELEMENTS  
TOBYMAC**

**HOLY ROAR  
CHRIS TOMLIN**

BEST ROOTS GOSPEL ALBUM

**DEEPER ROOTS: WHERE THE  
BLUEGRASS GROWS  
STEVEN CURTIS CHAPMAN**

BEST LATIN POP ALBUM

**VIDA  
LUIS FONSI**

BEST AMERICAN ROOTS PERFORMANCE

**“FATHER MOUNTAIN”  
IRON & WINE**

BEST AMERICANA ALBUM

**YEARS TO BURN  
IRON & WINE**

**WHO ARE YOU NOW  
MADISON CUNNINGHAM**

BEST CONTEMPORARY BLUES ALBUM

**BRIGHTER DAYS  
ROBERT RANDOLPH &  
THE FAMILY BAND**

BEST REGGAE ALBUM

**RAPTURE  
KOFFEE**

BEST COMEDY ALBUM

**SON OF PATRICIA  
TREVOR NOAH**

BEST MUSICAL THEATER ALBUM

**MOULIN ROUGE! THE MUSICAL  
AARON TVEIT**

**THE MUSIC OF HARRY POTTER  
AND THE CURSED CHILD - IN  
FOUR CONTEMPORARY SUITES  
IMOGEN HEAP**

BEST COMPILATION SOUNDTRACK  
FOR VISUAL MEDIA

**THE LION KING: THE SONGS  
JON FAVREAU**

**ROCKETMAN  
TARON EGERTON**

**A STAR IS BORN  
LADY GAGA  
BRADLEY COOPER**

BEST SCORE SOUNDTRACK  
FOR VISUAL MEDIA

**MARY POPPINS RETURNS  
MARC SHAIMAN**

BEST SONG WRITTEN FOR  
VISUAL MEDIA

**“I'LL NEVER LOVE AGAIN”  
(FILM VERSION)  
LADY GAGA**

**“SPIRIT”  
BEYONCÉ**

**“SUSPIRIUM”  
THOM YORKE**

BEST BOXED OR SPECIAL LIMITED  
EDITION PACKAGE

**GOLD IN BRASS AGE  
DAVID GRAY**

PRODUCER OF THE YEAR,  
NON-CLASSICAL

**RICKY REED**

BEST MUSIC VIDEO

**“OLD TOWN ROAD (OFFICIAL MOVIE)”  
LIL NAS X**

**“GLAD HE'S GONE”  
TOVE LO**

BEST MUSIC FILM

**HOMEcomings  
BEYONCÉ  
STEVE PAMON**

**REMEMBER MY NAME  
DAVID CROSBY  
CAMERON CROWE**

**ANIMA  
THOM YORKE  
PAUL THOMAS ANDERSON**

AND SALUTES OUR CLIENTS

**AEROSMITH  
2020 MUSICARES PERSON OF THE YEAR**

**CHICAGO  
LIFETIME ACHIEVEMENT  
AWARD HONOREE**

**KEN EHRLICH  
EXECUTIVE PRODUCER AND WRITER  
TRUSTEES AWARD HONOREE**

**BEN WINSTON  
EXECUTIVE PRODUCER**

**JESSE COLLINS  
PRODUCER**

62<sup>ND</sup> ANNUAL GRAMMY® AWARD TELECAST

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### **TAINY'S TUNE ADVENTURES**

After crafting hits for **Bad Bunny**, **J Balvin** and more, the superstar reggaetón producer is ready to make music for himself.

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### **OSCARS PREVIEW**

The nominees for song and score at the upcoming Academy Awards on why they're in the running.

Tainy photographed by  
Devin Christopher on Jan. 11  
at Proper Studio in Miami.



**SWAY  
FEST**  
2019

PANDORA LIVE WITH OLD DOMINION

*BILLIE  
EILISH*  
AT THE TROUBADOUR

LEWIS CAPALDI BREAKTHROUGH

**LADY  
GAGA**  
AT THE APOLLO

**U2X**  
RADIO

MADONNA  
**MADAME X**  
RADIO

**DOLLY  
PARTON'S**  
HEARTSTRINGS  
RADIO

**PHISH**  
AT THE MET

pandora  
**LIVE**  
WITH  
HALSEY

ROLLING LOUD RADIO

**DAVE MATTHEWS**  
AT THE LA STUDIOS»

ASHLEY MCBRYDE»

FLORIDA GEORGIA LINE AT THE RYMAN

**ES**

**HOWARD IN  
HOLLYWOOD**

**KISS**  
*Whiskey a Go Go*

**CHER  
RADIO**

**SOULCYCLE  
RADIO**



**MUMFORD & SONS**  
AT THE STEPHEN TALKHOUSE

**THE HIGHWOMEN**

**BILLY  
JOEL**  
AT THE FAENA

PANDORA **LIVE WITH** THE JONAS BROTHERS

UNINTERRUPTED

**LA STUDIOS  
GRAND OPENING**

**CONGRATS SCOTT ON  
THE HUGE HONOR FOR A  
TRANSFORMATIVE YEAR.**

SiriusXM and Pandora formed an entertainment powerhouse. Incredible listener events. Amazing new channels. And Scott was at the center of it all. Congratulations on being named to the Billboard Power List.



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### **MY BILLBOARD MOMENT**

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Bonnaroo co-founder **Ashley Capps** recalls earning the top festival honor at *Billboard's* first Live Music Summit and Awards in 2004.

Tanya Tucker  
photographed by  
Eric Ryan Anderson  
on Dec. 16, 2019, in  
Brentwood, Tenn.



## **YOU SHOULD KNOW: YOLA**

*Billboard* sits down with English country singer Yola — who is up for four Grammy Awards, including best new artist — to find out her backstage rituals, how she reacted to a co-sign from Elton John, the best advice she ever received and more on a new episode of *You Should Know*. Watch now at [billboard.com/videos](http://billboard.com/videos).



## **GRAMMYS PRESHOW**

Just before the Grammy Awards begin on Jan. 26, *Billboard's* Chelsea Briggs and singer Bryce Vine will host a livestreamed preshow, where they'll discuss the awards with special guests like Jessie Reyez, Queen Naija and Chantel Jeffries. Tune in at [twitter.com/billboard](https://twitter.com/billboard) at 5:30 p.m. ET/2:30 p.m. PT.

**CONGRATULATIONS**

**OMAR AL-JOULANI**

**DENIS DESMOND**

**ARTHUR FOGEL**

**ADAM LEBER**

**BRIAN O'CONNELL**

**LESLEY OLENIK**

**GUY OSEARY**

**GEE ROBERSON**

**PASQUALE ROTELLA**

**BOB ROUX**

**JARED SMITH**

**2020 BILLBOARD POWER LIST**

**LIVE NATION**

PARADIGM CONGRATULATES  
OUR NOMINEES FOR THE

# 62<sup>ND</sup> ANNUAL GRAMMY<sup>®</sup> AWARDS



## THE 1975

BEST ROCK SONG  
"GIVE YOURSELF A TRY"

## AIN'T TOO PROUD: THE LIFE AND TIMES OF THE TEMPTATIONS

BEST MUSICAL THEATER ALBUM

## ALTIN GÜN

BEST WORLD MUSIC ALBUM  
GECE

## ANDERSON .PAAK\*\*

BEST R&B PERFORMANCE  
"COME HOME"  
BEST R&B ALBUM  
VENTURA

## ANDREW BIRD

BEST FOLK ALBUM  
MY FINEST WORK YET

## APPARAT

BEST DANCE/ELECTRONIC ALBUM  
LP5

## BILLIE EILISH

RECORD OF THE YEAR  
"BAD GUY"  
ALBUM OF THE YEAR  
WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?  
SONG OF THE YEAR  
"BAD GUY"  
BEST NEW ARTIST  
BEST POP SOLO PERFORMANCE  
"BAD GUY"  
BEST POP VOCAL ALBUM  
WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?

## BJ THE CHICAGO KID

BEST TRADITIONAL R&B PERFORMANCE  
"TIME TODAY"  
BEST R&B ALBUM  
1123

## BLACK PUMAS

BEST NEW ARTIST

## BLAKE SHELTON

BEST COUNTRY SOLO PERFORMANCE  
"GOD'S COUNTRY"

## BON IVER\*

RECORD OF THE YEAR  
"HEY, MA"  
ALBUM OF THE YEAR  
I,  
BEST ALTERNATIVE MUSIC ALBUM  
I,  
I,

## BONOBO

BEST DANCE RECORDING  
"LINKED"

## BOYS NOIZE

BEST DANCE RECORDING  
"MIDNIGHT HOUR"

## BRANDI CARLILE

SONG OF THE YEAR  
"BRING MY FLOWERS NOW"  
BEST COUNTRY DUO/GROUP PERFORMANCE  
"COMMON"  
BEST COUNTRY SONG  
"BRING MY FLOWERS NOW"

## CAGE THE ELEPHANT\*

BEST ROCK ALBUM  
SOCIAL CUES

## CALEXICO

BEST AMERICAN ROOTS PERFORMANCE  
"FATHER MOUNTAIN"  
BEST AMERICANA ALBUM  
YEARS TO BURN

## CHRISTONE "KINGFISH" INGRAM

BEST TRADITIONAL BLUES ALBUM  
KINGFISH

## DAN AUERBACH

BEST AMERICAN ROOTS SONG  
"FARAWAY LOOK"  
PRODUCER OF THE YEAR, NON-CLASSICAL

## DAVID GRAY

BEST BOXED OR SPECIAL LIMITED EDITION PACKAGE  
GOLD IN BRASS AGE

## DISCLOSURE

RECORD OF THE YEAR  
"TALK"

## ED SHEERAN

BEST POP VOCAL ALBUM  
NO.6 COLLABORATIONS PROJECT

## FINNEAS

RECORD OF THE YEAR  
"BAD GUY"  
ALBUM OF THE YEAR  
WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?  
SONG OF THE YEAR  
"BAD GUY"  
BEST ENGINEERED ALBUM, NON-CLASSICAL  
WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?  
PRODUCER OF THE YEAR, NON-CLASSICAL

## FKA TWIGS\*

BEST MUSIC VIDEO  
"CELLOPHANE"

## FLUME

BEST DANCE/ELECTRONIC ALBUM  
HI THIS IS FLUME (MIXTAPE)

## FORD.

BEST REMIXED RECORDING  
"SWIM (FORD. REMIX)"

## GUCCI MANE

BEST R&B PERFORMANCE  
"EXACTLY HOW I FEEL"

## HIGH CONTRAST

BEST REMIXED RECORDING  
"THE ONE (HIGH CONTRAST REMIX)"

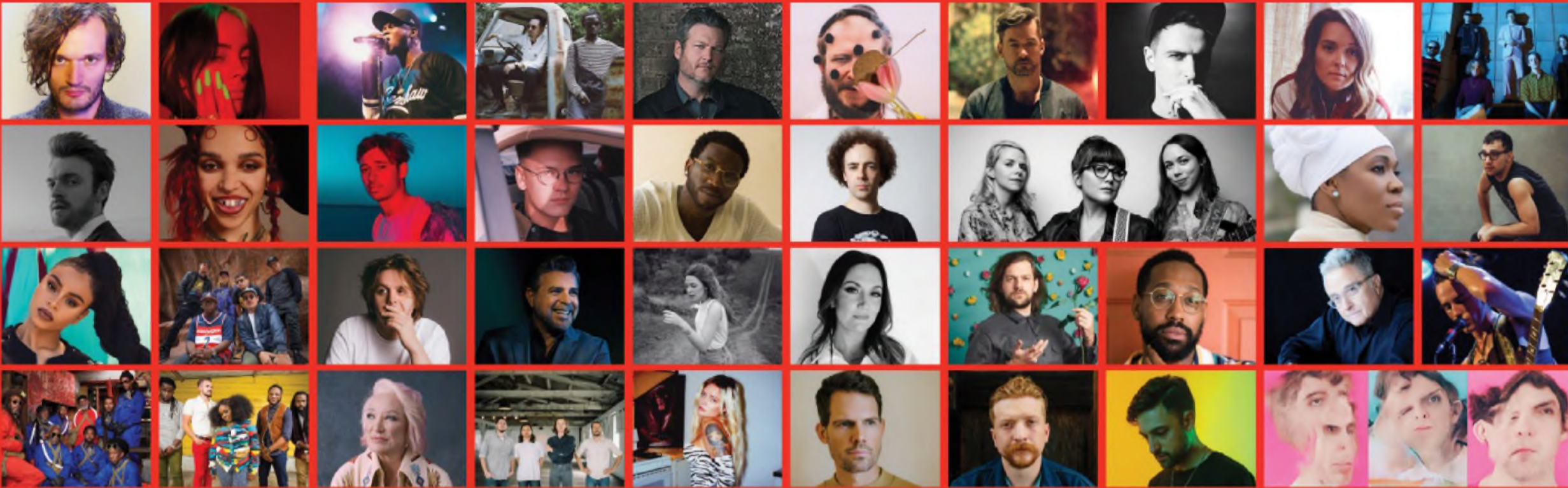
## I'M WITH HER

BEST AMERICAN ROOTS PERFORMANCE  
"CALL MY NAME"  
BEST AMERICAN ROOTS SONG  
"CALL MY NAME"

## INDIA.ARIE

BEST TRADITIONAL R&B PERFORMANCE  
"STEADY LOVE"





**JACK ANTONOFF**

ALBUM OF THE YEAR  
*NORMAN F\*\*\*ING ROCKWELL!*  
 SONG OF THE YEAR  
 "NORMAN F\*\*\*ING ROCKWELL"  
 PRODUCER OF THE YEAR, NON-CLASSICAL

**JIMMIE VAUGHAN**

BEST TRADITIONAL BLUES ALBUM  
*BABY, PLEASE COME HOME*

**JOY WILLIAMS\***

BEST FOLK ALBUM  
*FRONT PORCH*

**J.S. ONDARA**

BEST AMERICANA ALBUM  
*TALES OF AMERICA*

**JULIAN LAGE**

BEST IMPROVISED JAZZ SOLO  
 "TOMORROW IS THE QUESTION"

**KAREN OLIVO**

BEST MUSICAL THEATER ALBUM,  
*MOULIN ROUGE! THE MUSICAL*

**KIRK FRANKLIN**

BEST GOSPEL PERFORMANCE/SONG  
 "LOVE THEORY"  
 BEST GOSPEL ALBUM  
*LONG LIVE LOVE*

**KORYN HAWTHORNE**

BEST GOSPEL PERFORMANCE/SONG  
 "SPEAK THE NAME"

**LETTUCE**

BEST CONTEMPORARY INSTRUMENTAL ALBUM  
*ELEVATE*

**LEWIS CAPALDI\***

SONG OF THE YEAR  
 "SOMEONE YOU LOVED"

**LUIS ENRIQUE**

BEST TROPICAL LATIN ALBUM  
*TIEMPO AL TIEMPO*

**MAGGIE ROGERS\***

BEST NEW ARTIST

**NATALIE HEMBY**

SONG OF THE YEAR  
 "ALWAYS REMEMBER US THIS WAY"  
 BEST SONG WRITTEN FOR VISUAL MEDIA  
 "I'LL NEVER LOVE AGAIN (FILM VERSION)"

**NINIAN DOFF**

BEST MUSIC VIDEO  
 "WE'VE GOT TO TRY"

**PJ MORTON**

BEST TRADITIONAL R&B PERFORMANCE  
 "BUILT FOR LOVE"

**BEST R&B SONG**

"SAY SO"

**BEST R&B ALBUM**

*PAUL*

**RANDY NEWMAN**

BEST SONG WRITTEN FOR VISUAL MEDIA  
 "THE BALLAD OF THE LONESOME COWBOY"

**REEVE CARNEY**

BEST MUSICAL THEATER ALBUM  
*HADESTOWN*

**RICK ROSS**

BEST RAP SONG  
 "GOLD ROSES"

**RUBÉN BLADES**

BEST LATIN JAZZ ALBUM  
*UNA NOCHE CON RUBÉN BLADES*

**SAHR NGAUJAH**

BEST MUSICAL THEATER ALBUM  
*MOULIN ROUGE! THE MUSICAL*

**SARA BAREILLES**

BEST AMERICAN ROOTS PERFORMANCE  
 "SAINT HONESTY"

**SHAWN MENDES**

BEST POP DUO/GROUP PERFORMANCE  
 "SEÑORITA"

**SKRILLEX**

BEST DANCE RECORDING  
 "MIDNIGHT HOUR"

**STEEL PULSE**

BEST REGGAE ALBUM  
*MASS MANIPULATION*

**TANK AND THE BANGAS\***

BEST NEW ARTIST

**TANYA TUCKER**

SONG OF THE YEAR  
 "BRING MY FLOWERS NOW"  
 BEST COUNTRY SOLO PERFORMANCE  
 "BRING MY FLOWERS NOW"  
 BEST COUNTRY SONG  
 "BRING MY FLOWERS NOW"  
 BEST COUNTRY ALBUM  
*WHILE I'M LIVIN'*

**THE TESKEY BROTHERS**

BEST ENGINEERED ALBUM, NON-CLASSICAL  
*RUN HOME SLOW*

**TOVE LO**

BEST MUSIC VIDEO  
 "GLAD HE'S GONE"

**TYCHO**

BEST DANCE/ELECTRONIC ALBUM  
*WEATHER*

**TYLER CHILDERS**

BEST COUNTRY SOLO PERFORMANCE  
 "ALL YOUR'N"

**WUKI**

BEST REMIXED RECORDING  
 "MOTHER'S DAUGHTER (WUKI REMIX)"

**YACHT**

BEST IMMERSIVE AUDIO ALBUM  
*CHAIN TRIPPING*

\* INTERNATIONAL REPRESENTATION ONLY  
 \*\* INTERNATIONAL REPRESENTATION BY X-RAY TOURING ONLY





From left: Gerson, Grainge, Perry, Kallman and Greenwald.

## A Letter From The Editor

**AS THE MUSIC BUSINESS CONTINUES TO GROW** and change, we've decided that it's time for our annual Power List to do the same. This year, instead of attempting to compare the relative influence of the top label executives with that of the biggest managers and concert promoters, we've decided to organize the industry's most powerful figures by sector, then listed them alphabetically. (That sound you hear is the business' publicists breathing a collective sigh of relief.)

As the music business enters a new decade — and continues its remarkable turnaround — we want to inspire a new generation of music executives with awards that honor leadership instead of power. In that spirit, we're recognizing individuals who are not only excelling at their jobs, but going beyond them to elevate the entire music business. Our Executive of the Year, Universal Music Publishing Group chairman/CEO Jody Gerson, was chosen not only for her power in the business but for how she has used it — to foster inclusion in an industry that needs much more. (She's no slouch in the power department, either: She has grown revenue of the world's second-biggest publishing company by over 40% since taking the helm in 2015.)

Our Executive of the Decade, Universal Music Group chairman/CEO Sir Lucian Grainge, may well be the most powerful person in the music business, but we're honoring him for the role he played in helping the entire recorded-

music sector rebound to over \$19 billion in sales in 2018. Just a few weeks ago, corporate parent Vivendi finalized its sale of 10% of UMG to Tencent in a deal that values the music company at \$33 billion — and could spark higher valuations across the industry.

We're also saluting three other leaders driving the business to ambitious new heights. After less than two years in his first job running a major label, Columbia Records chairman/CEO Ron Perry earns our inaugural Breakthrough Award for his label's work with Lil Nas X, who went from a little-known meme-maker to a bona fide superstar with a record-breaking run atop the Billboard Hot 100 and six Grammy nominations, including for best new artist, record of the year and album of the year. The Clive Davis Visionary Award goes to Atlantic Records chairman/CEO Craig Kallman and chairman/COO Julie Greenwald, whose label dominated the Billboard 200 last year for a third year running.

Like the industry itself, our annual Power List will continue to evolve, and we want to hear your thoughts — even if you're too powerful to care about such things. Stay tuned for details on how to weigh in (no frantic publicists' calls necessary) as we begin to plot the future of this list. For now, though, congratulations to everyone who made this one and played a role in the industry's hard-fought comeback.



Hannah Karp  
EDITORIAL DIRECTOR

**10 ACADEMY AWARD<sup>®</sup>  
NOMINATIONS**

INCLUDING

**BEST PICTURE**

**BEST ORIGINAL SCORE**  
THOMAS NEWMAN

DEADLINE

THOMAS NEWMAN HAS DELIVERED ONE OF HIS BEST SCORES WITH MUSIC THAT PERFECTLY MATCHES THE ACTION AND EMOTION AT EVERY TURN.

**1917**

WRITTEN BY SAM MENDES & KRISTY WILSON-CAIRNS DIRECTED BY SAM MENDES

DREAMWORKS  
PICTURES

[universaipicturesawards.com](http://universaipicturesawards.com)

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UNIVERSAL

*RECORD OF THE YEAR*

HEY MA

**BON IVER**

OLD TOWN ROAD

**BILLY RAY CYRUS<sup>1</sup>**

TRUTH HURTS

**LIZZO**

*ALBUM OF THE YEAR*

I, I

**BON IVER**

NORMAN F\*\*\*ING ROCKWELL!

**JACK ANTONOFF<sup>1</sup>**

CUZ I LOVE YOU (DELUXE)

**LIZZO**

FATHER OF THE BRIDE

**VAMPIRE WEEKEND**

*SONG OF THE YEAR*

NORMAN F\*\*\*ING ROCKWELL!

**JACK ANTONOFF<sup>1</sup>**

SOMEONE YOU LOVED

**LEWIS CAPALDI**

TRUTH HURTS

**MELISSA JEFFERSON (LIZZO)**

*BEST NEW ARTIST*

**LIZZO**

**ROSALÍA**

**YOLA**

*BEST POP SOLO PERFORMANCE*

TRUTH HURTS

**LIZZO**

*BEST POP DUO/GROUP PERFORMANCE*

OLD TOWN ROAD

**BILLY RAY CYRUS<sup>1</sup>**

SEÑORITA

**CAMILA CABELLO<sup>1</sup>**

*BEST TRADITIONAL POP VOCAL ALBUM*

A LEGENDARY CHRISTMAS

**JOHN LEGEND**

*BEST DANCE RECORDING*

GOT TO KEEP ON

**THE CHEMICAL BROTHERS**

MIDNIGHT HOUR

**SKRILLEX<sup>12</sup>**

**TY DOLLA \$IGN<sup>1</sup>**

*BEST DANCE/ELECTRONIC ALBUM*

NO GEOGRAPHY

**THE CHEMICAL BROTHERS**

WEATHER

**TYCHO<sup>2</sup>**

*BEST CONTEMPORARY INSTRUMENTAL ALBUM*

METTAVOLUTION

**RODRIGO Y GABRIELA**

*BEST ROCK PERFORMANCE*

THIS LAND

**GARY CLARK JR.**

TOO BAD

**RIVAL SONS**

*BEST METAL PERFORMANCE*

7EMPEST

**TOOL**

*BEST ROCK SONG*

FEAR INOCULUM

**DANNY CAREY**

**JUSTIN CHANCELLOR**

**ADAM JONES**

**MAYNARD JAMES KEENAN**

**(TOOL)**

HARMONY HALL

**EZRA KOENIG (VAMPIRE WEEKEND)**

THIS LAND

**GARY CLARK JR.**

*BEST ROCK ALBUM*

FERAL ROOTS

**RIVAL SONS**

*BEST ALTERNATIVE MUSIC ALBUM*

ASSUME FORM

**JAMES BLAKE**

I, I

**BON IVER**

FATHER OF THE BRIDE

**VAMPIRE WEEKEND**

*BEST R&B PERFORMANCE*

COULD'VE BEEN

**BRYSON TILLER<sup>12</sup>**

EXACTLY HOW I FEEL

**LIZZO<sup>1</sup>**

ROLL SOME MO

**LUCKY DAYE**

COME HOME

**ANDRÉ 3000<sup>1</sup>**

*BEST TRADITIONAL R&B PERFORMANCE*

JEROME

**LIZZO**

REAL GAMES

**LUCKY DAYE**

BUILT FOR LOVE

**JAZMINE SULLIVAN<sup>1</sup>**

*BEST R&B SONG*

NO GUIDANCE

**AUBREY GRAHAM (DRAKE)**

ROLL SOME MO

**DAVID BROWN (LUCKY DAYE)**

*BEST URBAN CONTEMPORARY ALBUM*

APOLLO XXI

**STEVE LACY**

CUZ I LOVE YOU (DELUXE)

**LIZZO**

*BEST R&B ALBUM*

PAINTED

**LUCKY DAYE**

*BEST RAP PERFORMANCE*

RACKS IN THE MIDDLE

**RODDY RICCH<sup>1</sup>**

*BEST RAP/SUNG PERFORMANCE*

HIGHER

**JOHN LEGEND<sup>1</sup>**

BALLIN

**RODDY RICCH<sup>1</sup>**

THE LONDON

**TRAVIS SCOTT<sup>12</sup>**

*BEST RAP SONG*

GOLD ROSES

**AUBREY GRAHAM (DRAKE)<sup>1</sup>**

RACKS IN THE MIDDLE

**RODRICK MOORE (RODDY RICCH)<sup>1</sup>**

*BEST RAP ALBUM*

IGOR

**TYLER, THE CREATOR**

*BEST COUNTRY SOLO PERFORMANCE*

GIRL GOIN' NOWHERE

**ASHLEY MCBRYDE**

*BEST COUNTRY DUO/GROUP PERFORMANCE*

BRAND NEW MAN

**BROOKS & DUNN<sup>1</sup>**

I DON'T REMEMBER ME (BEFORE YOU)

**BROTHERS OSBORNE**

*BEST COUNTRY SONG*

GIRL GOIN' NOWHERE

**ASHLEY MCBRYDE**

IT ALL COMES OUT IN THE WASH

**MIRANDA LAMBERT**

SOME OF IT

**ERIC CHURCH**

*BEST COUNTRY ALBUM*

DESPERATE MAN

**ERIC CHURCH**

STRONGER THAN THE TRUTH

**REBA MCENTIRE**

INTERSTATE GOSPEL

**PISTOL ANNIES**

CENTER POINT ROAD

**THOMAS RHETT**

*BEST JAZZ VOCAL ALBUM*

12 LITTLE SPELLS

**ESPERANZA SPALDING**

*BEST GOSPEL PERFORMANCE/SONG*

SEE THE LIGHT

**TRAVIS GREENE<sup>1</sup>**

SPEAK THE NAME

**NATALIE GRANT<sup>1</sup>**

THIS IS A MOVE (LIVE)

**TASHA COBBS LEONARD**

*BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE/SONG*

GOD ONLY KNOWS

**DOLLY PARTON<sup>1</sup>**

*BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM*

I KNOW A GHOST

**CROWDER**

*BEST LATIN ROCK, URBAN OR ALTERNATIVE ALBUM*

OASIS

**J BALVIN<sup>1</sup>**

EL MAL QUERER

**ROSALÍA**

*BEST TROPICAL LATIN ALBUM*

CANDELA

**VICENTE GARCÍA**

LITERAL

**JUAN LUIS GUERRA 4.40**

*BEST AMERICAN ROOTS PERFORMANCE*

FATHER MOUNTAIN

**IRON & WINE<sup>1</sup>**

CALL MY NAME

**I'M WITH HER<sup>3</sup>**

FARAWAY LOOK

**YOLA**

*BEST AMERICAN ROOTS SONG*

CALL MY NAME

**SARAH JAROSZ  
(I'M WITH HER<sup>3</sup>)**

FARAWAY LOOK

**YOLA**

I DON'T WANNA RIDE THE RAILS NO MORE

**VINCE GILL**

*BEST AMERICANA ALBUM*

YEARS TO BURN

**IRON & WINE<sup>1</sup>**

WALK THROUGH FIRE

**YOLA**

*BEST CONTEMPORARY BLUES ALBUM*

THIS LAND

**GARY CLARK JR.**

*BEST SPOKEN WORD ALBUM (INCLUDES POETRY, AUDIO BOOKS & STORYTELLING)*

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*BEST COMEDY ALBUM*

RIGHT NOW

**AZIZ ANSARI**

*BEST MUSICAL THEATER ALBUM*

MOULIN ROUGE! THE MUSICAL

**JUSTIN LEVINE**

**BAZ LUHRMANN**

**ALEX TIMBERS**

**MATT STINE**

*BEST COMPIATION SOUNDTRACK FOR VISUAL MEDIA*

THE LION KING: THE SONGS

**HANS ZIMMER**

QUENTIN TARANTINO'S ONCE UPON A TIME IN HOLLYWOOD

**MARY RAMOS**

**QUENTIN TARANTINO**

*BEST SCORE SOUNDTRACK FOR VISUAL MEDIA*

THE LION KING

**HANS ZIMMER**

*BEST SONG WRITTEN FOR VISUAL MEDIA*

THE BALLAD OF THE LONESOME COWBOY

**RANDY NEWMAN**

GIRL IN THE MOVIES

**DOLLY PARTON**

SPIRIT

**TIMOTHY MCKENZIE**

*BEST ARRANGEMENT, INSTRUMENTAL OR A CAPELLA*

BLUE SKIES

**KRIS BOWERS**

*BEST ARRANGEMENT, INSTRUMENTS AND VOCALS*

12 LITTLE SPELLS (THORACIC SPINE)

**ESPERANZA SPALDING**

*BEST RECORDING PACKAGE*

CHRIS CORNELL

**JEFF AMENT**

*PRODUCER OF THE YEAR, NON-CLASSICAL*

**JACK ANTONOFF**

*BEST REMIXED RECORDING*

WORK IT (SOULWAX REMIX)

**DAVID GERARD C DEWAELE**

**STEPHEN ANTOINE C DEWAELE**

*BEST MUSIC VIDEO*

WE'VE GOT TO TRY

**THE CHEMICAL BROTHERS**

THIS LAND

**GARY CLARK JR.**

CELLOPHANE

**FKA TWIGS**

OLD TOWN ROAD (OFFICIAL MOVIE)

**BILLY RAY CYRUS<sup>1</sup>**

*BEST MUSIC FILM*

SHANGRI-LA

**MORGAN NEVILLE**

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MUSIC AND LYRICS BY KRISTEN ANDERSON-LOPEZ and ROBERT LOPEZ

**"As soon as she hits that chorus,  
chills will run down your spine."**

US WEEKLY, Mara Reinstein

**"Into The Unknown is a stirring anthem."**

CHICAGO SUN-TIMES, Richard Roeper

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**FROZEN II**



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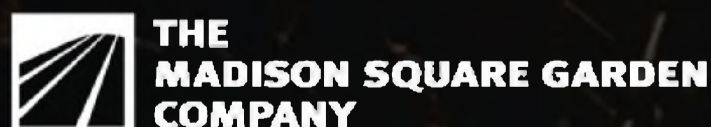
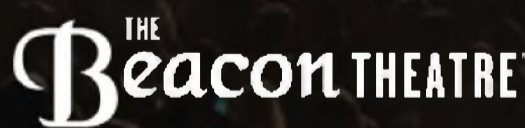
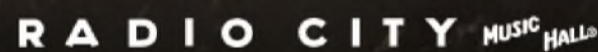


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## 2020 BILLBOARD POWER LIST HONOREE

### FROM YOUR MSG FAMILY



AEG PRESENTS WOULD LIKE TO CONGRATULATE  
**ELTON JOHN & BERNIE TAUPIN**  
FOR THEIR ACADEMY AWARD NOMINATION  
FOR BEST ORIGINAL SONG

# **(I'M GONNA) LOVE ME AGAIN**

FROM THE ORIGINAL MOTION PICTURE

# **ROCKETMAN**

*'Recognizing 53 years of creative partnership'*

**AEG**  
PRESENTS





Dugan during the Grammy nominations announcement in New York on Nov. 20, 2019.

## Sunday Night Drama

As the Recording Academy's war of words with embattled CEO Deborah Dugan heats up, the spotlight on the organization's legal expenditures and governance is threatening to steal the show

BY MELINDA NEWMAN  
and GAIL MITCHELL

**O**N THE EVE OF MUSIC'S biggest night — the 62nd Grammy Awards — the most compelling drama may be unfolding offstage as the Recording Academy's new CEO, Deborah Dugan, now on leave, squares off with the organization's old guard in a verbal battle royale — complete with high-powered lawyers — featuring allegations of harassment, conflicts of interest and financial impropriety.

Dugan started just five months ago, replacing Neil Portnow (who had led the Recording Academy for 17 years), and many music industry executives believed she would modernize a stodgy institution, scrutinized for its glaring underrepresentation of women and artists of color accepting awards during the televised show and a secretive nomination process. Now the leadership — and future — of the academy has been thrown into question just as the world turns its attention to the prestigious annual awards show that provides most of the

group's public profile and a considerable amount of its revenue.

On Jan. 16, the academy's board of trustees placed Dugan on leave after a senior staffer, understood to be director of administration Claudine Little — Portnow's longtime right hand — accused Dugan of alleged misconduct, including bullying, a source confirmed to *Billboard*. The academy has hired two independent third-party investigators to look into the allegations in a process that's expected to conclude in early spring.

But weeks earlier, Dugan had sent a scathing memo to the academy's head of human resources, alleging that the organization was paying exorbitant legal bills, presiding over improper voting procedures and turning a blind eye to conflicts of interest among members of the board of trustees and outside legal counsel, according to a source. The academy tells *Billboard* that on Jan. 10, Dugan asked to leave her job with a \$22 million settlement. Harvey Mason Jr., the songwriter-producer

who chairs the academy's board and is now acting as interim CEO, wrote in a Jan. 20 letter to academy members that Dugan's attorney "informed the executive committee that if Ms. Dugan was paid millions of dollars, she would 'withdraw' her allegations and resign from her role as CEO."

The academy countered with a multimillion-dollar offer that was much less than \$22 million, two sources tell *Billboard*, but she turned it down. Dugan's co-counsel Doug Wigdor said Dugan declined to comment.

After Dugan was placed on administrative leave, her co-counsel Bryan Freedman said in a Jan. 17 statement, "When our ability to speak is not restrained by a 28-page contract and legal threats, we will expose what happens when you 'step up' at the Recording Academy, a public nonprofit."

Freedman was referencing the now-infamous remark Portnow had made after the 2018 show when he

suggested women in the music industry should "step up" to advance their careers and receive more recognition at the Grammys. That comment, which Portnow said was taken out of context, led a number of prominent women in the music industry to call for his dismissal and the establishment of a task force to review the

academy's — and the music industry's — lack of inclusion and diversity.

A few months later, another scandal erupted when Dana Tomarken, the longtime MusiCares and Grammy Foundation vp who had been terminated that April, wrote to the board of trustees to excoriate the academy and accuse Portnow of improperly moving funds away from MusiCares (he and the academy have denied any wrongdoing). Tomarken then sued for wrongful termination; she and the academy reached a settlement in November 2019.

**35%**  
PERCENTAGE OF FEMALE TRUSTEES ON THE RECORDING ACADEMY'S BOARD

One academy insider stresses the urgency to settle with Dugan and move past the last two years of troubles, rhetorically asking *Billboard*: “How much longer does [the academy] want to drag this out before they risk having to rebuild the whole organization from scratch?”

Another industry executive suggests that if Dugan leaves — and the expectation is that she’ll do so after the investigation is concluded, if not before — the organization’s next leader should continue to change it. “It all needs to be overhauled,” says the executive. “It sounds like everything [Dugan] was bringing up should be investigated, but she was moving too fast too soon and didn’t try to work within the system and, instead, just blazed through it.”

Others believe that, despite seemingly being open to evolving during the CEO recruitment process, the academy board is too locked into its way of working to embrace any kind of shift. “She believed she was coming to be an agent of change, but they don’t really want change at all,” says a source. “They had entrenched ways of doing business, and anything she tried to change was met with, ‘That’s not how we do it.’”

Whoever takes the reins from Dugan may face similar obstacles in trying to enact change from within while dealing with increased calls for reform from creators and music executives outside the academy. On Dec. 12, the task force that had been set up in 2018 to address diversity and inclusion released a report with 18 recommendations, zeroing in on the academy’s homogenous, 44-member national board of trustees and how some have kept their positions — and maintained their power — for years. Since 2012, the report found, the academy board has been 68% male and 69% Caucasian,

a state of affairs it blamed on an out-moded election process. “Chapters are repeatedly electing the same people, [making] it difficult (if not impossible) for new, underrepresented voices to break in,” the report stated. “[Chapters have] essentially become silos.” The current board is now 35% women, and 50% of the trustees have served for three years or less.

The task force recommended letting the academy’s voting members elect one-third of the board’s trustees from a pool chosen by the executive committee, having local chapters elect one-third (as they do now) and hiring an independent entity to fill in the final one-third after the first two-thirds have been chosen to ensure the most diverse possible outcome.

In response to the task force’s recommendation, the academy agreed to change its voting system — but not nearly as much as many music executives had hoped. Trustees voted in November that 30 out of 38 of the trustees would continue to be elected by local chapters, which have little oversight under the current process. The overall membership afterward would vote on the remaining eight trustees.

For now, Mason — who first became a trustee over a decade ago — is working to put the spotlight back on the Grammy stage.

“I encourage anyone who is truly interested to go beyond the sensational sound bites and teaser headlines and look at what the academy actually does and how it functions,” he wrote in his letter to the organization’s membership. “My pledge to you is that I will address the findings of these investigations fairly and honestly and work to make needed repairs and changes while ensuring we have an academy that honors diversity, inclusion and a safe work environment for all concerned.”



White at a Sanders rally in Detroit in October.

## Politics As Usual?

MUSICIANS ARE COVETED ENDORSEMENTS — BUT THEY’VE PROVED A MIXED BLESSING

BY STEVE KNOPPER

**A**NDREW YANG SANG along to Weezer frontman Rivers Cuomo’s performance of “Say It Ain’t So” at a campaign rally in Des Moines, Iowa, in November. Days later, Jack White screamed the ironic White Stripes “Icky Thump” line “Why don’t you kick yourself out/You’re an immigrant too?” under a Bernie Sanders sign in Detroit. That same month, Ben Harper changed a line in the song “People Lead” to “When Pete takes the lead,” endorsing Pete Buttigieg.

Every candidate in the Feb. 3 Iowa Democratic caucus knows pop stars have the ability to draw attention to their campaigns even more than movie stars or other celebrities. Yang has smartly used artists like Cuomo and Childish Gambino for this purpose; Sanders is better known, but his progressive politics align seamlessly with liberal artists from White to Cardi B. In primary season, pop stars could be an X-factor to help candidates distinguish themselves.

Artist endorsements rarely push campaigns over the edge, yet candidates crave them. “The group [of voters] that’s really important is the group that doesn’t pay a whole lot of attention to politics — and all of a sudden, Katy Perry, who they like, is paying attention to Hillary Clinton,” says Joe Trippi, a Democratic strategist who worked on Howard Dean’s 2004 presidential campaign and is advising Sen. Doug Jones on his Alabama reelection. “You’re getting people who don’t tune in, necessarily, to political discourse, to start thinking about that candidate.”

Of all the candidates, Sanders has by far the most musical endorsements, including Cardi B, Ariana Grande, Miley Cyrus and Brandi Carlile. “Pop, rock, hip-hop

and R&B stars cast themselves as outliers, free thinkers and individualists who resist the status quo,” says Columbia University journalism professor David Hajdu. “That’s why someone like Bernie Sanders, an old white guy in his 70s, can stand up with any 20-year-old rock and pop star and they seem in sync. We think they’re telling the same story.”

Musicians can make a more emotional connection with voters than other celebrities, but there is a risk. “The memes and the images can last a long time,” says MSNBC contributor and author Jason Johnson. “A wrong look, the image of JAY-Z looking vaguely bored when he’s got his arm around Hillary Clinton’s shoulder — those are things that can be awkward.”

The efforts also don’t always work. Last fall, Taylor Swift announced support for U.S. Senate candidate Phil Bredesen in her home state of Tennessee and helped register 169,000 voters, but Bredesen lost to Rep. Marsha Blackburn. In 2016, Clinton drew dozens of musical endorsements, from Demi Lovato to Snoop Dogg.

President Donald Trump’s support from the music world isn’t as crucial to his 2020 campaign as it is for lesser-known Democrats: He’s already a celebrity and doesn’t need outside star power to draw attention. “Performers who are in sync with the kind of mid-America discontent and bubbling-up rage, a feeling of just being fed up with liberals — like Kid Rock — suit Trump,” says Hajdu. Trippi adds that Trump plays well-known songs at his rallies, even when Rihanna, Elton John and others have demanded that he stop, for one crucial reason. “Music drives everything,” he says. “If it wasn’t important, why don’t they stop playing Prince? It matters.”

### MARKET WATCH

23.71B

↑ 7.2%

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

Number of audio and video on-demand streams for the week ending Jan. 16.

13.2M

↑ 3.8%

**ALBUM CONSUMPTION UNITS WEEK OVER WEEK**

Album sales plus track-equivalent albums plus streaming-equivalent albums for the week ending Jan. 16.

45.83B

↑ 18.7%

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

Number of audio and video streams for 2020 so far over the same period in 2019.

● GRATEFUL DEAD’S ICE NINE SIGNED A PUBLISHING DEAL WITH WARNER CHAPPELL. ● PRIMARY WAVE MUSIC PUBLISHING PARTNERED WITH THE ESTATE OF DONNY HATHAWAY.

# LIVE VEGAS



**Sade Smith**  
**DEUCES ARE WILD**  
 LAS VEGAS RESIDENCY  
 JAN 29 - FEB 15 & MAY 20 - JUNE 4  
 PARK THEATER  
 AT PARK MGM

**RuPaul's DRAG RACE**  
**LIVE**  
 MENTORED BY RU PAUL & JAMAL SIMS  
 JAN 30 - AUG 1  
*Flamingo*



**VAN MORRISON**  
 JAN 31 - FEB 8  
 CAESARS PALACE  
 LAS VEGAS

**GWEN STEFANI**  
**Just a Girl** ON TOUR  
 FEB 7 - 22  
 MAY 1 - 16  
 planet hollywood  
 RESORT & CASINO

**The Doobie Brothers**  
 LAS VEGAS RESIDENCY  
 FEB 7 - 22  
 THE VENETIAN RESORT

**MARIAH CAREY**  
 THE BUTTERFLY RETURNS  
 FEB 14 - 29  
 CAESARS PALACE  
 LAS VEGAS

**JEFF DUNHAM**  
**SERIOUSLY!?**  
 FEB 16 - MAY 24  
 CAESARS PALACE  
 LAS VEGAS

**CHRISTINA AGUILERA**  
 FEB 26 - MAR 7  
 planet hollywood  
 RESORT & CASINO

**Chicago** LIVE IN VEGAS  
 FEB 28 - MAR 14  
 THE VENETIAN RESORT

**ROD STEWART** MAR 6 - 21  
 THE HITS. SEPT 18 - OCT 3  
 CAESARS PALACE  
 LAS VEGAS

**BRUNO MARS**  
 MAR 6 - APR 25  
 PARK THEATER  
 AT PARK MGM

**SHANIA TWAIN**  
**Let's Go!**  
 THE LAS VEGAS RESIDENCY  
 MAR 13 - 28  
 MAY 20 - JUNE 6  
 planet hollywood  
 RESORT & CASINO

**LL COOL J**  
 LAS VEGAS  
 MAR 20 - 28  
 THE VENETIAN RESORT

**KELLY CLARKSON**  
**invincible**  
 THE LAS VEGAS RESIDENCY  
 APR 1 - 11 & JULY 29 - SEPT 26  
 planet hollywood  
 RESORT & CASINO

**Reba BROOKS & DUNN**  
 TOGETHER IN VEGAS  
 APR 8 - DEC 12  
 CAESARS PALACE  
 LAS VEGAS

**KEITH URBAN**  
 LIVE  
 APR 24 - NOV 21  
 CAESARS PALACE  
 LAS VEGAS

**LADY GAGA**  
 JAZZ & PIANO  
 APR 30 - MAY 16  
 PARK THEATER  
 AT PARK MGM

**PETE TOWNSHEND** **ROGER DALTRY**  
**The Who**  
**MOVING ON!**  
 MAY 5 - 16  
 CAESARS PALACE  
 LAS VEGAS

**STING**  
**MY SONGS**  
 THE LAS VEGAS RESIDENCY  
 MAY 22 - JUNE 6 & AUG 15 - SEPT 2  
 CAESARS PALACE  
 LAS VEGAS

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**LIVE NATION**



From left: Swift, Lizzo and Del Rey.

# 'We're Starting To See Change'

A new study shows that efforts to create a more inclusive music industry are having a small but encouraging impact

BY TATIANA CIRISANO

**A**FTER THE UNIVERSITY of Southern California's Annenberg Inclusion Initiative released its first study in January 2018 highlighting a stark lack of women in the music industry, artists and executives jumped into action. The Recording Academy added a task force on diversity and inclusion, Spotify launched the EQL Directory of women audio professionals, and Alicia Keys introduced the organization She Is the Music, which hosts all-female songwriting camps. (*Billboard* is also a partner.)

Now, the initiative's third annual study, funded by Spotify, reveals that those efforts and others are beginning to move the needle.

"While these shifts are small, collective action takes place when multiple companies, in multiple positions of gatekeeping, take action," the initiative's founder/director, Dr. Stacy L. Smith, tells *Billboard*. "We're starting to see change."

Among the findings: The list of 2020 Grammy nominees contains the highest percentage of women in eight years — 20.5%, compared with just 7.9% in 2013 — across five major categories: record of the year, album of the year, song of the year, producer of the year and best new artist. This year, nearly half (44.4%)

of the writers nominated for song of the year are women — including Lady Gaga, Lana Del Rey, Billie Eilish and Taylor Swift — and in the best new artist category, five of the eight nominees are women: Eilish, Lizzo, Maggie Rogers, Rosalía and Yola.

The numbers show that last year's slight uptick in female nominees "wasn't a one-and-done," says Smith. "If we see a continued upward trend, it suggests that some of the guidelines adopted by the [Recording Academy] task force" — like taking steps to make all academy committees gender-

balanced — "have yielded dividends in a positive direction for women."

Smith also hopes that the increase in female nominees will inspire more young women to pursue careers in music. "When you have an inclusive stage, it signals who belongs," she says. "People like Lizzo or Billie Eilish are really illuminating to young [women] that this is a space they too could thrive in."

Overall, just 11.7% of nominees in those categories across the last eight years were women (and of the women nominated, 61.5% were white). Fewer

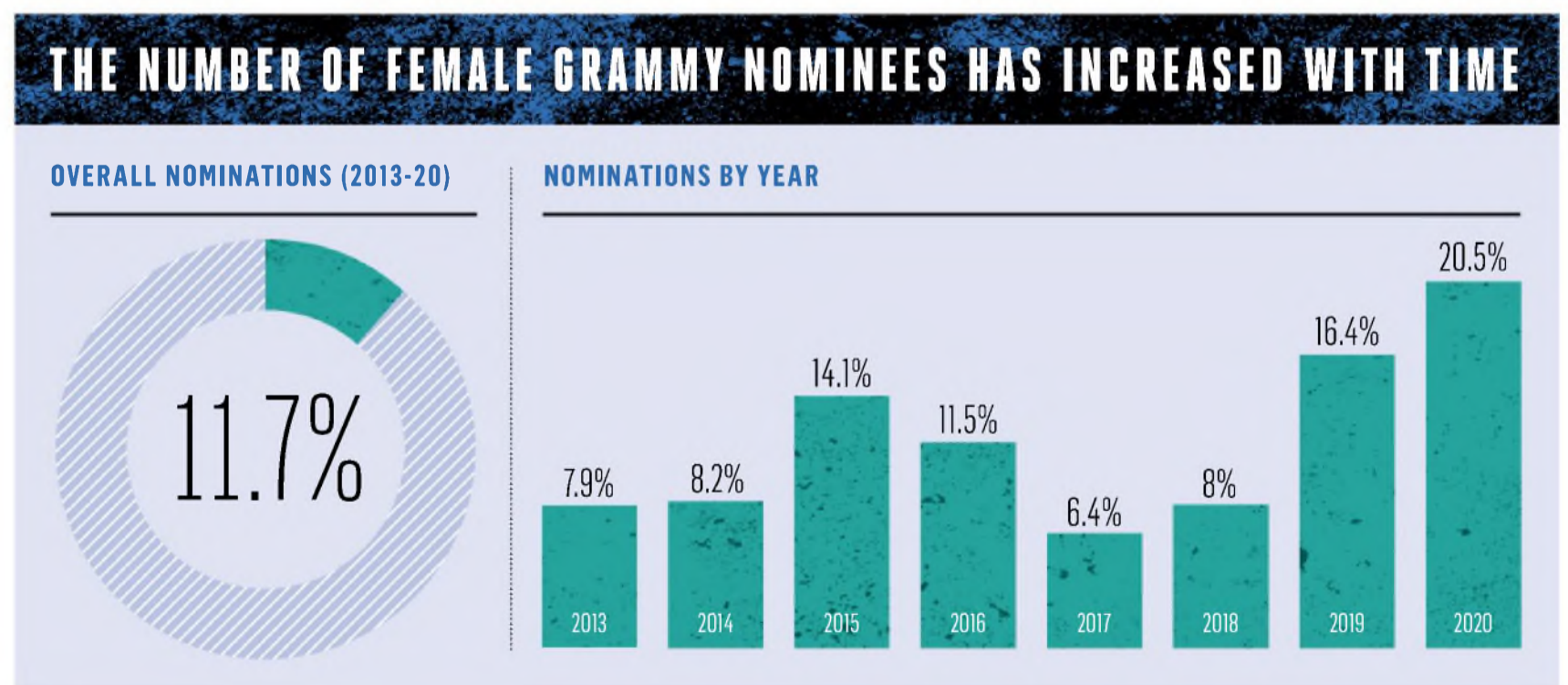
than 10% of nominees in the record or album of the year categories during that time frame were women, and most jarringly, only one woman has been nominated for producer of the year across the past eight years: Linda Perry in 2019.

Annenberg researchers also updated their examination of 800 songs from *Billboard's* 2012–19 Hot 100 year-end charts. Women constitute 21.7% of all performers, 12.5% of songwriters and 2.6% of producers.

Still, the percentage of female artists rebounded to 22.5% in 2019 after two particularly meager years: 2018 (17.1%) and 2017 (16.8%), the latter of which represented a six-year low. And while the gender gap is still the most pronounced for songwriters and producers, 2019 did feature the highest percentage of female songwriters across all the years evaluated (14.4%, up from 11.6% in 2018), and the number of female producers in 2019 more than doubled from 2018 (11 vs. five, respectively).

A section of the study on racial diversity includes more bright spots. In 2019, more than half (56.1%) of all artists on the Hot 100 year-end charts, male or female, were people of color, up from 38.4% in 2012. The percentage of women of color working as songwriters has steadily increased (from 14 credited women of color in 2012 to 44 in 2019), and nonwhite female songwriters now outnumber white female songwriters on the charts.

While these statistics are a positive sign, Smith adds that in order to see sustained change, music industry players must approach "every song as an opportunity" to involve women: "Now is the time to step on the gas." ■



● JASON DERULO LEFT CREATIVE ARTISTS AGENCY FOR REPRESENTATION AT UTA. ● BEYONCÉ SIGNED A GLOBAL AGREEMENT WITH SONY/ATV MUSIC PUBLISHING.

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**RECOGNIZING  
53 YEARS OF  
CREATIVE  
PARTNERSHIP**





Balvin (right) and Nicky Jam at Atanasio Girardot Stadium in Medellín, Colombia, in 2019.

## Standing Up For Latin America

From Puerto Rico to Brazil, artists like J Balvin and Mon Laferte are baring their bodies and souls to counter government policies

BY LEILA COBO

**MIAMI** — During his November 2019 concert in front of 45,000 fans in his hometown of Medellín, Colombia, J Balvin did something he never had before: He gave a political speech.

“I understand the situation the youth in this country are going through,” said Balvin, speaking for over three minutes to the crowd at Atanasio Girardot Stadium. “If they’re marching, it’s because something is not right.”

The show coincided with a week of national strikes in the country. Hundreds of thousands of people took to the streets to demand an array of changes to President Ivan Duque’s social policies, from education to minimum wage to the implementation of a peace treaty with guerrillas and armed fighters. As fellow Colombian artists took a stand, fans began to pressure Balvin to do the same. “I hadn’t planned it,” Balvin tells *Billboard*. “But the day of the concert, I went to Medellín, to the barrios, and I reconnected and understood my responsibility. I only want to be a singer. But youth see us, they see me, as a voice for the people.”

The statement was emblematic of what has been an extraordinary year for the convergence of Latin Ameri-

can music and politics. Fueled by a perfect storm of regionwide political and economic upheaval, coupled with populist movements, Latin artists from Puerto Rico to Brazil are raising their voices louder than ever regarding political issues, actively pushing for change and releasing politically charged music to support their points of view.

The regional demonstrations began in February 2019, when some 30 artists performed at Venezuela Live Aid, a massive concert held on the Colombia-Venezuela border with the backing of billionaire Richard Branson to call attention to the country’s deep economic distress. The show raised over \$2.3 million for humanitarian aid, according to organizers, and the artists called on the Venezuelan government to allow international aid into the country, though it ultimately did not.

In Chile, Carlos Lara, CEO of concert promoter Swing Music, beefed up security for shows that wound up coinciding with massive marches. He even moved a Luis Fonsi show from Concepción to the neighboring city of Talcahuano. “The artists weren’t canceling, but when you have 12,000 people coming to a concert in the

middle of a protest, there’s high risk.”

In July, Puerto Rican artists Ricky Martin, Bad Bunny, Residente and Kany García, among others, took the lead in demanding the resignation of Gov. Ricardo Rosselló after the publication of a government group chat that included sexist, homophobic and derogatory comments. Within days of the chat being leaked, Bad Bunny, Residente and Ileana Cabra (who records as iLe) wrote and released “Afilando los Cuchillos” (“Sharpening Knives”), a furious rap track calling the governor “corrupt” and “criminal.” At the same time, dozens of artists used social media to ask fans to march in massive protests on the island. “We’ll fight until Rosselló steps down,” Martin posted on Instagram, drawing over 700,000 likes. Two days later, on July 24, Rosselló resigned.

The social and political upheaval on the island was unprecedented. “I don’t think the change could have happened without the artists,” says Pompei Vallejo, co-founder of promotion/marketing firm Mr. & Mrs., whose properties include the Urban Music Awards. “The artists that intervened are very successful, precisely because of their connection to the people. And they became the voice of the people.”

There is a rich history of protest songs in Latin music, particularly in Latin America, where the military dictatorships of the 1960s and ’70s led many popular artists — from Mercedes Sosa in Argentina to Caetano Veloso in Brazil — into exile. But lately, social media has proved to be a major driver of the current artist-politics revolution. “The biggest difference in the current times is that thanks to the power of social media, statements disseminate quicker, are more direct and have become more effective with no geographical limit,” says Latin Recording Academy chairman/CEO Gabriel Abaroa.

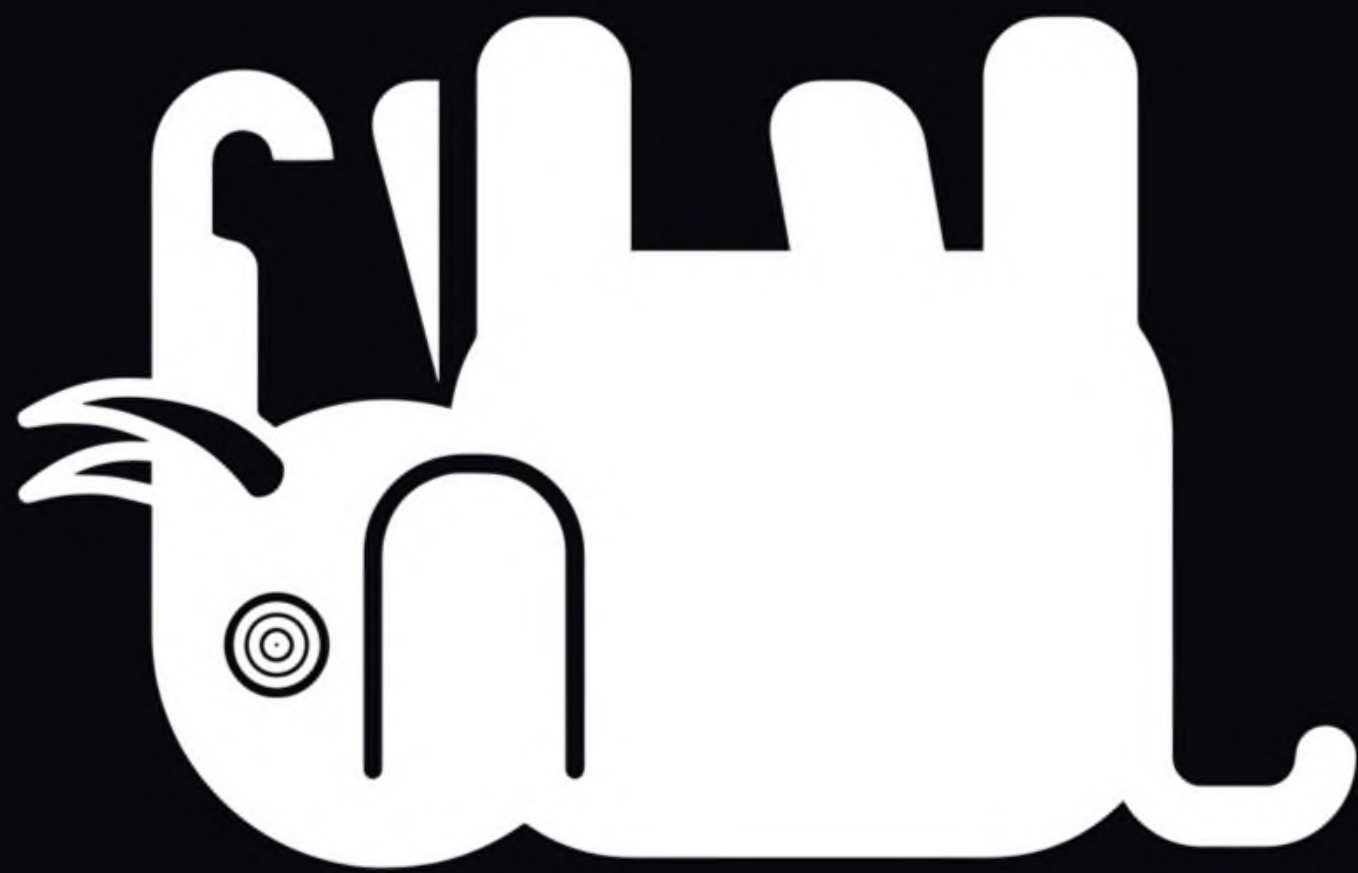
“It’s pretty hard to feign ignorance when we have direct contact [with fans],” says Chilean singer Mon Laferte, who made perhaps the boldest statement when she bared her naked chest on the Latin Grammy Awards red carpet, the words “In Chile they torture, rape and kill” scrawled in Spanish on her skin. It was an act “almost of desperation,” she says. “I personally went to Chile, and I listened to the people, and I can’t be the same again. Latin America needs to wake up.” That night, the singer released “Plata Ta Tá,” a universal call to action, with Puerto Rican rapper Guaynaa.

“We’re supporting Mon Laferte’s artistic creativity, independent of any symbolism or ideology,” says Universal Music Latin Entertainment president Victor Gonzalez, echoing the sentiment of other labels that have supported their artists’ more political releases. “If her art carried political symbolism, or if there is social messaging implicit in the song, the song would come first, and we are committed to promoting it.”

Mon Laferte was far from alone. From Luis Enrique speaking up for Nicaragua, to García speaking for gender equality, to Nella speaking for Venezuela, stars referenced politics in acceptance speeches and when talking to reporters at the Latin Grammys. And that mindset has persisted.

“The countries that are colonized, oppressed, marginalized and taken advantage of, in many ways are now striving toward a future that is different and new,” says Chilean singer-songwriter Francisca Valenzuela. And many artists are coming to terms with their role in shaping that future. As Balvin puts it, “Sometimes we have so much power that we are more listened to than any president.” **B**





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## Bonus Round

ADDING EXTRA TRACKS TO ALBUMS GAINS STEAM AGAIN

BY STEVE KNOPPER

**L**AST AUGUST, WHEN Chris Brown decided to release 10 new tracks, RCA Records decided not to make them available as a new album or collection. Instead, the label added them to the beginning of his June 2019 album, *Indigo*, and called the new, 42-song work *Extended (Indigo)*. One of the new tracks, “Overtime,” drew 10 million Spotify plays, boosting the deluxe album from No. 13 to No. 6 on the Billboard 200.

Artists tacking on bonus tracks to previously released albums is hardly new — Taylor Swift, Miley Cyrus, Rod Stewart, Lady Gaga and others have done this for years, both for CDs and iTunes. But in the streaming world, the “deluxe album” has a new benefit of extending the life of a big release.

Lizzo’s “Truth Hurts,” originally released in 2017, did not appear on her album *Cuz I Love You* last April, but she added it to a deluxe version a month later and the song rose to No. 1 on the Billboard Hot 100. Shawn Mendes, Young Thug and Kane Brown have all followed a similar strategy.

“It helps refresh and maintain interest in a current project,” says RCA co-president John Fleckenstein. “While Chris Brown is touring and promoting *Indigo*, it makes sense to expand the offering versus starting a new enterprise and marketing position.”

Adding songs to an existing release has another benefit: If the bonus tracks take off, they count toward streaming numbers for the parent album. In “Truth Hurts,” Lizzo earned a smash single and rejuvenated *Cuz I Love You*; after she performed the song at MTV’s Video Music Awards in August, the album surged 6-4 on the Billboard 200. “It’s audience behavior accentuated by record-label marketing behavior to extend how long songs last,” says Mark Mulligan, managing director at MiDiA Research.

“Everybody’s always looking for that one little gimmicky idea,” says Jim McDermott, a former Sony and Universal new media executive who is now a digital-marketing consultant. “What it’s about now is reigniting conversation and giving the inertia a bump.”



Koh onstage in Long Beach, Calif., in 2019.

GOOD WORKS

## Music Lessons

At UCLA’s Music Industry Clinic, law students get firsthand experience — and local musicians get the help they need

BY CLAUDIA ROSENBAUM

**C**HERYL KOH, AN ASPIRING singer and student at the University of Southern California, was selected from thousands of applicants to sing in Mandarin over the opening credits of the 2018 hit movie *Crazy Rich Asians*. Koh was stunned by what she saw as her big break — but then became stressed: She had only a week to review the recording contract and no money to hire an attorney.

Koh’s music industry professor, Dr. Paul Young, pointed her in the direction of University of California, Los Angeles’ Music Industry Clinic (MIC), a new student-run service created by law professor and Azoff MSG Entertainment co-president Susan Genco, who designed it as an experiential complement to her lecture course. Koh applied for the clinic’s free legal services and within a week, a small fleet of law students were poring over her agreement.

“They were so helpful and they worked so quickly,” says Koh. When the negotiations grew unexpectedly complex — rapper-actress Awkwafina contributed a rap to the song that also played over the film’s closing credits — the clinic’s staff assisted her throughout the process.

When Genco launched MIC in spring 2018, she brought in two star instructors to help oversee the program: Susan Hilderley, an entertainment transaction lawyer and partner at King Holmes Paterno & Soriano, and Jeffrey Light, a 35-year music-industry veteran and

partner at Myman Greenspan Fineman Fox Rosenberg & Light. Students who complete Genco’s fall-semester class are eligible to participate in the spring-semester clinic, for which they obtain full course credit.

Over the past two years, Genco’s music industry clinic has provided pro bono work for 60 Los Angeles-based musicians, independent labels and music companies, ranging from sorting out royalty-collection issues to crafting artist-producer agreements, and from negotiating synch license deals to identifying key points of live performance contracts.

“I’ve worked as a music lawyer now for 25 years and have always wanted to give back,” says Hilderley. “This is basically a two-fer — helping people in the local music community who can’t afford to hire a lawyer, while teaching and training the next generation of music lawyers.”

Local musicians like Kaurosh Poursalehi, who goes by the stage name Roach, are grateful for their efforts. Poursalehi says MIC’s services allowed his group, Bikini Trill, to create a band contract that showed it how to treat the group as a business right when his band started booking shows.

“I honestly didn’t know it was a thing,” says Poursalehi. “We were able to [answer questions like], ‘What if one of the members leaves? What are the exact duties of each member?’ Things we talk about, but never actually put on paper.”



Genco

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FROM  
YOUR FAMILY  
AT

**AEG**  
PRESENTS



FROM THE DESK OF  
**ALEEN KESHISHIAN**

Founder/Owner/CEO,  
 Lighthouse Management & Media

BY NICK WILLIAMS

PHOTOGRAPHED BY MICHELE THOMAS

**I**N JANUARY 2014, SELENA GOMEZ was in Park City, Utah, to promote her role in *Rudderless* at the Sundance Film Festival. At the time, she was looking for the next step in her career, after growing up as an actress on a series of Disney shows and releasing four albums on Hollywood Records. Through her co-star Billy Crudup, she met Aleen Keshishian, one of Hollywood's most formidable talent managers, whose star clients include Jennifer Aniston, Mark Ruffalo, Gwyneth Paltrow and Paul Rudd. Three months later, Keshishian signed Gomez and within a year helped broker a new record deal with Interscope and shepherd the release of *Revival*, which debuted at No. 1 on the Billboard 200 and produced Gomez's first three Mainstream Top 40 No. 1s.

After a decade at Brillstein Entertainment Partners, Keshishian launched Lighthouse Management & Media in 2016. The power broker has come to understand the nuances of working with artists,

whom she treats like family. "Being a representative for artists, whether you're their manager or agent or producing partner, you really put their needs, desires, goals and aspirations first," she says.

With Lighthouse, Keshishian has aimed to "connect the bridge" between music, film, TV, fashion, branding, literary, art, digital, investments, band and music consulting, and philanthropy. "We work in all of those verticals, and we didn't feel like there was a company that was doing that," she says. That has made her an ideal partner for Gomez, who in addition to her music career is a producer on Netflix's *13 Reasons Why* and involved with campaigns for UNICEF, Coca-Cola, Louis Vuitton, Pantene, Coach and others. And in Hollywood, Keshishian leveraged her own casting clout to elevate Gomez's film/TV pedigree, aligning her with screen legends — Robert

Downey Jr. (*Dolittle*), Bill Murray (*The Dead Don't Die*) and Rudd (*The Fundamentals of Caring*) — and veteran directors like Woody Allen (*A Rainy Day in New York*) and Adam McKay (*The Big Short*).

Lighthouse was also enlisted by Billie Eilish co-managers Danny Rukasin and Brandon Goodman to broker the sale of Eilish's forthcoming documentary to Apple TV+, alongside Submarine's Josh Braun, for \$26 million, says Keshishian — the largest ever sale of a music documentary in TV history. (The music-doc business is in Keshishian's blood: Her brother, Alek Keshishian, directed Madonna's iconic 1991 *Truth or Dare* film.)

Meanwhile, Gomez is enjoying a career peak, landing her first Hot 100 No. 1 with "Lose You to Love Me" in December, while her first album in five years, *Rare*, just debuted on the Billboard 200.

"My parents are immigrants," says Keshishian, photographed Jan. 9 at Lighthouse Management & Media in Los Angeles. "There was always this feeling of taking risks and following your passions, putting in extra hours and doing things that most people wouldn't."

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**“CONSUMERS RIGHT NOW ARE SO SOPHISTICATED THAT THEY CAN SPOT INAUTHENTIC PARTNERSHIPS.”** —KESHISHIAN

Ahead of Lighthouse’s fourth full year in operation, Keshishian talks Gomez’s *Rare* rollout and the value of client longevity.

**Selena earned her first Hot 100 No. 1 with “Lose You to Love Me.” What helped push it over the edge?**

We did a lot to amplify the success of this album. We launched the album on Dec. 12 — just when we were peaking on radio with “Lose You to Love Me” — and came up with a separate strategy for each [digital service provider]. We created specific video content for YouTube to drive streams — an alternative music video of her playing the piano, vertical videos and interviews with her frequent collaborators, like Justin Tranter and Julia Michaels, so that they could really discuss the writing process. When we were in Times Square during release week, we had five billboards from every partner — Amazon, Spotify, Apple, YouTube and MTV.

**How did you strategize internationally for the *Rare* rollout?**

In China specifically, my partner Zack [Morgenroth] met with various partners in the region — Weibo; Douyin, the Chinese TikTok; Tencent/QQ [instant messaging software]; and NetEase, all of these companies — to identify opportunities for Lighthouse’s business clients. We relaunched Selena’s social media there and geared it toward their market by translating all of her assets. In the music space, we couldn’t really look at other artists who had done this, so we were really trying to be disruptive and focus on branding in the Asian market, which we’ve been doing for decades for other clients as well, people like Mark Ruffalo and Paul Rudd, whose films have been successful there.

**Brand deals are a big part of your business. How do you know if something will be a good fit for a client?**

For all of our clients, we’re really searching for brand partnerships that are authentic and organic to each artist and their lifestyle. Consumers right now are so sophisticated that they can spot inauthentic partnerships, and something that is really important to us is to only approach brands that are the right fit. With Selena, Coca-Cola was her favorite drink, so it seemed like an obvious partnership when we approached them. Everything we do with Selena in music, the brands we work with closely help us amplify each project.

**Gomez has been in film and TV almost her whole life. What are your future plans there?**

There are several film/TV projects we’re working on now that will be announced in the next few months.



1



2



3



4

1. In 2017, *Billboard* honored Keshishian at Women in Music and Gomez as Woman of the Year. “To be part of this group of talented and inspiring women, I just felt lucky,” she says. 2. “Part of a Christmas gift from Jennifer Aniston,” she says of the photo, taken at the actress’ 50th birthday party with Courteney Cox, Katy Perry, Derek Blasberg, Amanda Anka and Orlando Bloom. 3. Ernest J. Bellocq’s Storyville portrait, a wedding gift from client Natalie Portman, whom Keshishian signed at age 12. 4. A gift from Katy Perry. 5. Figurine of Washington Capitals star Alex Ovechkin. Her family, she says, is “obsessed” with ice hockey, and her husband is a D.C. native.

One of the things that we like doing with Selena and our other clients is producing projects they are both in and not in, so we’re really proud of her work with Netflix as a producer on *Living Undocumented*, a docuseries that she really related to and felt she could bring something to, and *13 Reasons Why*. There’s another new exciting project we haven’t announced yet with Jordan Peele, which will be at Amazon.

**How did you get involved in the Billie Eilish documentary deal?**

We have a long-standing relationship with Darkroom and Interscope. They and Billie’s co-managers, Danny Rukasin and Brandon Goodman, wanted to make a doc, so we helped produce it. We found the right director [R.J. Cutler] and acted as the sales agent for the film. So in conjunction with Darkroom, Interscope and Danny and Brandon, we brokered the largest sale in music documentary history, which is obviously exciting, but the fact that we had such long-standing

relationships with these companies — Sony, Paramount, Warner, Apple, Netflix — puts us in a position where we can speak to the heads of these companies. That’s probably why we can be helpful.

**Most of your clients have been career-long relationships. What is the biggest asset in building longevity with them? An intimacy?**

It’s definitely that. I remember meeting Gwyneth Paltrow when I was an intern on a Broadway play. She was about 16 and hadn’t really acted yet. It’s incredibly fun when you get to meet people in the very, very beginning of their career, and you get to see the growth. I also represent Billy Crudup, who is one of the stars of Apple TV’s *The Morning Show*. I remember being a casting assistant and seeing him in his first play when he graduated from drama school and just being overwhelmed by his talent. The fact that I get to work with him now and that I get to see the evolution of his talent and artists that have that longevity is truly gratifying. **B**



5

THE MOST HONORED ANIMATED FEATURE OF THE YEAR

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For the music creators, on the stage and behind the scenes. For today, tomorrow, and whatever the future may bring. We provide solutions and advocacy so you can do what you were made to do.







Congratulations Finneas.

Best of luck to you and all the  
SoundExchange members nominated for  
the 62nd Annual GRAMMY Awards.

# The Scene

## IHEARTRADIO ALTER EGO

LOS ANGELES, JAN. 18

This year's sold-out edition of iHeartRadio's annual alternative music showcase featured a generation-spanning lineup of artists who push the genre's boundaries. Alt-pop rule-breaker Billie Eilish (pictured) encouraged the audience to "jump like a kangaroo" as she performed her brooding hit "Bad Guy." Coldplay delved into its politically minded 2019 album, *Everyday Life*; Blink-182's setlist included its raunchy 1999 smash "What's My Age Again?" and a brief cover of TLC's "No Scrubs"; and The Lumineers, SHAED and Rex Orange County infused the alt genre with folk rock, electro-pop and smooth jazz, respectively. Ohio rockers The Black Keys closed the evening with a rowdy set incorporating material old (2011's "Lonely Boy") and new (2019's "Lo/Hi") — taking the title of last year's album, "*Let's Rock*," literally.

—TATIANA CIRISANO



▲ From left: Blink-182 members Mark Hoppus, Travis Barker and Matt Skiba. After a nostalgia-inducing set, the band wrote on Instagram, "Last night was awesome."



SHAED vocalist Chelsea Lee performed the group's hit "Trampoline."



Coldplay's Chris Martin (center) performed the band's track "Daddy" with a gospel choir.



▲ Rex Orange County performed in the midst of his Pony Tour, the singer's first-ever headlining trek.



The Lumineers' Wesley Schultz (left) and Jeremiah Fraites.



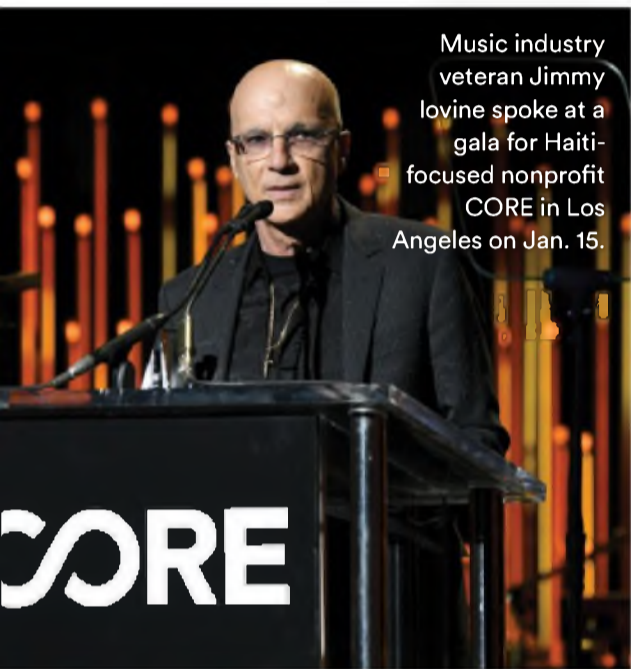
The Black Keys' Patrick Carney.



▲ From left: Casanova, Stormzy and DJ Whoo Kid celebrated the release of Stormzy's album *Heavy Is the Head* in New York on Jan. 13.



**30 YEARS OF LaFACE** YouTube Music held the 2020 Leaders & Legends Ball in Atlanta on Jan. 15, celebrating the 30th anniversary of LaFace Records and its founders, Kenneth "Babyface" Edmonds and Antonio "L.A." Reid. "It's about all of the artists you touched, the city of Atlanta, the people you gave inspiration to," said YouTube Music's Lyor Cohen of the honorees. From left: 300 Entertainment's Kevin Liles, Cohen, Atlantic Records' Julie Greenwald and Michael Kyser, and Sony/ATV Music Publishing's Jon Platt.



Music industry veteran Jimmy Iovine spoke at a gala for Haiti-focused nonprofit CORE in Los Angeles on Jan. 15.



▲ From left: Singer-songwriters Brett James, Cassadee Pope, Chris DeStefano and J.T. Harding performed at Nashville's Bluebird Cafe for an ASCAP event on Jan. 14.



Kanye West and wife Kim Kardashian West sat courtside at a Los Angeles Lakers home game on Jan. 13.



▲ M.I.A. (right) was named a Member of the Order of the British Empire in London on Jan. 14. Her medal included a ribbon sewn by her mother, Kala Pragasam (left).

## YAMS DAY 2020

BROOKLYN, JAN. 17



▲ A\$AP Ferg (left) and Jim Jones performed at the annual tribute to the late Steven "A\$AP Yams" Rodriguez.



Rapper Gunna was among the attendees.



A\$AP Rocky jumped into a wrestling ring in the middle of the Barclays Center in honor of Yams' love of the sport.



▲ From left: Yams' mother, Tati "Mama Yams" Paulino; ASAP Foundation's Darryl Phillips; and Lola Media Group's Lola Plaku.

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CONGRATULATES**

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WILLS**

**KEEP THE LAUGHS COMING**



**2020 IMPACT LIST HONOREE**



**billboard**  
**POWER HONOREE**  
**SCOTT BORCHETTA**

*Congratulations Scott  
for being selected once again  
as a Billboard Power Honoree*

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*Your Big Machine Label Group Family*



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# 62ND ANNUAL GRAMMY NOMINEES

and their nominated projects

Record Of The Year

SUNFLOWER  
**Post Malone**

Best Pop Duo/Group  
Performance

BOYFRIEND  
**Social House**

SUCKER  
**Jonas Brothers**

SUNFLOWER  
**Post Malone**

Best Dance Recording

LINKED  
**Bonobo\***

Best Contemporary  
Instrumental Album

ANCESTRAL RECALL  
**Christian Scott  
aTunde Adjuah\***

Best Metal Performance

UNLEASHED  
**Killswitch Engage\***

Best Rock Album

AMO  
**Bring Me The Horizon**

Best R&B Song

LOOK AT ME NOW  
**Emily King\***

Best Rap Performance

DOWN BAD  
**Young Nudy**

RACKS IN THE MIDDLE  
**Nipsey Hussle**

Best Rap/Sung Performance

HIGHER  
**DJ Khaled Feat.  
Nipsey Hussle**

THE LONDON  
**Young Thug**

Best Rap Song

BAD IDEA  
**Chance The Rapper\***

A LOT  
**21 Savage**

RACKS IN THE MIDDLE  
**Nipsey Hussle**

Best Rap Album

I AM > I WAS  
**21 Savage**

Best New Age Album

VERVE  
**Sebastian Plano**

Best Contemporary Christian  
Music Performance/Song

GOD ONLY KNOWS  
**Dolly Parton\***

Best Contemporary  
Blues Album

VENOM & FAITH  
**Larkin Poe**

KEEP ON  
**Southern Avenue\***

Best Reggae Album

MASS MANIPULATION  
**Steel Pulse\***

MORE WORK TO  
BE DONE  
**Third World\***

Best World Music Album

AFRICAN GIANT  
**Burna Boy**

Best Spoken Word Album

MR. KNOW-IT-ALL  
**John Waters**

Best Comedy Album

QUALITY TIME  
**Jim Gaffigan**

Best Musical Theater Album

OKLAHOMA!  
**Daniel Kluger**

Best Song Written For  
Visual Media

GIRL IN THE MOVIES  
**Dolly Parton\***

Best Compilation  
Soundtrack For  
Visual Media

THE LION KING:  
THE SONGS  
**Tierra Whack,  
SAINT JHN**

SPIDER-MAN:  
INTO THE SPIDER-  
VERSE  
**Post Malone**

Best Arrangement,  
Instrumental or  
A Cappella

MOON RIVER  
**Jacob Collier**

Best Arrangement,  
Instruments and Vocals

ALL NIGHT LONG  
**Jacob Collier**

Best Engineered Album,  
Non-Classical

ALL THESE THINGS  
**Thomas Dybdahl**

SCENERY  
**Emily King\***

Best Music Video

CELLOPHANE  
**Andrew Thomas  
Huang**

\*international representation



# The Sound

PG. 58 BETTER NOISE MUSIC GOES ALT ✦ PG. 60 SELENA GOMEZ ✦ PG. 62 OSCARS PREVIEW

## TAINY'S TUNE ADVENTURES

After crafting hits for Bad Bunny, J Balvin and more, the superstar reggaetón producer is ready to make music for himself

BY LEILA COBO

PHOTOGRAPHED BY DEVIN CHRISTOPHER

Tainy photographed Jan. 11 at Proper Studio in Miami.

GRADING BY JIAN TINKLEY AT ZENOBIA. ON-SITE PRODUCED HUMAR AT TETHER PRODUCTION.

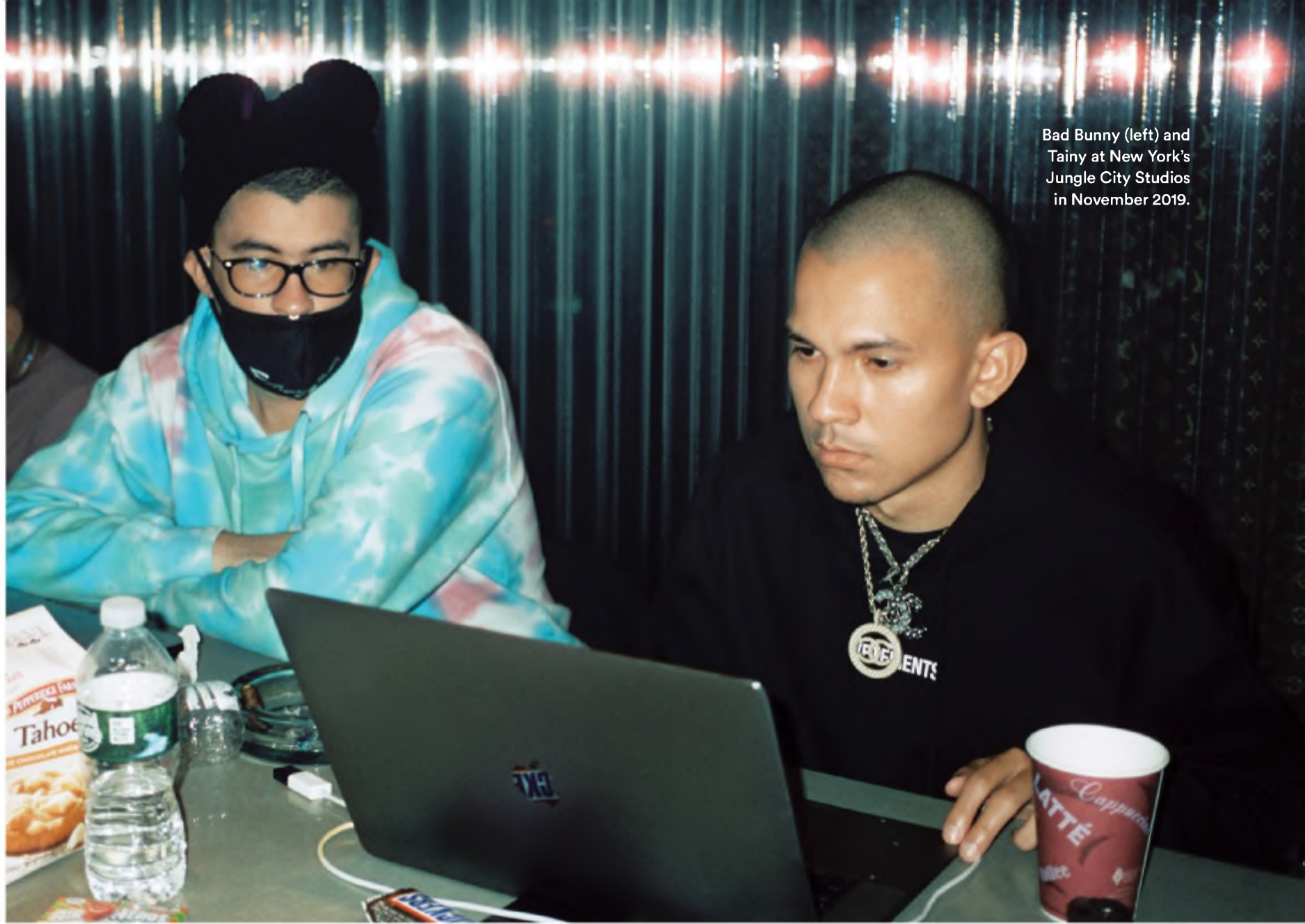
**T**HE HOUSES ALL LOOK the same on a quiet, residential block near Miami's design district: white picket fence, cute front yard, trimmed windows — and no way to know which one is NEON16, the studio launched in 2019 by Puerto Rican producer Tainy and his manager/business partner, Lex Borrero.

Inside, Marshmello's entourage is lounging on couches at the entrance, flanked by giant KAWS and Murakami dolls. Marshmello, sans helmet, is in a room listening to beats with Tainy, who only steps away from his laptop to say a brief hello. "He's practically a monk," Borrero says later of his client. "He's on his computer all day. We'll be in Japan, and he'll just want to be in his room finding beats."

There is indeed a certain level of asceticism required to produce music at the astounding rate that Tainy has maintained for the past two years. In 2018, he co-wrote and produced "I Like It," a Billboard Hot 100 No. 1 for Cardi B, J Balvin and Bad Bunny, and has since placed six other tracks on the chart. In 2019, he was the No. 1 producer on Hot Latin Songs thanks to 19 entries during the chart year (Nov. 24, 2018–Nov. 16, 2019), including tracks off Bad Bunny's *X100PRE* and the Bunny-Balvin joint release *Oasis*, both of which are up for the best Latin rock, urban or alternative album Grammy Award.

Tainy signed a management deal with Borrero, a 34-year-old publisher who previously headed Roc Nation Latino, in 2018. Early last year, Tainy inked a label deal with Interscope for NEON16, and by December 2019, he finalized a deal with WME. Now, the 30-year-old producer is preparing to release his debut solo EP, *The Kids That Grew Up on Reggaeton*, out in March on NEON16.

Tainy isn't the first Latin urban producer to venture out as a solo act:



Bad Bunny (left) and Tainy at New York's Jungle City Studios in November 2019.

**“We’ll be in Japan, and he’ll just want to be in his room finding beats.”**

—LEX BORRERO, MANAGER/BUSINESS PARTNER

DJ Luian, Mambo Kingz and Play-N-Skillz have fronted their own projects, while Chris Jeday has scored several hits as a headlining artist, including 2017's "Ahora Dice" featuring Ozuna and Balvin. Tainy is, however, the first to produce mainstream acts — and simultaneously land them hits while crafting his own. In 2019, he had two forays as an artist: "I Can't Get Enough," with Benny Blanco, Selena Gomez and Balvin, and "Adicto," with Anuel AA and Ozuna. "I always wanted to push myself to be something we had never heard before," says Tainy today. "It's that combination of what we haven't heard with what we love [that sets me apart]."

As the title of his EP implies, Tainy grew up on reggaetón. Born Marco

Masís in Puerto Rico, he moved with his family to Hartford, Conn., when he was in kindergarten but moved back by the second grade. Those three years stateside, however, were crucial: Tainy learned English, devouring American TV and listening to artists like Eminem and Snoop Dogg. He was still blasting the reggaetón he was raised on, too, and soon befriended Josías de la Cruz, now known as producer Nely "El Arma Secreta" — their mothers went to church together — who introduced him to production. "Watching him work made my mind go crazy," recalls Tainy. "He gave me the software to start producing. That was my addiction those years: I would come from school and try to see what I could make work. I would listen to songs and dissect them."

By 14, Tainy signed to the production team Lunny Tunes — the duo behind hits from Wisin & Yandel, Daddy Yankee and Don Omar — and earned the nickname "Tainy Tunes." Despite crafting hits with the pair in Puerto Rico, Tainy didn't take off on his own until he moved back to the United States, landing work with Balvin and

Bad Bunny, and pushing the boundaries of reggaetón. He not only created a sound that moved away from the standard, but also easily switched between producing mainstream and Latin artists, a rarity in the Latin urban genre.

"You can't go too drastic when you're creating records for the Latin market; it's about expanding what their ear is used to," says Tainy. "The American market has more liberty. Hearing the essence of reggaetón from Luny Tunes, but listening to different chords from The Neptunes or how big and full Timbaland's percussion sounds [are] and adding those pop and electronic elements [influences my work]."

*The Kids That Grew Up on Reggaeton* is being marketed as a complete "experience" that began with a photo exhibit in Miami during Art Basel in December. There are plans to open pop-up shops in Mexico City and New York, and eventually, Borrero wants to have a festival of the same name. Tainy is also using the EP as an opportunity to co-sign up-and-coming artists and producers by featuring NEON16 acts Kris Floyd and actor-influencer Dylan Fuentes, as well as Spanish rapper C. Tangana, a fixture in the Spanish urban scene who is breaking stateside. All the while, Tainy is delivering hits to the superstars; in September, he produced and appeared on "Feel It Too" alongside Jessie Reyez and Tory Lanez.

Jorge Mejia, Sony/ATV's president/CEO for Latin America and U.S. Latin, summarizes Tainy's trajectory best: "Tainy epitomizes the future of music: multicultural, bilingual, infectious and constantly evolving." **B**

**TAINY'S CHART TAKEOVER**

47

Career total of Hot Latin Songs hits he produced

19

Total Hot Latin Songs entries he produced in 2019

7

Number of Hot 100 hits he has produced

1

2019 ranking as top producer on Hot Latin Songs

# PHILYMACK!

**Congratulations for being named to the  
2020 Billboard Power List!**

**You have been pivotal in our lives from the beginning  
and we can't wait for everything that is ahead!**

**Love,  
Kevin Jonas, Joe Jonas, and Nick Jonas**





From left: 10th Street Entertainment president Chris Nilsson, Sixx, Kovac, Lee, Kline and Mötley Crüe's Mick Mars at the 2019 premiere of Netflix's Mötley Crüe movie, *The Dirt*, in Hollywood.

## LABEL LOOK

BETTER NOISE

In 2006, Allen Kovac, CEO of management and marketing company 10th Street Entertainment, launched the label Eleven Seven, later signing Sixx:A.M., Hellyeah, Buckcherry and Dirty Heads. After 13 years, he consolidated the label's three imprints — hard-rock-focused Eleven Seven Music, alt-leaning Five Seven Music and genre catch-all

Better Noise Records — rebranding in late 2019 as Better Noise Music. “Allen noticed that major labels were giving up on rock, so we brought in established artists who had been dropped [like Mötley Crüe and Papa Roach] and started building up a catalog,” says COO Steve Kline, who has been with 10th Street since 2004. Adds Kovac, “The old days of having different label identities for different genres are over.” Says Kline, “For the past couple years, we have arguably been the biggest rock label in the world, certainly in [streaming and consumption] market share in America,” says Kline. Now, BNM plans to dominate the alternative realm with a string of new signings — and break into the country market, too.

—GIL KAUFMAN

### BACKGROUND

Kovac's five-decade-long résumé includes stints as a promoter and manager of Meat Loaf, the Bee Gees, Duran Duran, The Cranberries and Mötley Crüe. After launching Eleven Seven, he founded Five Seven Music in 2009 and Better Noise Records in 2015. Soon after, he enlisted Kline, a 20-year radio promotions vet (Lava, Geffen), to boost Better Noise's A&R and artist development. Their partnership has helped the company's rapid expansion: Better Noise Music's staff has tripled in size since 2015, adding half a dozen international heads to the nearly 50 full-timers in New York and Los Angeles.

### THE ARTISTS

Following new distribution deals in 2019 with AMPED, Membran and Netherlands-based digital distributor FUGA, BNM plans to release 15 to 20 projects in 2020, including albums from core hard-rock acts Five Finger Death Punch and Papa Roach, as well as a follow-up to the breakout success of Mongolian rock band The Hu. New alternative signees AWOLNation and Atlas Genius have already released songs this year about the fires in California and Australia, respectively. “That builds something bigger,” says Kovac. “It becomes a real relationship because they're sharing experiences.”

### KEY STATS

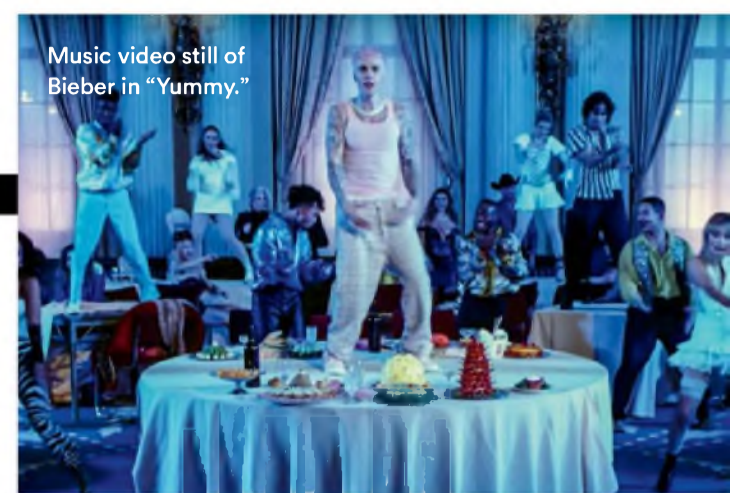
While BNM's Nashville office is focusing on new signing Cory Marks, whose “Outlaws & Outsiders” — featuring members of Mötley Crüe and Five Finger Death Punch — hit No. 1 on *Billboard's* Rock Digital Song Sales and Country Digital Song Sales charts in November 2019, breaking into alternative remains the label's priority. “Alternative is becoming more and more formulaic pop music that's manufactured to cross over,” says Kovac. “We brought diversity to the rock format, and we're bringing nonmanufactured alternative music back.”

### WHAT'S NEXT

Netflix's 2019 Mötley Crüe biopic, *The Dirt*, led to a 329% boost in the band's streams, according to Nielsen Music. Kline hopes to replicate those numbers with a 2020 touring musical of Nikki Sixx's *Heroin Diaries* memoir. The label is also curating a soundtrack to the upcoming film *Sno Babies*, while Better Noise Films will soon release horror flick *The Retaliators*, featuring members of Five Finger Death Punch, Mötley Crüe's Tommy Lee and Papa Roach's Jacoby Shaddix. “You can't just rely on CD sales and streaming anymore,” says Kovac. “Amazon has TV, film, streams music and sells merchandise. Why would we limit ourselves?”



Atlas Genius



Music video still of Bieber in “Yummy.”

## BEHIND THE HIT

# JUSTIN BIEBER'S “YUMMY”

**TWO YEARS AGO, KID CULTURE** — A then 16-year-old producing prodigy from Seattle — created a bouncy beat with fellow producer Sasha Sitora. He later played the beat for Poo Bear, a frequent collaborator of Justin Bieber's, during a trip to Los Angeles. “He loved it,” recalls Kid Culture today. “He played Justin my music, and he *really* loved it.”

In October 2019, Bieber turned the beat into the foundation of “Yummy,” the sultry, R&B-flavored first single, released Jan. 3, off the highly anticipated follow-up to his 2015 album, *Purpose*. Following its release, the track became Bieber's 17th *Billboard* Hot 100 top 10, debuting at No. 2 on the chart dated Jan. 18.

Though Kid Culture (who prefers to keep his birth name a secret) has yet to meet Bieber, the producer credits his love of the pop star's 2013 R&B-tinged compilation, *Journals*, for helping him create a sound that resonated with the superstar: “It made me think, ‘I used to sing his songs, what do I want to hear from him next?’” says Kid Culture. Once Bieber finished “Yummy,” Kid Culture and Sitora worked with the singer's engineer Josh Gudwin to finish the track, adding in keyboard chords that Kid Culture feels “really set it off.”

Along with traditional sales-boosting efforts such as vinyl and cassette offers (including pieces autographed by the singer), Bieber relentlessly promoted “Yummy” on social media in an effort to get it to No. 1. On the eve of the song's release, he joined TikTok, using the app to lip-sync and dance along to his track and encouraging followers to do the same. Bieber has also released six different music videos for “Yummy,” including an animated collaboration with his Drew House clothing brand and a fan lip-sync.

Although “Yummy” fell one spot short of a No. 1 debut on the Hot 100, Kid Culture has worked on several other Bieber tracks that he's confident have plenty of chart-topping potential. “That's the last song I thought [Justin] would've picked for the single,” admits Kid Culture. “He saved some of the best ones for the album. ‘Yummy’ really set the bar for what's to come.”

—TAYLOR WEATHERBY

**CONGRATULATIONS  
PHIL MCINTYRE FOR BEING HONORED  
ON THE 2020 BILLBOARD POWER LIST**



**THIS RECOGNITION IS BEYOND DESERVED!  
WE ARE SO INCREDIBLY GRATEFUL TO BE A PART OF YOUR TEAM  
AND CAN'T WAIT FOR ALL THAT IS TO COME! YOU ARE TRULY THE BEST.**

**WITH LOVE,**

*Your Philymack Family*



Gomez

Q&amp;A

## LOOK AT HER NOW

How Selena Gomez emerged from a five-year album hiatus as her happiest self

BY JASON LIPSHUTZ

**I**T JUST TOOK ME A COUPLE years to get through some shit," says Selena Gomez, 27, who has been open about the personal hardships that caused the longest album hiatus in her career: a kidney transplant, battles with anxiety and depression, and public breakups with Justin Bieber and The Weeknd. Yet Gomez continued collecting hits during the break, including "Bad Liar," "Back to You" and the Marshmello team-up "Wolves," which all hit the top 20 of the Billboard Hot 100. Gomez's steady singles output was "a smart strategy in today's streaming world, and it allowed her to experiment with different genres," says Interscope chairman/CEO John Janick. But *Rare*, her first album since 2015's *Revival*, is a more fine-tuned, rhythmic pop collection that focuses on Gomez's personal difficulties. *Rare* was preceded by "Lose You to Love Me," a ballad about finding self-acceptance after being emotionally wounded. The lead single became Gomez's first No. 1 song on the Hot 100, and is now the centerpiece of a project the singer says is "one

of the greatest things that has ever happened to me."

**"Lose You to Love Me" indicated that *Rare* was going to be a revealing project, but it's even more personal than expected.**

I used to be terrified of saying anything. I would find myself protecting people that never protected me or cared for me. I was just done being silent, and I felt like I deserved to have a moment for myself, after going through so much, and throwing that all into this album. I think I got to a place of, "This is what I'm going to do and I'm not going to be afraid of it."

**You've spoken about becoming more forthcoming in the studio — even with close collaborators like Julia Michaels and Justin Tranter.**

I had people around me that were my partners through all of it, and specifically with Justin and Julia, they have become my family; they're able to bring out the best in me. I had a say in production, in how I wanted everything to be put together, melodies — [I was] more involved than I've ever been before.

**Were any parts of this album difficult to record or listen back to now?**

I didn't want to be triggered by the same things — I wanted to get out what I was feeling, and then I wanted to celebrate it. When I wrote "Lose You to Love Me," I was kind of a mess. And by the time we shot the music video at the end of the year, it had a completely different meaning, and it was so freeing. It was actually fun for me, because I let it go.

**You were working on this album until the very last minute. Are you already thinking about creating more music?**

There's so much that I feel great about as far as other songs that didn't make the album. I'm not going to stop, which is a first for me. Usually once I've completed a project, I feel OK with putting it down for a while, but I think I'm going to continue, and perhaps [plan] some side projects with music. I have all these different goals, and I'm in the happiest place I've ever been in my life — and I say that with such conviction. So I think the possibilities are endless. **D**

SIGNED

## Chrissy Metz

LABEL UNIVERSAL MUSIC GROUP NASHVILLE



Metz onstage at the ACM Awards in 2019.

**IN LATE 2018, UNIVERSAL MUSIC** Group Nashville (UMGN) president Cindy Mabe flew to Los Angeles to see a private screening of the April 2019 faith-drama *Breakthrough*, hoping to land her artist Carrie Underwood's "Love Wins" a spot on the soundtrack. But after the screening, Mabe had a new goal: to sign the film's lead, Chrissy Metz (who also stars in the hit NBC series *This Is Us*) to a recording contract. Mabe recalls being blown away by Metz's performance — especially her delivery of the Diane Warren-penned track "I'm Standing With You." Says Mabe, "I knew that music was Chrissy's first love, and that this could be a natural progression. She connects to human beings like no one else."

Prior to meeting with Mabe, Metz had been flying between Los Angeles and Nashville for two years (on her own dime), trying to launch her music career. But on Jan. 13, Metz officially signed to UMGN. Prior to closing the deal, Mabe arranged for Metz to lead a powerful rendition of the *Breakthrough* ballad alongside now labelmates Underwood, Lauren Alaina, Maddie & Tae and Mickey Guyton at the Academy of Country Music Awards last April, just weeks before the film's release.

Mabe says there was competition among labels to sign the singer-actress, but Metz assures that UMGN was always the front-runner for her, saying, "The genuine care, expertise and love for their respective positions was inspiring. Developing connections on common ground felt natural from the beginning."

The two-time Golden Globe nominee — who cites Otis Redding, Mavis Staples and Stevie Nicks as just a few of her biggest sources of inspiration — is now gearing up to release her debut country album later in 2020. And while she can't share many details about the forthcoming project yet, Metz teases that it'll be "vulnerable, firsthand storytelling about loss, grief, personal growth and understanding." Adds Mabe: "I'm excited for the little girl in her that was told she could never do this, to see her dreams come true." —JOSH GLICKSMAN

THANK YOU BETH.



*Elizabeth Matthews*

ASCAP CEO

YOUR VISION IS HELPING US REIMAGINE  
WHAT A PRO CAN DO.





# AT THE TOP OF THEIR GAME

The nominees up for song and score at the 92nd annual Academy Awards, airing Feb. 9, on why they're in the running

BY PAUL GREIN, MELINDA NEWMAN, HILARY HUGHES and CATHY APPLEFELD OLSON

Clockwise from left: Joaquin Phoenix in *Joker*; Zackary Momoh and Erivo in *Harriet*; Anna, Elsa and Kristoff in *Frozen II*; Daisy Ridley in *Star Wars: The Rise of Skywalker*; Buzz Lightyear, Woody, Bunny and Ducky in *Toy Story 4*.

## SONGS

Will 2020 finally be Diane Warren's and Thomas Newman's year? The veterans have earned their 11th and 15th respective Academy Award nominations without a previous win. Warren is vying for best original song for "I'm Standing With You" from *Breakthrough* (20th Century Fox), while Newman is nominated for best original score for best picture contender *1917* (Universal).

They both face tough competition. Elton John and Bernie Taupin's rousing "(I'm Gonna) Love Me Again" from *Rocketman* (Paramount) is the best song front-runner following its Golden Globe and Critics' Choice Awards wins. If the song is triumphant, John would set a new record as the songwriter with the longest span of best original song Oscar wins: 26 years. (He won the 1994 award for "Can You Feel the Love Tonight" from the original *The Lion King*.) The current record for the longest span of winners in this category is held by James Van Heusen, whose wins stretch

20 years: from "Swinging on a Star" from *Going My Way* (1944) to "Call Me Irresponsible" from *Papa's Delicate Condition* (1963).

Two of the other nominees in this category have won with previous songs from the franchises for which they are currently nominated: Randy Newman is up for "I Can't Let You Throw Yourself Away" from *Toy Story 4* (Disney/Pixar), while husband-and-wife team Robert Lopez and Kristen Anderson-Lopez are nominated for "Into the Unknown" from *Frozen II* (Disney). The Lopezes' first win was "Let It Go" from *Frozen* (2013), while Newman won for "We Belong Together" from *Toy Story 3* (2010). Newman has been nominated in this category with a song from each *Toy Story* installment — an unprecedented achievement.

The category is rounded out by first-time nominees Joshua Brian Campbell and Cynthia Erivo for "Stand Up" from *Harriet* (Focus Features), in which Erivo played Harriet Tubman and is also up for best actress. Should she win either Oscar, she will become the youngest EGOT (Emmy/Grammy/Oscar/Tony) winner, at 33.

Beyoncé was passed over for a nom for "Spirit" from *The Lion King*, which she co-wrote with Timothy McKenzie (better known as Labrinth) and Ilya Salamanzadeh, as was "Glasgow" from *Wild Rose*, which tied "(I'm Gonna) Love Me Again" for best song at the Critics' Choice Awards on Jan. 12.

### CYNTHIA ERIVO and JOSHUA BRIAN CAMPBELL

"STAND UP," *HARRIET*

Cynthia Erivo learned of her first two Oscar nominations somewhere over the Pacific, while flying from Los Angeles to Tokyo.

#### How did you learn of your nominations mid-flight?

**ERIVO** I had fallen asleep, and I was like, "You know, whatever happens, it's fine. I'm not going to have any Wi-Fi on the plane. I'll just find out when I land." [Then] I looked at the table in front of me and there [was] a Wi-Fi voucher, [so] I put it on my phone. All of a sudden, a flurry of messages come through and the first one I see is "Congratulations!" Another

message: "Congratulations, two nominations!" I sent a bunch of texts to as many people as I possibly could. It was just crazy because I couldn't call anyone.

#### Joshua, what was working with Cynthia like?

**CAMPBELL** Cynthia knows her instrument really well. I'm decent at writing for people's voices, but at the same time, it's amazing to write with someone who knows what they're capable of and what makes them shine.

#### You recorded this after you finished filming for *Harriet*. How did that affect your approach to this song?

**ERIVO** Having filmed it, I had an experience with *Harriet*, so I could speak to what it may have been like to travel that far on foot, to have to put yourself in danger. It just meant more to be able to understand what that might have been like. Now I can truly embody the song with her.

### DIANE WARREN

"I'M STANDING WITH YOU," *BREAKTHROUGH*  
Diane Warren received her 11th best

BARBRA STREISAND became the first woman to win best song as a composer rather than a lyricist, for "Evergreen (Love Theme from *A Star Is Born*)," in 1977.



original song nomination for writing the inspirational ballad for the faith-based film. Warren has had more nominations without a win than anyone else in this category.

**You were right on the bubble between being nominated or not.**

I thought it was 50/50, but when people saw the movie and heard the song, they really loved it. We had screenings, and Chrissy [Metz, the film's star] has been singing it on various shows.

**Was the plan always to have Chrissy singing the song?**

No, to be honest. I had a lot of people in mind — Carrie Underwood, Kelly Clarkson. I didn't know how good [Metz] is. [The filmmakers] asked me to try her out. I said, "Yeah, I'm a team player." They went in for a couple of hours. I left, because I'm a bad liar. But when I heard it, I was like, "Holy shit." Now I can't think of anyone else I would rather have do it.

**You've had more nominations without a win than anyone else in this category.**

Would I like to win? Yeah, it would be great. But I always say the nomination is a win. Unlike the Grammys, where there are a lot of song categories, there's only one song category at the Academy Awards. To be picked by my peers to be in the top five is great. I had all my friends here overnight [waiting for the early-morning announcement]. We stayed up eating pizza and talking. I was really happy when they announced my name. I don't take any of this for granted.

**ELTON JOHN and BERNIE TAUPIN**  
 "(I'M GONNA) LOVE ME AGAIN," *ROCKETMAN*

The famous pair is celebrating this first Oscar nomination together. For the co-writers (and friends) of over 50 years, the upbeat song is a career highpoint.

**Elton, "(I'm Gonna) Love Me Again" is about your own journey. You don't usually give Bernie lyrical suggestions, but did you this time given the nature of the song?**

**JOHN** Bernie and I are like brothers. He has watched me struggle with self-acceptance for so much of my adult life. At the end of *Rocketman*, I'm coming out of rehab and learning to love myself again as part of my recovery from drugs and alcohol. It's an optimistic new chapter in my life, and we both wanted a song that captures that uplifting spirit. Bernie knew exactly where to start. His effervescent lyric captured that mood perfectly and became the melodic starting point for me.



Egerton as Elton John in *Rocketman*.

**Bernie, given that this was for a movie and is the film's final musical statement, did that change your approach?**

**TAUPIN** Oh, I don't think that ever came to mind. I'm a songwriter. It's what I do when I'm set to task: weigh up all the options and go to work. I don't believe that when I was writing it Taron [Egerton, who played John] was going to be involved. Of course, his vocals made it all the more special. The icing on the cake if you will.

**Elton, did you always see the melody as so upbeat?**

**JOHN** Yes. We needed to follow "I'm Still Standing," which is an extremely joyous song, that has evolved into an anthem over the years. "(I'm Gonna) Love Me Again" needed to further energize the audience and crescendo to an even greater level of joy. We wanted them to dance their way up the aisles of the cinema, full of optimism and hope. I immediately saw Bernie's lyrics as a Motown-style song. A celebration! I then checked out the tempo of "Come See About Me" by The Supremes for inspiration and constructed the melody from there.

**Incredibly, the Golden Globe win marked the first time you had won an award together. What would it mean for you to share an Oscar?**

**JOHN** Beyond belief! Who doesn't want an Oscar? Simply to make it this far is a blessing in itself, and to be nominated alongside my old pal is absolutely joyous.

**RANDY NEWMAN**

"I CAN'T LET YOU THROW YOURSELF AWAY," *TOY STORY 4*

Nominated throughout his career for 22 Oscars, 13 for best song, Newman found one of his favorite entries thus far in *Toy Story 4*'s "I Can't Let You Throw Yourself Away," the tune he wrote for the Tony Hale-voiced spork turned cherished companion Forky in the latest Disney-Pixar playroom saga, which he also scored.

**Your music is as much a character in the Toy Story franchise as the toys**

**themselves. How did your roots inform this latest chapter?**

This movie has a great deal of emotional content, I think more so than any of the other ones, and so the music is unlike anything I did with *Toy Story* before. I really like this song. Of all the songs I've had nominated, along with "You've Got a Friend in Me," I like this one best.

**The song does go deep, including the lyrics "Don't you wanna see the sun come up each morning? Don't you wanna see the sun go down each day?"**

I was worried when I wrote it that people would think it was about suicide, which wouldn't have been really the best thing for the picture. But you know, "I can't let you throw yourself away." There you are. I'm still worried about it, but not as much.

**You hold the record for the most original song nominations without a collaborator in Oscar history. How does that feel?**

I'm very happy about it. I've never written songs with people very much, just a couple times. The fact is, they staged a great picture, really, and hopefully the music is up to that level.



Anderson-Lopez (left) and Lopez

**ROBERT LOPEZ and KRISTEN ANDERSON-LOPEZ**

"INTO THE UNKNOWN," *FROZEN II*

Robert Lopez and Kristen Anderson-Lopez will try to recapture Oscar magic with this track performed by Idina Menzel featur-

ing Aurora. Their most recent win was for "Remember Me" from 2017's *Coco*.

**Was it easier writing for Elsa this time?**

**LOPEZ** I wouldn't say it was easier. Writing a musical sequel is deceptively difficult and that's why you don't see a lot of them. It all starts with story, and we were talking to the team every day about what there was left to sing about.

**ANDERSON-LOPEZ** What we did find after years of talking, was Elsa wasn't really where she belongs and hadn't quite found her purpose yet — and then we got really excited. How do you write an "I want" song for someone who's not sure, but [has] a restless calling. We were really excited when we discovered it's a duet. There's this voice calling her. Then we knew what that felt like as artists, as people... it's your destiny, you just don't know what it's quite supposed to be yet.

**What advice did directors Jennifer Lee and Chris Buck give you?**

**LOPEZ** The idea that we were going to grow this franchise up. We were going to make it about young adults finding their place in the world, which was exciting. It was a different take on these characters that we love, and the freedom to go a little deeper and a little darker was a lot of fun to dig into. It feels like *The Empire Strikes Back* or *Frozen*, if you can make a comparison between those franchises.

**The Oscars must be getting old hat for you.**

**ANDERSON-LOPEZ** Because we're from New York and we aren't usually around so many celebrities, we spend the whole time going "Look at that one!" We're completely stargazing.

**SCORES**

The best original score category pits Thomas Newman (for *1917*) against his cousin, Randy (for Netflix's *Marriage Story*), who are competing against each other in this category for the first time since 1995.

The Newmans are joined by John Williams, nominated for *Star Wars: The Rise of Skywalker* (Disney), and two-time winner Alexandre Desplat, nominated for *Little Women* (Sony/Columbia). The four men have accumulated a whopping 81 nominations in this category among them, with over half of them (47) going to Williams. Williams' overall 52 nominations (including five for best original song) extends his record as the living

GIORGIO MORODER's score for *Midnight Express* became the first electronic musical work to win best original score in 1979.



person with the most nominations. Walt Disney, who died in 1966, holds the record for most nominations overall at 59.

First-time nominee Hildur Guðnadóttir is the front-runner for her score for *Joker* (Warner Bros.), which has already won the Golden Globe and Critics' Choice trophies, among many other awards. The Icelandic composer is vying to become the third woman composer to win in a scoring category, following Rachel Portman, who won for *Emma* (1996), and Anne Dudley, who won for *The Full Monty* (1997).

Among scores that were shortlisted in this category but failed to receive a nomination: *Avengers: Endgame* (Alan Silvestri), *Ford v Ferrari* (Marco Beltrami), *Jojo Rabbit* (Michael Giacchino), *The King* (Nicholas Britell) and *Pain and Glory* (Alberto Iglesias). All of these composers are past nominees in this category.



Saoirse Ronan as Jo March in *Little Women*.

## ALEXANDRE DESPLAT

LITTLE WOMEN

Alexandre Desplat was riding his Vespa around Paris when he got word that his lush, engaging music for Greta Gerwig's *Little Women* had received a best original score nod. The nomination is the French composer's 11th, and he has won two times previously. Gerwig's advice to him: Think Mozart meets David Bowie.

**Greta Gerwig had directed only one picture previously, *Lady Bird*. What made you say yes?**

The script. This idea that she had of telling this story in a [nonlinear] way and then when I saw pictures of how the costumes would be, the aesthetics of the art direction, it was very, very special. She's an artist, and I want to be as close to artists as I can be. It inspires me and makes me better.

**There are so many strong women in the film. Who was your favorite character to write for?**

Jo is the leader for sure, and she's the one that doesn't want to leave childhood. She doesn't want to hear about love. She's obsessed by her fantasy of being a writer, being an artist. She wants to stay in her dreams of being a child. Let me be clear, I want to stay a child, too, and I try hard that my brain stays as fresh and innocent.

**What size orchestra did you use?**

It was 40, max. I didn't want the score to have too much color. There's so much color onscreen already that I didn't want the score to be full of variations; it would have been tiring. The orchestra is rather intimate because I wanted to give this music intimacy to match [the film's and the family's intimacy]. I wanted the score to feel near, almost like you could touch the musicians.

## HILDUR GUÐNADÓTTIR

JOKER

Based on the awards she has won in recent months, including a Golden Globe, Guðnadóttir is the presumptive front-runner to win best original score for *Joker*. The Icelandic composer is on a roll, having won an Emmy Award and a Grammy nomination for her work on HBO's *Chernobyl*.

**When *Joker* director Todd Phillips contacted you, did you know immediately you wanted the job?**

When he contacted me originally and said, "I'm doing a film about Joker," I thought this is probably a superhero film and some kind of action movie. I was very upfront with him and said, "If you're doing an action movie, I'm not sure that I'm the right person for the job." He said, "Just read the script." That was the best advice possible, because the script was so fantastic. I really connected to it. One of the only pieces of direction he gave me at that point was we needed to go into [the character's] head.

**How long did you have to write the score?**

I came in about four to five months before they started shooting. So I had over a year. That was such a treat to be able to dive into the story and go really deep and let the music become the character.

**Did you have a favorite scene to score?**

The bathroom dance. That piece of music was the first scene that I wrote. I felt that the character's voice had really hit me in the chest. This is his voice. This is what he wants to say. Joaquin [Phoenix] listened to that music and basically improvised his scene to the actual music we hear in the film. That moment transformed everything



From left: Adam Hugill as Private Atkins, Gerran Howell as Private Parry and Mark Strong as Captain Smith in *1917*.

for everyone on the set. I've never experienced anything like it. It was a magical moment of true collaboration.

## RANDY NEWMAN

MARRIAGE STORY

Director Noah Baumbach, with whom Newman previously collaborated on 2017's *The Meyerowitz Stories*, sometimes hung out in the room while Newman was scoring *Marriage Story* — a scenario the composer says has "never" happened in his protracted career. This is Newman's ninth nomination for best score.

**The film begins with close to eight minutes of orchestral score. How did you compose specifically for Scarlett Johansson's and Adam Driver's characters?**

It was brave of [Baumbach] to open the picture that way. I tried to give her an everyday kind of feeling, not like you're being introduced to a movie star up there. She was playing a real woman. With him, I gave him a touch of the hero. He was a hero in the world he was in.

**What guided you as you envisioned the variations of the orchestral theme that unfolds throughout the story?**

The film doesn't take sides, and [yet] music could take sides, really. Someone could really get the gravy, and the other one nothing. But I tried not to do that because it just wasn't there. Noah thinks of music as another character in the movie that was reactive to what was up there.

**What advice did he give you?**

He didn't give me any advice, but he was

a participant in the process, much more than usual. His instincts for music got better and better as the picture went on, and by the end he was right much of the time.

## THOMAS NEWMAN

1917

Newman learned of his 14th nomination for best original score (and 15th overall) when his agent, Michael Gorfaine, called from Vienna. "I was actually asleep, which is rare," says the Los Angeles-based composer, whose score soundtracks a story of two young British soldiers during WWI.

**You and director Sam Mendes have worked together since 1999. Have you developed a shorthand?**

There's a trust in our shared experiences, but then there's the work and the work has to be good.

**1917 was created in a series of extended, uncut scenes edited to look like a continuous take. How did that affect how you scored the film?**

The movie unfolds in present tense and the music has to consider that always. There are rare moments of reflection, but our experience is in real time, so I could never let the music get ahead of the drama or point toward conclusions.

**Is it true that you recorded the six-minute climactic cue in one take?**

There were many prerecorded layers. Percussion, bass, melodica, processed field cadences, etc., all pulsing above dark drones. The large orchestra was recorded last. But there were, in fact, several takes that we recorded. **B**

DOROTHY FIELDS, who wrote the lyrics for "The Way You Look Tonight" from *Swing Time*, became the first female best song winner in 1937.



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FILM

**"HILDUR GUÐNADÓTTIR'S SCORE IS SUBLIME."**

JORDAN FARLEY

# WHAT'S AN OSCAR WORTH?

Why multiple Oscar nominations are more valuable than a single win

BY MELINDA NEWMAN

**B**EFORE COMPOSER Ludwig Göransson even received his engraved Academy Award for winning best original score in 2019 for *Black Panther*, the win was already paying dividends.

"The next day after the Oscars, I got the call from Christopher Nolan's people saying that Chris wanted to hire him on his next movie, *Tenet*," says Amos Newman, Göransson's agent at WME.

While receiving any award is good for the ego and the mantelpiece, the Oscar is seen as the pinnacle for composers — and most likely to yield the biggest financial payoff. "If you're a recording artist and making records, a Grammy is your Oscar in a way, and it makes a difference in those careers," says Laura Engel, a partner at Kraft-Engel Management who represents two-time Oscar recipient Alexandre Desplat and four-time nominee Danny Elfman. However, she adds, "I haven't really felt that a Grammy makes much of a difference in a film composer's career."

The benefits aren't always as tangible, but a win can provide an agent with "ammunition," says WME's Newman. "It gives us the opportunity to say, 'Hey, my guy won the Oscar, and his price has gone up.' It's an excuse to call people about your client."

Since scoring fees are negotiable and vary greatly depending on a film's budget and the composer's

reputation, Engel says it's impossible to assign a dollar value to a win. However, an Oscar victory can drive up the demand for a composer, and since "there's only so many films a year a composer can do, those fees have to be at a certain level, because a film is taking up a very precious amount of time," she says.

The win can also help reposition musicians not necessarily associated

**"A lot of winners become answers to Trivial Pursuit questions."**

—RICHARD KRAFT,  
KRAFT-ENGEL MANAGEMENT

with film. When Nine Inch Nails' Trent Reznor and Atticus Ross won the statuette for best original score for 2010 film *The Social Network*, "it made a pretty significant statement in their case, since they came from a rock background, that composing for film was now open to outsiders,"

says Newman. "Their win created a much greater awareness of them as composers."

Similarly, Anthony Rossomando, who swept the 2019 awards season by winning a best original song Oscar (as well as a Golden Globe and a Grammy) for co-writing "Shallow" from *A Star Is Born*, calls the Oscar the "holy grail." The Libertines and Dirty Pretty Things veteran wasn't someone who "practiced an acceptance speech my whole life in the shower," so the rock musician was taken aback by the opportunities the win provided. "I have personal relationships with all the heads of music at all the major studios now," he says. "That's obviously a big change."

Rossomando notes that the award wins, as well as "Shallow" topping the charts in several countries, contributed to his ability to pick and choose projects. "Let's be real: That's how it works," he says. "You have a success, and people want to work with you. It has really allowed me to do whatever I want."

As glorious as a win may be, agents say what matters more is consistency. For example, A-list composer Thomas Newman has been nominated 15 times for work on such films as *American Beauty*, *WALL·E*, *Bridge of Spies* and this year's *1917*, but hasn't

won. A win would not likely increase his marketability. "Being continuously nominated is more important than the odd win," says Amos Newman, reeling off names of one-time winners who have seldom been heard from since. "When you see composers nominated over and over again, that is a harbinger of great work and the definition of a great career. The odd win doesn't necessarily move the needle. In the long run, I don't know if it has an appreciable affect on their career."

Asked whether they would take a high box-office gross over an Oscar win for a client, every agent picked the big gross. "I always prefer people who score successful movies," says Engel's partner, Richard Kraft, who represents songwriter-composers Justin Paul and Benj Pasek, the Oscar winners for best original song for 2016's *La La Land* who were nominated for *The Greatest Showman*. "Successful movies, critically acclaimed movies and scores that capture people's imaginations are the trifecta of career-building. A lot of winners become answers to Trivial Pursuit questions."

There is, however, one undeniable result that winning an Oscar brings, adds Kraft with a laugh: "You know for certain what the first sentence of your obituary will start with." □



At age 26, **PRINCE** became the youngest winner of a scoring award when he won best original song score, for 1984's *Purple Rain*.



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**Marriage Story**

# 'I'D LIKE TO THANK...'

Music category winners' speeches are among the most memorable in the awards show's history. Below are a select few from the Academy Awards website (which contains transcripts of over 1,500 acceptance speeches), edited for brevity

BY PAUL GREIN



**Isaac Hayes**

*Shaft, 1971*

**"THEME FROM SHAFT"  
SONG-ORIGINAL FOR THE PICTURE**

... I would like to thank a lady who's here with me tonight, because years ago her prayers kept my feet [on] the path of righteousness, and that's my grandmother... [In] a few days [it will be] her 80th birthday and... this is her present from me...

**Carmine Coppola  
(co-winner with Nino Rota)**

*The Godfather Part II, 1974*

**ORIGINAL DRAMATIC SCORE**

... I want to thank my son Francis Ford Coppola [who directed *The Godfather, Part II*] ... because without him I wouldn't be here. However, if I wasn't here, he wouldn't be here either, right?

**Paul Williams (co-winner  
with Barbra Streisand)**

*A Star Is Born, 1976*

**"EVERGREEN (LOVE THEME  
FROM A STAR IS BORN)"  
ORIGINAL SONG**

... I was gonna thank all the little people and then I remembered I am the little people...

**Bruce Springsteen**

*Philadelphia, 1993*

**"STREETS OF PHILADELPHIA"  
ORIGINAL SONG**

... Gee, this is the first song I ever wrote for a motion picture, so I guess it's all downhill from here...

**Hans Zimmer**

*The Lion King, 1994*

**ORIGINAL SCORE**

... I'm incredibly nervous. I tell you what, writing a score is much easier than this. Thank you. Just let me go, OK.

**Randy Newman**

*Monsters, Inc., 2001*

**"IF I DIDN'T HAVE YOU"  
ORIGINAL SONG**

... I want to thank first of all the music branch for giving me so many chances to be humiliated over the years. [Editor's note: Newman lost 15 times before finally winning.] I have nothing [prepared], I'm absolutely astounded that I've won for this... Having someone this beautiful [presenter Jennifer Lopez] give me an award, I'll never get to heaven but that's as close as you get, I think.

**Michael Giacchino**

*Up, 2009*

**ORIGINAL SCORE**

... When I was... 9 and I asked my dad, "Can I have...that old, wind-up 8mm camera that was in your drawer?" ... I started making movies with it and I started being as creative as I could, and never once in my life did my parents ever say, "What you're doing is a waste of time" ... I had teachers, I had colleagues, I had people that I worked with all through my life who always told me what you're doing is not a waste of time ... I know there are kids out there that don't have that support system, so if you're out there and you're listening, listen to me: If you want to be creative, get out there and do it; it's not a waste of time.

**Common (co-winner  
with John Legend)**

*Selma, 2014*

**"GLORY"  
ORIGINAL SONG**

... Recently John and I got to go to Selma [Ala.] and perform "Glory" on the same bridge that Dr. [Martin Luther] King and the people of the civil rights movement marched on 50 years ago. This bridge was once a landmark of a divided

nation but now is a symbol for change. The spirit of this bridge transcends race, gender, religion, sexual orientation and social status... This bridge was built on hope, welded with compassion and elevated by love for all human beings.

**Benj Pasek (co-winner with  
Justin Hurwitz and Justin Paul)**

*La La Land, 2016*

**"CITY OF STARS"  
ORIGINAL SONG**

... I want to thank my mom... She let me quit the JCC soccer league to be in a school musical. So this is dedicated to all the kids who sing in the rain, and all the moms who let them...

**RACHEL PORTMAN** became the first woman to win as a composer in a scoring category, for *Emma* (1996).



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From left: Michael J. Fox and Christopher Lloyd in *Back to the Future*, Kyle MacLachlan in *Twin Peaks*, Millie Bobby Brown in *Stranger Things*, Margot Robbie in *Once Upon a Time... in Hollywood* and Timothée Chalamet in *Call Me By Your Name*.

# TURNING THE TABLES

Film studios are chasing a ballooning big-spending market for their scores and soundtracks: vinyl geeks

BY MELINDA NEWMAN

**I**N LATE DECEMBER 2019, FOR the first time since Nielsen Music began electronically tracking music sales 29 years ago, vinyl albums surpassed 1 million copies in a single week. Among those most eager to capitalize on vinyl's resurgence: the creators of film and TV scores and soundtracks.

"There are fans who are score collectors and there are fans who are vinyl collectors. They're both collectors' markets," says Brian McNelis, senior vp music and soundtracks at Lakeshore Entertainment. Lakeshore released seven scores and soundtracks on vinyl in 2015; last year, the number soared to 30.

Film studios are now working to target this growing group of obsessive collectors with a flood of new vinyl offerings, even though they've stopped releasing as much film music on CDs. "Almost every soundtrack we do now has a vinyl component," says Universal Pictures president of film music and publishing Mike Knobloch. Universal releases the music through its own Back Lot Music or, more frequently, a major-label partner or specialty labels like Austin-based Mondo Music and New Orleans-based Waxwork Records. Universal went from one vinyl release in 2012 to 20 in 2018. Similarly, Sony Pictures has also ramped up with 18

vinyl releases in 2019, double that of 2015.

The overall numbers are still small, but the increases are significant. Pop culture company Mondo expanded into vinyl in 2011 with one title and is now up to 60 vinyl releases a year (in part due to a merger with Death Waltz in 2014). Milan Records, which Sony Music Masterworks acquired in July, now averages one vinyl release per month.

"Vinyl has definitely become the most in-demand physical format for fans of film and TV music. There is an expectation among fans that their favorite property will get a vinyl release," says Milan senior vp JC Chamboredon. "Vinyl has also become something more than just a record. It is an extension of the property. It is very common for fans to buy vinyl not for the music but as a collectible item."

Certain titles, such as Mondo/Death Waltz's 2016 reissue of Angelo Badalamenti's beloved TV score to *Twin Peaks*, pressed on "180-gram damn-fine coffee-color vinyl," have sold up to 36,000 copies. "It was like, pandemonium," says Mondo Music record label manager Mo Shafeek. "Anytime we sell over 5,000 units, it's a big deal for us." According to McNelis, "3,000 units is a fair break-even number for most titles."

Titles typically sell for between \$20 and \$35, although prices can extend northward

for special editions. Companies like Lakeshore and Mondo license the music and artwork from the studios — McNelis prefers at least a 10-year license — and then they add drama: Bells and whistles range from fake blood splattered on horror film records to pop-up art that comes to life upon opening the sleeve. A collectors' edition for the *Stranger Things* score included a vinyl swirl of the TV show's Demogorgon monster. "We try to get creative with the entire packaging," says McNelis.

Going wild with vinyl design can be risky. Mondo's Shafeek made 75 sets of clear vinyl filled with green "Xenomorph blood"-colored liquid for the 2016 reissued score to *Aliens*. To manufacture the two-album set alone cost \$100. But as it turned out, "The person was very good at making liquid-filled records... but not good at shipping them," recalls Shafeek.

Though the majority of releases are scores for current films, there's still big demand for classic titles, such as any John Williams score or Universal's 2016 release of Alan Silvestri's score for *Back to the Future* on vinyl for the first time. Shafeek has a list of 20 titles that he is "begging desperately" to see if the studios will license. Yann Tiersen's score for 2001's *Amélie*, which has never come out on vinyl, tops his list.

Some titles continue to sell consistently year after year. Recently, the vinyl

soundtrack to 2017's *Call Me By Your Name*, which also includes portions of the score, has proved an evergreen with fans wanting more. Music on Vinyl will release the soundtrack on 180-gram red transparent vinyl for Valentine's Day — limited to 10,000 copies worldwide — following previously released editions on black, blue, yellow and peach-colored vinyl.

"Cliff Martinez's score for 2011's *Drive* also remains a fan favorite," says Brad Schelden, soundtrack buyer for Amoeba Music in Hollywood, adding: "It has been a best seller ever since it came out." The vinyl version continues to sell hundreds of copies a year at the store. Lakeshore has issued several editions, including a limited-edition pressing in 2015 and a fifth-anniversary version in 2016. Appropriately enough, says Schelden, the store's best seller for 2019 was the vinyl for Quentin Tarantino's *Once Upon a Time... in Hollywood* soundtrack.

Chamboredon worries that a rush to release too much on vinyl could hurt the health of the vinyl score market, while McNelis already sees more titles being released, but slowing sales for each.

But Shafeek anticipates continued growth. "There is the joy of sharing music that very often flies beneath the radar of most music fans, even though it may be heard by millions of people in theaters." **D**

Only once has a song from a documentary won an Oscar: **MELISSA ETHERIDGE's** "I Need to Wake Up" from the 2006 doc *An Inconvenient Truth*.





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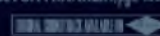
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2020 Billboard Power List



— 2020 —  
BILLBOARD

POWER  
LIST

The multibillion-dollar global music business is thriving, driven by the unprecedented growth of streaming and live entertainment. To reflect an industry that is more complex than ever, *Billboard* presents its most expansive look yet at the executives shaping each sector of the business. Plus: We introduce the Impact List, a group of industry figures with exceptional achievements in roles beyond the scope of the Power List.

EDITED BY THOM DUFFY, DANICA DANIEL, NICK WILLIAMS and CAMILLE DODERO

ILLUSTRATION BY ISTVÁN SZUGYICZKY

## EXECUTIVE OF THE DECADE

## Fearless Leader

The chairman/CEO of Universal Music Group, **SIR LUCIAN GRAINGE**, brings the world's largest record company into a new decade with more promise than ever

BY DAN RYS

PHOTOGRAPHED BY AUSTIN HARGRAVE

**A**S THE FINAL HOURS of the 2010s ticked away, one piece of unfinished business was left on Universal Music Group chairman/CEO Sir Lucian Grainge's plate: finalizing the deal that would give the Chinese technology firm Tencent 10% of the world's largest record company and pin its value at over \$33 billion.

By New Year's Eve, Grainge had more reason than most to pop champagne, as UMG's French parent, Vivendi, closed the sale. The agreement represents a dramatic step in the music industry's incredible turnaround over the last decade (global revenue from recorded music had bottomed out at around \$15 billion in 2014, but rose to \$19.1 billion by 2018, according to the global trade organization IFPI). For Grainge, who had made a series of big bets at UMG — buying EMI Recorded Music for about \$1.9 billion in 2012, for example — it's also personal validation.

"The company that we've built is what attracted them to us," Grainge tells *Billboard* from UMG's offices in Santa Monica, Calif., a few days into the new decade. "It's going to be great for the company, it's going to be great for us, our artists, our staff, Vivendi, Tencent."

Grainge, 59, rode into the decade as the heir apparent of industry legend and then-UMG chairman/CEO Doug Morris. A fan of punk bands like The Clash and Sex Pistols, he got his start in the music publishing business toward the end of the 1970s, signing The Psychedelic

Furs. He joined Universal Music in 1986, launching PolyGram Music Publishing in his native United Kingdom, then rose through the ranks to chairman/CEO of UMG's international division by 2005. By January 2011, when he took the top job at UMG, the music business was in its 12th year of a decline spurred by digitalization and piracy that threatened the industry's existence.

Grainge had a plan, though. During his first two years in charge, he bucked conventional wisdom and led UMG through the ambitious acquisition of EMI Recorded Music and announced that the company would be investing in A&R and developing new artists. His strategy quickly began to pay off: Vivendi turned down an \$8.5 billion offer from Softbank for UMG in May 2013 as the company's valuation began to rise. "When Lucian believes in something, he goes for it," says Morris.

Grainge was also early to embrace the idea that streaming would transform the music business and return it to growth. When he licensed UMG music to Spotify for its 2011 launch in the United States, Grainge had already laid the groundwork to take advantage of the new, more global music ecosystem.

"Countless times over the past decade, I have observed Lucian provide leadership that has benefited not only UMG, but meant renewed growth for the entire industry," says Spotify CEO Daniel Ek.

That has come with a continued dedication to A&R, even at the business' lowest moments. "Through the years when the industry was on the ropes, he

always protected A&R and encouraged me to sign," says UMG U.K. & Ireland chairman/CEO David Joseph.

"Businesses, industries and economies go in cycles, and whatever business cycle we were in, the passion and the excitement and the cultural impact of music never changed," says Grainge. "I learned from my first boss — the late, great Maurice Oberstein — something in the first industry recession of 1981: that you protect your A&R investment like a dog protects its owner."

For Grainge — who received a knighthood from Queen Elizabeth in 2016, in recognition of his accomplishments in the music industry — early investment in emerging markets, international expansion and local-language music also gave the company an edge that's still paying dividends today, boosting UMG's global dominance. By the end of 2018, he wrote in his year-end letter to UMG staff that the company had grown its market share to over 40% globally, and with new offices in Africa and Southeast Asia, as well as a licensing deal with Tencent in China, the company was aiming for even more.

"When I said a few years ago that I believed reggaeton could go global, many people told me it would never happen," says J Balvin, whose Spanish-language "Mi Gente" with Willy William has racked up 1.1 billion U.S. streams since its release in the summer of 2017, the same year that Luis Fonsi and Daddy Yankee's "Despacito" became the biggest song in the United States. "But Sir Lucian and the rest of the Universal team said,



Graine photographed Jan. 13 at  
Getty Center in Los Angeles.

‘How do we help make it happen?’ ”

At the end of 2014, Grainge turned his attention to broadening the concept of what a music company could be, keeping an eye to the future beyond quarterly results. Investments in film and TV led to projects like the Academy Award-winning documentary *Amy*, about Amy Winehouse, a film spearheaded by Joseph; while the expansion of merchandising wing Bravado led to a boom in pop-up shops and direct-to-consumer sales strategies.

“To me, he’s more than just the head of Universal,” says Elton John, whose biopic *Rocketman* had its soundtrack released by UMG’s Interscope. “He’s a loyal and trusted family friend.” Adds Nick Jonas, “For someone at such a high level to be as aware of his larger-than-life roster is incredibly inspiring.”

Now, as Grainge enters his second decade at the helm of UMG having redefined both the role and value of the modern record company, what’s left on his agenda? “I’m just starting,” he says, laughing. “Once a punk, always a punk.”

#### What does the Tencent deal mean for Universal?

Tencent understands technology and media, they’ve proven themselves to be terrific investors, we’ve got an exceptionally good relationship, and both we and Vivendi felt that they would be a great fit. And I’m excited about the commitment to continue developing the Chinese and the broader Asian market. It’s an incredibly important market — you can see how it has started to monetize — and I’m optimistic about the potential.

#### At the beginning of the last decade, UMG announced that you would be taking over as global CEO. How did you prepare?

I’d been at the company for over 20 years, and I was coming from being the head of international. When you’ve been in an organization for 22 or 23 years, managing 60 or 70 countries, you have deep relationships on both the creative side and the business side. The relationships I had with the U.S. labels were incredibly strong — all the American music came through the companies that I managed. So I had relationships with managers, with artists, with entire creative ecosystems, and it enabled me to slip into this job, however daunting it felt at the time. We all had a feel for one another.

#### You bought EMI’s recorded-music business at the bottom of the market, at a time when the owners had cut back and some artists were dissatisfied. Why did you feel it was the right move?

I didn’t feel it was — I knew it was, to be honest. Growing up in the U.K., EMI had

so much influence on British culture and British music. And I felt that EMI — the labels, the catalog, the artists — was a thing of beauty. You look at a Picasso or a Rembrandt; these things become available maybe every 20 or 30 years.

If you look at the path EMI was on at that time, it was one of contraction — finding synergies, closing labels, etc. And we did completely the opposite.

backing of your boss and/or shareholders, that’s the only thing you need — and I’ve been fortunate enough to have that.

#### You’ve always been open to — even optimistic about — digital innovation, even back when a lot of music executives weren’t. How did you see what others missed?

I was fortunate because I had a job



I’ve always had the confidence to invest. And when you come out of a down cycle, that can be the most rewarding — creatively, culturally, financially. I started as a talent scout, and the desire to break barriers and find new artists never ends. As long as you have the

managing 60 countries — excluding the U.S. — and I learned very fast that one size didn’t fit all. Back then it amazed me that Belgium could be 50 yards from Holland, yet the distribution infrastructure was entirely different and the consumer was entirely different in



terms of what they liked and how they behaved. The same applied to France and Italy. And that encouraged me to be open-minded. When you're managing so many countries, you're meeting so many distribution partners, entrepreneurs, telcos, distribution networks, all at different phases of their own development — and I had a helicopter position above it, and that's why digital innovation excited me. Music is about cultural shifts, and that doesn't have to apply just to the song — it can also apply to the technology.

**Was it difficult to change the structure of the company to accommodate that?**

I can be quite persuasive. (Laughs.)

**When you started, you immediately went against conventional wisdom: You bought a company when music valuations were falling and invested when most of the business was cutting back. How did that set a new tone at Universal?**

Breaking down barriers is what leadership is all about. That, and not being scared. If you're in a crazy business and you're constantly taking risks — and you're comfortable with risks — you end up not being scared of anything. I've always been around entrepreneurs — people like Chris Blackwell and Richard Branson — and I always appreciated, as a student of the music business, how these companies were created. I was always comfortable around that. You can't be around musicians when they're moving culture without being comfortable with that. And that's something that I instituted into the rest of the company. I like change. I was criticized 20 years ago by someone who said, "The trouble is, you like mini revolutions all the time." And I said, "I don't know why you're telling me this, but I like it already." So there you go.

**You've expanded what a music company can be, aggressively building Universal's merchandise business and producing films and TV shows.**

I've never taken the view that we're just a distribution company. Everything starts with the song and the artist, and that gives us a way into many businesses. So David Joseph in the U.K. came to me years ago with an idea to produce a documentary about Amy Winehouse, and we've done documentaries with Pavarotti (*Pavarotti*), The Beatles (*Eight Days a Week—The Touring Years*) and others. We've invested in short-form video. We were the first company to

back, we would be in a terrific position to capture the momentum. You look at Latin America — the things we've been doing in the region with our artists have ended up being two of the biggest songs, "Mi Gente" and "Despacito." You look at the impact of Luis Fonsi, just in terms of audiovisual, it's fantastic. And if we hadn't been there investing over the past 15 years, we would never be in the position that we're in. And we've been doing that in many markets. We're really trying to create something imaginative, in India, for example. When it really delivers — whether that's in a year or two or three — we're patient.

**"If you're in a crazy business and you're constantly taking risks — and comfortable taking risks — you end up not being scared of anything."**

—GRAINGE

really see music merchandise as a potential e-commerce opportunity, and I believe we've taken that from being a black T-shirt business based around touring into one based around brands. We have to be — I need us to be — best in class wherever we can be.

**You've also led in investing in local markets, particularly in local-language music in Latin America and Africa. What has that allowed you to do?**

You've got to have balls to do it, but it has allowed us to have deep-rooted creative relationships in these markets. I was optimistic about the importance of music to local culture, and I just always had a hunch that when those markets came

**At the beginning of the decade, UMG's labels were very competitive with one another. Over the past few years, though, you've grown your central team. How did that develop, and why is it important for the company now?**

It's not really that big of a change. All you're seeing is the individual entrepreneurial structure of labels, led by brilliant record guys, plus we've reacted to the possibilities that technology has given us in terms of raw data. So where we can, we've created a team to support the artists and labels on a global basis when necessary. Internally, the environment is competitive, but I don't know anything else — it's where I came from. And I want an organization of winners. One of our greatest achievements in our culture here is that we're strong — and we're strong together. I want everybody to be completely individual, but also for there to be a culture of stronger together. That's something I learned in the U.K. in my formative years, and it stays with me now.

**After everything you've accomplished, what continues to motivate you?**

Music. Music, artists and everything new. New, new, new — what's tomorrow? What can we do to get better? Is it a better album, is it a better song, is it a better single, is it a better campaign, is it an understanding of how we utilize all the things we've learned with regards to technology and entrepreneurship? Everything is about tomorrow.

## UMG Power List Honorees

**Boyd Muir**

Executive vp/CFO/president of operations

**Michele Anthony**

Executive vp/member of the executive management board

**Jeffrey Harleston**

General counsel/executive vp business and legal affairs

**Michael Nash**

Executive vp digital strategy

**Dave Rocco**

Executive vp creative

**Celine Joshua**

GM of commercial, content and artist strategy

**Rob Stringer**

Chairman, Sony Music Group

**Dennis Kooker**President, global digital business,  
Sony Music Entertainment**Kevin Kelleher**

COO, Sony Music Entertainment

**Julie Swidler**Executive vp business affairs/general counsel,  
Sony Music Entertainment**Tom Mackay**

President, premium content, Sony Music Entertainment

On Aug. 1, 2019, Stringer rose to the role of chairman of the newly created Sony Music Group, which comprises the recorded-music operations of Sony Music Entertainment as well as Sony/ATV Music Publishing, which is run by newly appointed chairman/CEO Jon Platt (see page 118). “The ‘one Sony’ concept is becoming a reality,” says Stringer, who detailed the company’s successes in a year-end letter to his staff. “Our creative and business strategy this year was as wide, dynamic and complex as any year in our history,” he wrote. As the past year ended, “Old Town Road” by Columbia Records artist Lil Nas X, featuring Billy Ray Cyrus, ranked at No. 1 on *Billboard*’s Hot 100 Songs recap for 2019. Spotify identified Sony/ATV songwriter Ed Sheeran as its fourth-most-streamed artist of the past year, while “Señorita” by Epic/SYCO artist Camila Cabello and Island Records’ Shawn Mendes was Spotify’s top-streamed song. And Mariah Carey’s “All I Want for Christmas Is You” finally hit No. 1 on the *Billboard* Hot 100, 25 years after its release. Sony’s global artist roster grew by 30% in 2019, according to the company; notable signings include Latin superstar Ozuna and, in South Korea, Daniel Kang. (Platt drew Rihanna to Sony/ATV’s roster of superstar writers.) Stringer oversaw business moves that included the re-launch of Arista Records in 2018; further investment in artist services through The Orchard, Sony’s independent distribution division; the launch of a podcasting initiative as a new source of revenue; and the creation of a more transparent artist-royalty system. For artists and for the industry, says Stringer, “we always will try to do the right thing — first.”



Platt (left) and Stringer  
photographed by Wesley Mann on  
Jan. 16 at Sony Music in New York.



JUSTIN, RAMON, ADAM, ROB, JEFF,  
JANE, MATT, JOHN, SAMANTHA, CATIE  
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The National Music Publishers'  
Association congratulates our  
President & CEO

**DAVID ISRAELITE**

on the 2020 Billboard POWER List



*Thank you for empowering  
songwriters and publishers.*



NMPA is the leading voice for promoting and advancing the interests of music publishers and their songwriting partners.





From left: Lousada, Cooper, Moot and Marshall photographed by Justin Bettman on Jan. 10 at Warner Music Group in New York.



### **Steve Cooper**

CEO, Warner Music Group

### **Max Lousada**

CEO recorded music, Warner Music Group

### **Stu Bergen**

CEO international and global commercial services, Warner Music Group

### **Eric Levin**

Executive vp/CFO, Warner Music Group

### **Paul Robinson**

Executive vp/general counsel,  
Warner Music Group

### **Oana Ruxandra**

Executive vp new business channels/chief acquisition officer, Warner Music Group

“Our success,” says Cooper, “comes from our belief in our artists, our songwriters and each other.” Warner Music Group, under the business guidance of Cooper and creative leadership of Lousada, had an 11.7% year-on-year increase in revenue to \$4.475 billion for its fiscal year ending Sept. 30, 2019, according to the company. Driving that growth? “The quality and diversity of our music,” says Lousada, who oversees all of the company’s global recorded-music operations, including Atlantic Records, Warner Records, Warner Music Nashville, Elektra Music Group, Warner Music Latina and WMG’s respective artist- and label-services divisions, WEA and Alternative Distribution Alliance. Rising star Lizzo, who was signed as a songwriter to Warner Chappell Music under co-chairs Guy Moot and Carianne Marshall (shown at left; see page 116), is the most-nominated artist at this year’s Grammy Awards, and her Atlantic Records album, *Cuz I Love You*, has raked in 1.1 billion on-demand audio streams. Atlantic’s global superstar Ed Sheeran ranked at No. 2 among Spotify’s most-streamed artists of the past decade, the rebranded Warner Records increased its A&R staff significantly, while Elektra scored a top 10 hit on the Billboard Hot 100 at year’s end with “Dance Monkey” from Tones and I. Lousada, who previously was chairman/CEO of Warner Music U.K., and former head of Atlantic Records U.K., brought a global perspective when he was named to his current WMG role two years ago. The company partnered with Nigerian independent label Chocolate City in March, opened a Peruvian affiliate in April and launched Japanese urban label +809 in October. Brazilian singer Anitta and K-pop girl group TWICE are among WMG’s other border-crossing breakouts of the past year. “To ignite passion from fans and then sustain that heat around the world requires local love and global collaboration,” says Lousada. “Our biggest successes, in any genre, come down to teamwork.”



CÁRDENAS



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MEGLEN



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GERSH



MESSINA



NEWMAN



PFEFFER



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DESMOND

LIVE

**Henry Cárdenas**

Founder/CEO, Cárdenas Marketing Network

Cárdenas' CMN invested in the touring infrastructure of his native Colombia with the July 2019 purchase of the 24,000-capacity Arena Bogotá. The deal, valued at over \$30 million, is a "lifelong dream," says the promoter who was named Executive of the Year in *Billboard's* Latin Power Players list in October. As Latin music's biggest concert production company, CMN's client list includes Marc Anthony, Maluma, Pepe Aguilar and Bad Bunny, whose debut album, *X100PRE*, has ruled *Billboard's* Top Latin Albums chart for 42 weeks and secured a "99% sold-out" arena tour for the star, says Cárdenas. He also signed rising Latin urban acts Sech and Darkiel. "Looking for new talent to see if I can discover the world's next Bad Bunny, that makes me get up every day," he says.

**Paul Gongaware**

Co-CEO, Concerts West/AEG Presents

**John Meglen**

Co-CEO, Concerts West/AEG Presents

Despite the rescheduling of 17 North American shows due to Mick Jagger's heart surgery, The Rolling Stones' three-year, three-leg No Filter Tour (promoted by Concerts West's Gongaware and Meglen) wrapped in August 2019 after grossing \$415.6 million and selling 2,290,871 tickets to become one of the top 10 highest-grossing tours in *Billboard* Boxscore history. Meglen also calls Céline Dion's Courage World Tour "as good as it gets," with the Canadian superstar hitting the road after her historic Las Vegas residencies. "She's selling tickets, her shows are amazing [and] the reviews

are just staggering," says Meglen. "She's hotter than she has ever been."

**Jay Marciano**

COO, AEG; chairman/CEO, AEG Presents

**Rick Mueller**

President of North America, AEG Presents

**Gary Gersh**

President of global touring and talent, AEG Presents

Under Marciano's leadership, AEG Presents achieved record grosses with tours from Elton John, Ed Sheeran, Shawn Mendes and The Rolling Stones (through its Concerts West division). The company's club and theater portfolio expanded to over 100 venues, with openings including the Mission Ballroom in Denver, the Eventim Apollo in London and the renovated Webster Hall in New York. AEG now has over 40 festivals, a part of the business with "continued growth," says Marciano, who singles out the success of Stagecoach, overseen by Stacy Vee, Goldenvoice vp festival talent and Messina Touring Group vp artist relations. "We have built the single biggest country music festival in Southern California."

**Louis Messina**

CEO, Messina Touring Group

Shawn Mendes, Eric Church and George Strait grossed a combined \$188 million with only eight stadium shows in 2019, punctuating a stellar year for Messina, 72. Next up, the veteran promoter says he is hitting the road hard in 2020 with a stadium tour "that will be Kenny Chesney's biggest ever." Messina will soon be traveling in style with a new tour bus. His favorite moments of 2019? Staging the first hometown shows for Mendes (at Toronto's Rogers Centre) and Church (at Nashville's Nissan Stadium).

**Bob Newman**

President/CEO, ASM Global

The former president of AEG Facilities completed a merger in October with SMG to form ASM Global, a sprawling network of arenas, theaters, convention centers and stadiums that includes 310 venues on five continents. "It was a merger of entities that had unique resources and strengths that, when combined, created something completely different," says Newman, 56. Now with an expanded team of over 60,000 employees across the globe, Newman says he's motivated to help them "deliver amazing experiences every moment of every day to our clients, our guests and to each other."

**Darren Pfeffer**

Executive vp, Madison Square Garden Co.

As the executive who oversees MSG's venues, Pfeffer closed out 2019 on top. Madison Square Garden itself in New York led *Billboard's* year-end rankings of arenas in its class with a total gross of \$221 million, marking the first time a North American arena passed the \$200 million threshold. The Forum in Inglewood, Calif., took the No. 2 North American spot on the same chart with a \$93 million gross, while Radio City Music Hall in New York was the year's No. 1 large theater (5,001 to 10,000 capacity), grossing \$120 million. In total, the six venues under Pfeffer's command grossed a collective \$533 million in ticket sales, with a new live property — chairman James Dolan's ambitious Sphere project in Las Vegas — under construction. "The sheer volume and diversity of what [our] team does is pretty staggering," says Pfeffer.

**Michael Rapino**

President/CEO, Live Nation Entertainment

**Denis Desmond**

Chairman of U.K. and Ireland, Live Nation

POWER MOVE

**Spotify Flexes Its Muscles**

"Every songwriter and fan of music should stand up and take notice."

—National Music Publishers' Association president/CEO **DAVID ISRAELITE** reacting to Spotify's March 2019 notice that it would appeal the Copyright Royalty Board's decision to boost payments to songwriters and publishers by 44% between 2018 and 2022. It was one of three moves by the streaming service — with 113 million subscribers, the world's largest — that riled the industry as it sought to reduce costs and approach profitability. In February, Spotify launched in India despite a legal injunction from Warner Music Group over songs published by WMG's Warner Chappell (the two sides reached a deal this month). Spotify also filed an antitrust complaint with the European Commission about the way its rival Apple sets and changes its app store practices. Spotify "is using its particular moment in the marketplace to protect the moat they've built," said one industry executive at the time. "Why wouldn't they?"



Spotify's Daniel Ek and Dawn Ostroff



# SHE'S TURNED UP THE VOLUME.

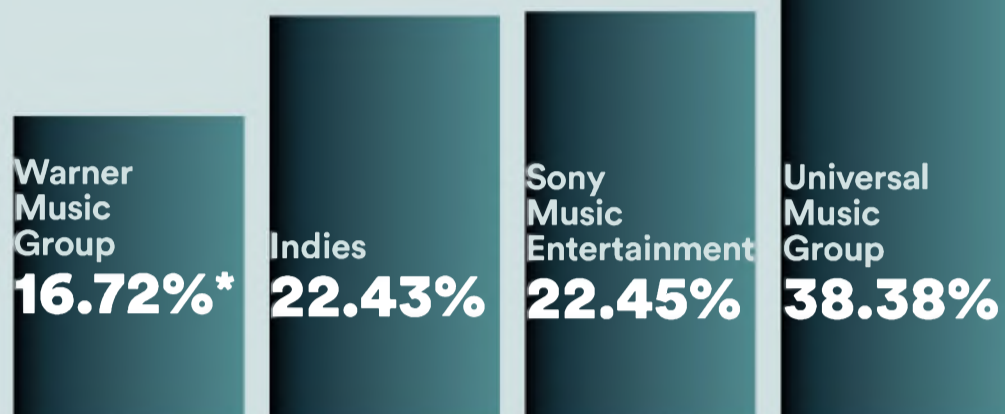
And it's landed her on **Billboard's 2020 Power List**. Congrats to Deb Curtis, Head of Global Brand Experiences at American Express.



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## YEAR-END MARKET SHARE BY GROUP

Universal Music Group has the top share of the recorded-music market, followed by Sony Music Entertainment, the collective market share of independent labels and Warner Music Group.



\* Does not include Alternative Distribution Alliance. Source: Nielsen Music. Current market share counts activity of music released in the last 18 months, or longer for albums that have remained in the top half of the Billboard 200 and songs that are still current at hit radio. Totals do not equal 100% due to rounding.



FOGEL

### Arthur Fogel

Chairman of global music/president of global touring, Live Nation



ROUX

### Bob Roux

President of U.S. concerts, Live Nation



O'CONNELL

### Brian O'Connell

President of country touring, Live Nation



AL-JOULANI

### Omar Al-Joulani

Senior vp touring, U.S. concerts, Live Nation



OLENIK

### Lesley Olenik

Vp touring, U.S. concerts, Live Nation

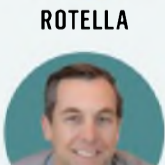


ROTELLA

In 2019, Rapino led the world's top promotion company, Live Nation, to its ninth year of sales records across its core businesses of concerts, sponsorships and ticketing, with total revenue up 6% to \$8.7 billion as of the third quarter of 2019, according to the company, with nearly 100 million fans attending 38,000 events last year. Those results speak "to the incredible dedication of our 40,000 staff in 44 countries around the world," says Rapino, 53, the company's chief executive since 2005. "Concerts fulfill people in a really unique way. The love of live music is universal."

### Pasquale Rotella

Founder/CEO, Insomniac Events



SMITH

Celebrating 25 years of Insomniac Events in 2018, EDM pioneer Rotella, 45, continues to expand one of the world's pre-eminent dance music production entities into multiple global markets, hosting five Electric Daisy Carnivals across the United States, Japan, Mexico, China and Korea. In July, Insomniac partnered with Florida's legendary Club Space, giving the company its first venue in Miami. While Rotella cites "selling out the majority of festivals this year" and "taking EDC and Escape to

Korea for the first time" as highlights, he's most proud of how Insomniac has continued to grow and "bring our events to more audiences around the world."

### Jared Smith

President, Ticketmaster

Helping Ticketmaster navigate one of its busiest — and most scrutinized — years, Smith, 41, led the shift toward digital tickets with SafeTix, which is used by the NFL and now being tested by touring acts such as Madonna, Mumford & Sons and The Strokes. The technology is part of "our ongoing commitment and investment in new tools that are helping artists connect more directly with their fans and maximize returns on their art," says Smith. Deployed on mobile devices with an encrypted bar code that refreshes every few seconds, SafeTix has resulted in a 54% increase in sales of premium "platinum" seats, shifting income from scalpers to artists, the company states. According to Live Nation's third-quarter investor report, Ticketmaster achieved a 30% growth in operating income. But it also came under increasing scrutiny for its growing market share. As 2019 ended, Live Nation reached a settlement with the U.S. Department of Justice's antitrust division, agreeing to extend the 2010 consent decree governing the merger of Ticketmaster and Live Nation to 2025.

### Alejandro Soberón Kuri

President/CEO, Corporación Interamericana de Entretenimiento (CIE)

In July, recognizing the potential of the live-music market in Mexico, Live Nation entered an agreement to acquire a

controlling interest in OCESA, the concert promotion arm of CIE, run by Soberón Kuri, 59. OCESA-CIE ranked third on *Billboard's* year-end Top 10 Promoters chart, just behind global giants AEG Presents and Live Nation. In a statement issued at the time of the Live Nation announcement, Soberón Kuri said the new partnership "will foster CIE's commitment to the promotion of Mexican artistic talent abroad."

### Paul Tollett

President, Goldenvoice

Apart from promoting the influential Coachella Valley Music and Arts Festival, which marked its 20th anniversary last year, Tollett teamed up with Goldenvoice original content director Raymond Roker and longtime Coachella producer-director Michael Abbott to create *Coachella Curated*, a video series that tells the stories behind some of the event's international talent. Nearly 50 episodes debuted on YouTube during Coachella's second weekend, highlighting superstars like Billie Eilish and Blackpink as well as artists like Russia's Nina Kraviz and architect Francis Kéré from Burkina Faso. "Most people just see a name on the poster and don't know [to] what incredible lengths people will go for music," Tollett told *Billboard* in 2019. He plans to continue the *Coachella Curated* series in 2020. Goldenvoice will also unveil a documentary commemorating Coachella's 20-year anniversary that, says Tollett, "shows our progression of the show."

## STREAMING



SOBERÓN KURI

### Steve Boom

Vp, Amazon Music



TOLLETT

### Ryan Redington

Director, Amazon Music



BOOM

In 2019, Amazon Music introduced a streaming service tier offering high-definition music and paired it with the launch of the high-end Echo Studio speaker, which supports 3D audio. "The response by both customers and artists has been overwhelming," says Boom, 51. "Amazon put audio quality at the top of our agenda with the launch of Amazon Music HD and the Echo Studio." For Redington, 39, the highlight of the past year was Amazon Music's Prime Day Concert with Taylor Swift, Dua Lipa, SZA and Becky G, which "streamed live to over 200 countries," he says.



REDINGTON

### Lyor Cohen

Global head of music, YouTube



COHEN

In the past 18 months, Cohen, 60, has been closely involved with the launch of YouTube Music in over 70 countries, including the promising Indian market with 1.3 billion people. The platform's improving relationship with the music industry is evident from such initiatives as its plans

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OSTROFF



GUTIERREZ



PANG



YIP

with Universal Music Group to remaster 1,000 iconic videos — like Tom Petty’s “Free Fallin’” and Lady Gaga’s “Bad Romance” — in high definition. With artist development programs like the Foundry, Spotlight Stories, Artist on the Rise and the artist tool YouTube Premieres, Cohen says he’s driven by the desire to “find, nurture and bring to market someone that musically changes pop and culture.”

**Daniel Ek**  
Founder/CEO, Spotify  
**Dawn Ostroff**  
Chief content officer, Spotify  
**Horacio Gutierrez**  
Head of global affairs/  
chief legal officer, Spotify

Spotify, with nearly 250 million users and 113 million paid subscribers, made a big push into podcasting in 2019 with a reported \$400 million investment, including the acquisition of Gimlet Media and technology provider Anchor in February. Those moves are about “expanding our mission from just being about music to being about all of audio and being the world’s leading audio platform,” Ek told CNBC at the time of the deal. Spotify has reported monthly active user growth of 30% year over year as of the third quarter in 2019 and, with a presence

in 79 markets, Ostroff says the company is “enabling a borderless music ecosystem that’s allowing artists to connect with fans regardless of geography. We’ve found that more than 60% of Spotify users discovered an artist from a country outside of their own within the last month.”

**Cussion Kar Shun Pang**  
CEO, Tencent Music Entertainment Group  
**Tony Yip**  
Chief strategy officer, Tencent Music Entertainment Group

Tencent Music’s paid user base has grown 42% over the last year, according to the company, despite strong challenges from services like ByteDance’s TikTok. In December, a year after it went public on the New York Stock Exchange, Tencent Music announced plans to repurchase up to \$400 million in shares, a move that Pang, 45, said in a statement “reflects the board’s confidence in the fundamental and long-term potential of the company’s business.” Tencent Holdings, which owns a majority stake in Tencent Music, confirmed on Dec. 31 that the company, as part of a consortium of investors, is purchasing 10% of Vivendi’s Universal Music Group. In a related deal, Tencent Music will acquire a minority share of UMG’s subsidiary in Greater China.



SCHUSSER



MARKS



NEWMAN



LOWE



JACKSON

**Oliver Schusser**  
Vp Apple Music and international content, Apple  
**Amanda Marks**  
Global head of business development and music partnerships, Apple IS&S/Apple Music  
**Rachel Newman**  
Global head of editorial, Apple Music  
**Zane Lowe**  
Global creative director/artist relations/host, Apple Music  
**Larry Jackson**  
Global creative director, Apple Music

Following a period of rapid growth, Apple Music passed 60 million subscribers, making 2019 the streaming giant’s most successful year since its mid-2015 launch, according to the company. Now led by Schusser, a veteran of iTunes’ international operations who succeeded Jimmy Iovine in 2018, Apple Music is guided by a more diverse executive team. The service rolled out a slew of new features (including lyrics updated in real time) and launched the inaugural Apple Music Awards, all while continuing to tout the values of editorial curation over algorithmic selection, as well as paying for music. “Artists, songwriters — everyone — should get fairly compensated for their art,” says Schusser, “and we continue to stand for that.”

## What Motivates You?

The goals, fears and addictive snack foods that inspire this list’s executives to innovate every day

### UPLIFTING THE CULTURE

“It’s like therapy for me, being able to help young people become very successful, change their lives and help their families. That’s what the music business did for the culture. Having come from nothing ourselves, it’s a blessing.”

**BRYAN “BIRDMAN” WILLIAMS**  
Co-founder/co-CEO, Cash Money Records

“The ability to play a role in changing the face of America and in helping secure a worthwhile future for the 100 million-plus U.S. Hispanic citizens of tomorrow.”

**RAÚL ALARCÓN JR.**  
Chairman/CEO, Spanish Broadcasting System

### FIGHTING FOR THE RIGHT

“Doing the right thing. My mentors taught me that giving counts — whether it’s time or money — but the important thing is to make an impact.”

**ALISA COLEMAN**  
Board chair, Mechanical Licensing Collective

“The desire to protect our clients’ interests through reasoned thinking and strategic advice — to provide them with the most zealous representation while always acting with integrity. As Ruth Bader Ginsburg said, ‘Fight for things you care about, but do it in a way that will lead others to join you.’”

**LISA ALTER**  
Founding partner, Alter Kendrick & Baron

### CRUSHING THE COMPETITION

“I’m as competitive as ever. I still love breaking records. I still love finding great new talent. I still love figuring out the next great marketing plan. The day I don’t, the next day I’ll be gone and I won’t be back. But until that day, we are here to disrupt, destroy, break down walls, drive at 200 mph ... and it’s fuckin’ elbows out.”

**SCOTT BORCHETTA**  
Founder/president/CEO, Big Machine Label Group

### DEFENDING CREATORS

“Songwriters are still treated like they are at the lowest point on the totem pole because they are owned by the three biggest record companies in the world. I want to empower songwriters to bring the community together, in the same way that the screenwriters’ guild is very powerful.”

**MERCK MERCURIADIS**  
Founder/CEO, Hipgnosis Songs Fund

### KEEPING UP WITH THE KIDS

“Staying relevant. I make sure I’m surrounded by young people who are living and breathing the latest music, bands and DJs.”

**LUCY DICKINS**  
Head of U.K. music, WME

### SECURING THE ESSENTIALS

“My children and money.”

**PIERRE “P” THOMAS**  
CEO, Quality Control Music

“Cheetos, Speedos and Tito’s.”

**JASON OWEN**  
President/CEO, Sandbox Entertainment; co-president, Monument Records

CONGRATULATIONS



# JENNIFER BREITHAUPT

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AHDRIZ



AZOFF



GENCO



COLLINS



LEIWEKE



GLASS



CAREN



JAY-Z



BROWN



PEREZ



KALIFOWITZ



MASUCH

## Kerry Trainor

CEO, SoundCloud

Trainor, who has been SoundCloud's CEO since 2017, has grown "subscribers, platform usage, global app ranking and revenue" at the streaming service to all-time highs in the past year, he says. The gains were driven by integrations with top DJ software companies (Serato, Native Instruments and Pioneer) and a recent expansion of SoundCloud Premier. That platform now gives "tens of thousands" of creators the ability to distribute via all major music services," says Trainor, citing SoundCloud's focus on "our core mission to empower audio creators to share and connect." The decision to make Pandora an exclusive U.S. advertising partner for 2019 "tripled the number of brands" on the service, says Trainor.

## MULTISECTOR

### Willard Ahdriz

Founder/CEO, Kobalt

Kobalt, under Ahdriz, 55, has grown in market share and industry influence. Named the 2019 independent publisher of the year by ASCAP, Kobalt ended the year at No. 3 on *Billboard's* Hot 100 Publishers tally. From its thriving neighboring-rights division to rising revenue at its recorded-music arm AWAL (see page 114). "However, [what] I am most proud of is seeing the music industry transform," says Ahdriz. "When we started out, words like 'transparency,' 'artist-first,' 'technology,' 'app' and 'portal' were all foreign to the music business. Now they are commonplace."

### Irving Azoff

Chairman/CEO, The Azoff Company

### Susan Genco

Co-president, The Azoff Company

### Elizabeth Collins

Co-president, The Azoff Company

### Tim Leiweke

CEO, Oak View Group

Azoff's portfolio scored multiple wins in 2019: The performing rights organization Global Music Rights continued to grow its roster, adding Childish Gambino and Nicki Minaj; Oak View Group, under Leiweke, expanded its venue business with several arenas in development, as well as a financing deal from private equity firm Silver Lake; while Genco and Collins played a key role in the creation of the Music Artists Coalition, an independent creators-advocacy group. Azoff highlights the growth of his Full Stop Management firm, which he runs with son and co-CEO Jeffrey and has kept him "young, vibrant and going" in a business that's "never been better or more exciting," he says. His client the Eagles have achieved recent record grosses in concert, adds Azoff. The band will play *Hotel California* on tour in the

United States this winter and spring and will next play a destination concert in Cabo San Lucas, Mexico, on Memorial Day.

### Scooter Braun

Chairman/CEO, Ithaca Holdings

### Allison Kaye

President/partner, SB Projects

SB Projects began 2019 with Ariana Grande's *Thank U, Next* debuting at No. 1 on the *Billboard* 200 — a statement of female empowerment arriving by way of a management company whose staff is 70% women, notes Kaye — and closed the year with Grande wrapping her *Sweetener* world tour, which grossed \$146.4 million from 97 dates. (The tour also tallied a record 33,000-plus fan voter registrations and actions, according to advocacy group HeadCount.) SB Projects saw Justin Bieber in January hit No. 2 on the *Billboard* Hot 100 with "Yummy," Karlie Kloss host another season of *Project Runway*, while Demi Lovato and J Balvin joined the company's roster. But the topmost accomplishment was Braun's Ithaca Holdings' \$300 million purchase of Big Machine Label Group, with minority backing from The Carlyle Group (see page 120), in the biggest industry deal of the year. Of her work with Braun, says Kaye, "I don't think there is any other major management company that has a female and male partnership, so I'm very proud of what we have created together."

### Mike Caren

Founder/CEO, Artist Partner Group

Caren's APG is a publishing and A&R powerhouse that broke acts including Bazzi, Ava Max, Lil Skies and Alec Benjamin the past two years and boasts star clients including Charlie Puth. "It's an honor to see people flourish, and it's equally fulfilling [whether] it happens quickly or takes years," says Caren, whose future goal is to be "fully vertical from incubation to execution" across all sectors of the business. "Incremental progress adds up."

### Daniel Glass

Founder/president, Glassnote Music

Glass, 63, credits the "hustle infused in [my] DNA" from growing up in Brooklyn for his drive to make Glassnote — a recording, publishing and artist management firm — "the best independent music company in the world." During 2019, Mumford & Sons followed up 2018's *Delta*, which topped the *Billboard* 200, with two top five hits on the Triple A chart. The Teskey Brothers received a 2020 Grammy nomination for best engineered album, non-classical, for their sophomore set, *Run Home Slow*. New signee Jade Bird's self-titled debut reached No. 1 on the Heatseekers Albums list, and up-and-coming artist Aurora was featured in *Frozen II*, singing a duet with Idina Menzel, "Into the Unknown." Recognized for his work with the UJA-Federation of New York and with LIFEbeat, the industry organization pro-

moting safe sex, Glass also subscribes to the carbon-offset platform Climeworks, "to send a signal to our employees and the industry that Glassnote is working to become carbon negative, so you should too."

### JAY-Z

Founder/chairman, Roc Nation

### Jay Brown

Vice chairman, Roc Nation

### Desiree Perez

CEO, Roc Nation

In December, Perez was honored as Executive of the Year at *Billboard's* annual Women in Music event. Roc founder JAY-Z, 50, shuffled his C-suite: Former chief Brown, 46, was upped to vice chairman, and Perez rose to CEO. Other 2019 highlights include the Roc's inaugural S. Carter Foundation gala in November, which raised \$6 million in scholarship funds for low-income college hopefuls, as well as a new long-term partnership with the NFL, inked in August, for the league's live entertainment and social justice activism. "They have 125 million viewers during the Super Bowl," says Perez. "I want to talk to those 125 million people."

### Justin Kalifowitz

CEO, Downtown Music Holdings

Kalifowitz, 38, runs the parent company of Downtown Music Publishing, which secured the catalogs of George Gershwin and Miles Davis this past year, as well as the global royalty-collection platform Songtrust, which is now used by over 300,000 songwriters. In April 2019, Downtown acquired AVL Digital Group and its subsidiaries AdRev, CD Baby, DashGo and Soundrop, which collectively distribute and monetize over 10 million tracks. Kalifowitz says the company's pool of 1 million creators is now supported by a global network of nearly 400 people in 16 cities worldwide. "Everything we do is in service of creating a more equitable and innovative music ecosystem," he says.

### Hartwig Masuch

CEO, BMG

Masuch, 65, has guided Berlin-based BMG since the company was created (as BMG Rights Management) in October 2008. The company began with a small number of master recordings retained by parent company Bertelsmann after the dissolution of the Sony-BMG partnership earlier that summer. It has grown significantly since. The past year, notes Masuch, has brought achievements including an increased presence in Brazil and Mexico, the creation of a team to boost the activity of U.K. repertoire in the United States and an expansion into artist management. BMG's focus has been on "putting artist needs at the center of what we do," says Masuch. "I am more and more convinced that companies who fail to do that are, like the dinosaurs, doomed to extinction."

CONGRATULATIONS



# DEBORAH CURTIS

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PASCUCCI



WHALLEY



WISELY



ARON



LI

**Scott Pascucci**

CEO, Concord

**Tom Whalley**

Chief label executive, Concord

**Jake Wisely**

Chief publishing executive, Concord

Pascucci, 61, oversees the teams that drive the success of Concord's three divisions: recorded music, publishing and theatricals. On the label side, Concord has celebrated Tanya Tucker's long-awaited comeback after 17 years with *While I'm Livin'*, co-produced by Brandi Carlile. (Tucker is the most nominated country artist at this year's Grammy Awards; see page 144.) The work of publishing client Glen Ballard is on Broadway; he's the co-writer of the songs in Alanis Morissette's *Jagged Little Pill* musical, which debuted in December. Concord Theatricals controls the rights to works by Rogers & Hammerstein, Tennessee Williams and Neil Simon, as well as musicals *Chicago*, *Grease* and *The Wiz*. The company in January closed a deal to acquire two-thirds of Pulse Music Group as an A&R joint venture. "We have shown

the industry that the proper goal of an acquisitions strategy is to build a vibrant company," says Pascucci. "It's a foundation, not an end in and of itself."

**MANAGEMENT**

**Jason Aron**

Manager, Anti-Pop

**Anthony Li**

Manager, Anti-Pop

Halsey, who is booked as the musical guest for the first *Saturday Night Live* of 2020 on Jan. 25, closed 2019 with her song "Without Me" ranking as the No. 3 Hot 100 hit of the past year. "But nothing compares to the excitement we all felt for that first milestone" when the track reached No. 1 on the chart in January, says Aron, 32, who co-manages the singer with Li, 31. The track's success is "a testament to the support we saw from our partners across the board." In April, Halsey was the honoree at the annual gala of My Friends



AZOFF



CREED



BEISLER



BRUCE

Place, which does "incredible work" to help homeless young people in Los Angeles, says Aron.

**Jeffrey Azoff**

Co-CEO, Full Stop Management

**Brandon Creed**

Co-CEO, Full Stop Management

**Kevin Beisler**

Manager, Full Stop Management

**Tommy Bruce**

Manager, Full Stop Management

Under Azoff and Creed, Full Stop managed artists with a nonstop run of achievements in 2019. Lizzo earned eight Grammy nominations in November. Harry Styles doubled as host and musical guest on *Saturday Night Live* and scored his second Billboard 200 No. 1 with sophomore solo album *Fine Line*. And Nicki Minaj signed with Full Stop. "Our clients never have a problem getting answers quickly," says Azoff, crediting the synchronicity of the company's marketing, radio and touring divisions as a key to its success. "That has been a big difference."

**Getting The Most Out Of The 'Gram**

For savvy executives, using social media is nothing to be afraid of — and could lead to their next star signing

In early 2019, Columbia Records chairman/CEO Ron Perry DM'd Lil Nas X on Instagram. The rising artist wasn't responding to Columbia's A&R team, but he quickly hit Perry back — he liked the look of his feed. By March, the rapper signed to the label.

It's one of the most striking recent examples of how social media, and Instagram in particular, has become an increasingly important tool for artists and executives alike. "Commenting on artist pages, you see Ron Perry do that all the time. You see [Columbia co-head of urban music] Phylicia Fant telling Lil Nas X he's doing such a great job or giving him the heart-eyes [emoji]," says Fadia Kader, music partnerships manager at Instagram. "It's building a different kind of relationship between the artist and the executive. It's like having your own cheerleader."

For executives themselves, it can be just as key to build a presence on the app. Kader points to Roc Nation senior vp Lenny S; Moe Shalizi, who manages

Marshmello and Roddy Ricch; and Motown Records president/Capitol Music Group executive vp Ethiopia Habtemariam as examples of executives who use Instagram effectively, whether it's sharing ultra-exclusive behind-the-scenes shots or commenting on artist and fan pages. (She notes that unlike rising artists, executives don't face the pressure to pump up follower numbers.) Caroline and Harvest Records president Jacqueline Saturn in particular is, says Kader, "authentic and doesn't feel overly promotional" on her feed. "She shows that you can literally have it all: You can support your artists, have a poppin' label, an awesome family and go on vacation — and work out with your team in the morning." Which has, in turn, led to some organic networking opportunities: Since Saturn started sharing her passion for fitness on Instagram, executives like Shalizi Group's Krista Carnegie and Flighthouse's Jacob Pace have asked to meet for a 6 a.m. workout.

Saturn advocates for using social media not only to maintain, but also cultivate relationships. "In this business, everyone is looking, everyone is kind of checking each other out," she explains, adding that she freely publicizes her support for other artists and executives, too. "I [recently] DM'd [RECORDS CEO] Barry Weiss and was like, 'I literally can't stop listening to [Noah Cyrus' 'July']; can you please make it a No. 1 record?'"

But some executives are wary of revealing their strategy to competitors on social media. Courtney Stewart, CEO of Right Hand Music Group and co-founder of Keep Cool, is active on Instagram but says he only has a ghost account on Twitter: "I just spy on people." Post Malone's manager, Dre London, says it's most important to be careful while in the studio. "It's dangerous if we're working on a record and someone from the entourage is on IG Live or posting to their stories," he says. "Next thing you know, an unfinished song

could be circulating on the internet." It has happened before; now, his team has a strict no-phone policy in the studio. And plenty of executives (especially those over 50) avoid showing anything personal on their feeds at all. "We're not here to become YouTube stars," says RCA chairman/CEO Peter Edge. "That's not why I got into this particular role in life." Sony Music Nashville chairman/CEO Randy Goodman says: "I don't use it. I get all the info I need from my team — and my wife and kids."

Still, most agree that being an active social media user — at least purely for the sake of artist promotion — is worth the risk. "I believe [in it] 100%," says Doug Morris, 81, founder of 12 Tone Music Group, though he solely uses his accounts to promote his artists. To London, social media has become the equivalent of a résumé, one it's best to keep engaging and up-to-date. "Companies are looking to see what kind of influence and engagement a person has," he says. "When you go into a meeting, that's one of the first things they ask: 'What are your numbers like on social media?'" And like any social media user, plenty of executives simply enjoy one of the most basic functions of a platform like Instagram: being reminded of happy memories. "There's a lot of pictures at gigs and seeing clients and supporting their efforts," Marty Diamond, Paradigm's head of global music, says of his Insta. "It reminds me: Fuck, I get to do this every day." —LYNDSEY HAVENS

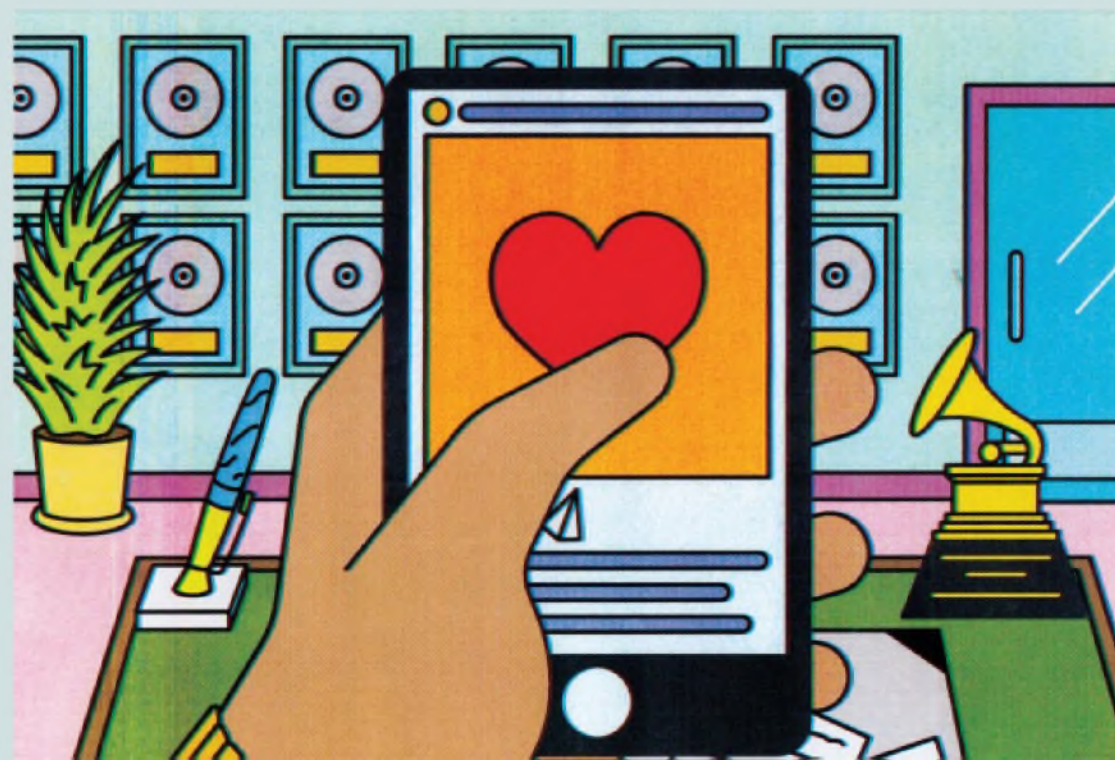


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MANAGEMENT

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BANG



CAMP



CAPSHAW



GERTLER



DRAKE



NUR



SHEBIB



EL-KHATIB



MORGAN

### Bang Si-Hyuk

CEO/executive producer,  
Big Hit Entertainment

BTS continued to rise globally in 2019, with the K-pop boy band becoming the first group since The Beatles to score three Billboard 200 No. 1s in under a year. Meanwhile, Bang, 47, diversified his South Korean company's exploding business: Big Hit premiered its first new group since BTS with Tomorrow X Together (which topped *Billboard's* World Albums chart), acquired Source Music (a subsidiary label that's home to high-charting girl group GFriend) and launched the mobile game BTS World — all while reporting, in August, record revenue of \$172 million for the first half of 2019.

### Stuart Camp

Manager, Ed Sheeran

Camp's superstar client Sheeran broke even more records in 2019 when the singer's 255-date *÷ (Divide)* tour — which wrapped Aug. 26 with the last of four shows in his hometown of Ipswich, England — became the highest-earning trek of all time, with a global gross of \$776 million and 8.9 million tickets sold. The year closed with Spotify naming Sheeran's "Shape of You" its most-streamed song of the decade: 2.3 billion streams, according to the service.

### Coran Capshaw

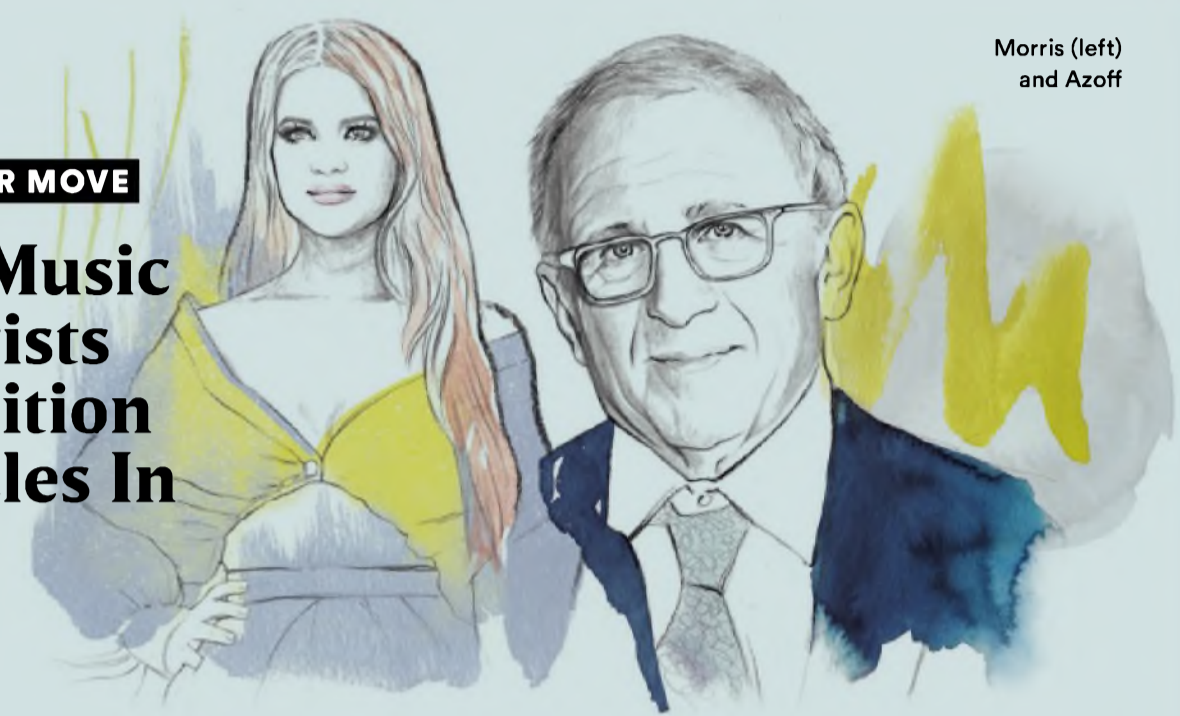
Founder, Red Light Management

Red Light's roster of road-tested acts racked up big box-office numbers in 2019 — Dave Matthews Band, Chris Stapleton and Phish grossed a combined \$128 million. Capshaw's longtime partnership with Matthews, his first client, also continues to flourish: Their label, ATO Records — which celebrates its 20th year in 2020 — scored with Brittany Howard, who ruled *Billboard's* Triple A airplay chart with her single "Stay High" in October, and neo-soul band Black Pumas, which garnered a best new artist Grammy nod that same month, while DMB received an October nomination for the Rock & Roll Hall of Fame's class of 2020. In December, Tom Petty's widow and two daughters announced that Capshaw's independent artist-management company, which remains the industry's largest, will handle the late rocker's estate. Meanwhile, Red Light remains manager of Garcia Family LLC, part of the estate of the late Grateful Dead guitarist Jerry Garcia. His heirs plan to introduce a cannabis brand. Says Capshaw, 61: "We've had success launching multiple artist-affiliated brands, and the announcement of the Garcia cannabis line is our latest."

### Andrew Gertler

Founder/CEO, AG Artists

In 2019, Gertler, 31, helped core client Shawn Mendes succeed on the charts, the concert stage and as a philanthro-



Morris (left) and Azoff

## POWER MOVE

# The Music Artists Coalition Muscles In

**"Artists don't really have a seat at any table. Just the fact that we have a powerful group of people will scare everyone else to the table."**

—IRVING AZOFF, who, in July 2019 — along with fellow talent managers **CORAN CAPSHAW** and **JOHN SILVA**; a group of artists that includes Don Henley, Dave Matthews, Maren Morris, Anderson .Paak and Meghan Trainor; and a number of industry executives and attorneys — formed the Music Artists Coalition to advocate for and protect artists' rights. The organization hired Jack Quinn, former White House counsel under the Clinton administration, as its president; partnered with the RIAA and American Association of Independent Music to secure an amendment to California's AB5 "gig economy" law affecting independent artists, songwriters and producers; and spoke out in support of Taylor Swift over her claims that her former record label Big Machine had prevented her from performing a medley of her hits at the American Music Awards.

pist. The singer had his highest-charting Billboard Hot 100 hits to date with the No. 1 "Señorita" (with Camila Cabello) and the No. 2 "If I Can't Have You." He played his first sold-out stadium shows during Shawn Mendes: The Tour, which earned over \$96.7 million. And in August, Gertler launched the Shawn Mendes Foundation with \$1 million in funding to "support youth change-makers and causes important to Shawn's audience, like the environment and mental health," says Gertler.

### Aubrey "Drake" Graham

Co-founder, OVO/OVO Sound

### Adel "Future the Prince" Nur

Manager, Drake

### Noah "40" Shebib

Co-founder, OVO/OVO Sound; producer

### Oliver El-Khatib

Co-founder, OVO/OVO Sound

### Mr. Morgan

President, OVO Sound

Drake, 33, followed up the global success of his 2018 album, *Scorpion* (which logged all 25 of its tracks on the Hot 100), with the August release of *Care Package*, on which El-Khatib and Shebib, both 36, worked as executive producers and Mr. Morgan offered an assist. The set became Drake's ninth No. 1 on the Billboard 200. One of the dominant streaming artists of the past de-



KAPPY



OLIVER-CLINE



BEYONCÉ



PAMON

cade, Drake has also shaped the landscape for experimental hip-hop. With his new single "Life Is Good" with Future, Drake gained his 207th hit on the Hot 100 in January — tying the record that the cast of *Glee* had set for the most career entries.

### Chris Kappy

Founder, Make Wake Artists

### Lynn Oliver-Cline

Founder, River House Artists

Luke Combs, jointly managed by Kappy, 47, and Oliver-Cline, 46, had his biggest year yet in 2019: He earned his seventh career No. 1 single on Country Airplay; took home the new male artist and male vocalist of the year honors at, respectively, the Academy of Country Music and Country Music Association Awards; and notched a No. 1 debut on the Billboard 200 with sophomore album *What You See Is What You Get*, which bowed with 74 million on-demand audio streams. "Luke paved the way for artists to be themselves and to take risks with their music," says Oliver-Cline.

### Beyoncé Knowles-Carter

Chairman/CEO, Parkwood Entertainment

### Steve Pamon

President/COO, Parkwood Entertainment

During the past year, Beyoncé's Parkwood Entertainment has partnered on projects

PRESENTAN



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BAILA TOUR 2020

CIUDADES CONFIRMADAS

**13 DE FEBRERO**  
**QUEENS, NY**

**14 DE FEBRERO**  
**HYATTSVILLE, MD**

**15 DE FEBRERO**  
**NORWALK, CT**

**16 DE FEBRERO**  
**ELIZABETH, NJ**

**21 DE FEBRERO**  
**MIAMI, FL**

**22 DE FEBRERO**  
**CHARLOTTE, NC**

**23 DE FEBRERO**  
**ORLANDO, FL**

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KOLM



LEBER



ROBERSON



LEÓN



LONDON



MCINTYRE



OSEARY



OWEN

with Sony Music, Disney, Netflix, Tidal, Apple, Spotify and Adidas. The chairman/CEO, 38, charted three albums in the top 10 on the Billboard 200 in 2019 (*Lemonade*, *The Lion King: The Gift* and *Homecoming: The Live Album*) while her Netflix documentary *Homecoming* reached 1.1 million U.S. viewers the day it premiered (April 17). “We have produced a high volume of work that is still regarded as commercially successful, artistically excellent and has societal impact,” says Pamon, 49. “All of them defied expectations.”

### Walter Kolm

Founder, *Walter Kolm Entertainment*

Kolm’s roster of Latin music stars had a great year in 2019. Carlos Vives played a five-night engagement at the Movistar Arena in Colombia. Maluma took the stage at the Billboard Music Awards with Madonna. Reggaeton pioneers Wisin & Yandel made a triumphant comeback, ranking at No. 3 on *Billboard’s* top Latin duo/group year-end recap, and Latin pop boy band CNCO performed at the MTV Video Music Awards and on *Good Morning America*. “Our artists have helped grow the popularity of different genres and promote a diverse variety of music in the industry,” says Kolm. “Knowing that my work is spreading awareness and love for Latin music makes every day worthwhile.”

### Adam Leber

Partner, *Maverick*

### Gee Roberson

Co-CEO, *The Blueprint Group*; partner, *Maverick*

The 19-week streak of “Old Town Road” atop the Hot 100 in 2019 was a record-shattering coup for Lil Nas X’s co-managers. But the Maverick partners are even more thrilled by the artist’s six Grammy nominations, especially for a genre-bending, Gen Z hip-hop cowboy. “Lil Nas X has really shone a spotlight on how we categorize artists and their sounds moving forward,” says Leber, 42, who also manages Miley Cyrus and helped supervise music for HBO’s *Euphoria*, scored by client Labrinth. “The cherry on top” is the album of the year Grammy nomination for Lil Nas X, adds Roberson, who has also been prepping for a new album from client G-Eazy, out in early 2020. Lil Nas X “walked in with his artistry, and to be accepted so greatly by the public?” says Roberson. “That’s the holy grail.”

### Rebeca León

Founder/CEO, *Lionfish Entertainment*

León steered the meteoric rise of Rosalía, one of 2019’s breakthrough acts and a Grammy nominee for best new artist. She signed Rosalía before the urban-flamenco singer had a record deal and helped her land slots on high-profile festivals like Coachella and Lollapalooza. “She’s so amazing,” says León. “She works so hard

and people love her.” León’s previous clients include J Balvin and Juanes; the Latin Recording Academy named the latter the 2019 Person of the Year. “Artist development motivates me,” she says. “It’s an honor and a privilege to work with creators.”

### Dre London

Founder, *London Entertainment*

London’s management client Post Malone closed 2019 as *Billboard’s* top artist of the year on the strength of *Hollywood’s Bleeding*, which debuted at No. 1 on the Billboard 200 in September; the continuing success of 2018’s *beerbongs & bentleys*; a string of hit singles on multiple charts, including the Hot 100; and one of the year’s top-grossing tours. “My goal since we signed him in 2014 was to crack every chart, and we’ve [nearly] done that” with *Hollywood’s Bleeding*, says London. “That says a lot about his talent and how big of a genreless artist he is.”

### Phil McIntyre

Founder/CEO, *Philymack*

The Jonas Brothers’ 2019 return was a crowning achievement for McIntyre, 37, their longtime manager. The group’s first single in nearly six years, “Sucker,” hit No. 1 on the Hot 100, a chart-topping feat the siblings had never before achieved. “After 14 years, it was a very proud moment for all of us,” says McIntyre. The triumph of “Sucker” helped propel the first new Jonas Brothers album in a decade, *Happiness Begins*, to No. 1 on the Billboard 200 and secured Nick Jonas a primetime judge slot on the forthcoming season of NBC’s *The Voice*.

### Guy Oseary

Co-founder/principal, *Maverick Management*

Oseary’s client U2 closed out the past year with a stadium show on the *Joshua Tree* tour in Mumbai, India, marking a milestone in the nation’s development as a global concert destination. Fellow marquee client Madonna toured for her *Madame X* album, which reached No. 1 on the Billboard 200. Oseary, 47, is also behind Community.com, a text message-based opt-in platform that allows direct communication between performers and fans. “I’m very focused on how we as [an artist] community have no platform to reach our audience directly,” says Oseary. He’s quick to praise the success of fellow Maverick managers like Adam Leber and Gee Roberson, who represent pop phenomenon Lil Nas X, and Wassim “Sal” Slaiby, whose client The Weeknd returned to No. 1 on the Hot 100 in December with “Heartless.” Says Oseary: “All of us at Maverick are part of a great collective. We’re really privileged.”

### Jason Owen

President/CEO, *Sandbox Entertainment*; co-president, *Monument Records*

Owen’s clients Kacey Musgraves and Dan + Shay gained superstar status in

2019, beginning at the 61st annual Grammys in February. Musgraves’ four honors included album of the year for *Golden Hour*, while Dan + Shay (whom Owen co-manages with Scooter Braun) won best country duo/group performance for their crossover hit “Tequila.” Owen, 43, also helped both acts advance on the road. Musgraves’ 63-show Oh, What a World Tour grossed \$12 million, and Dan + Shay plotted their first arena-headlining tour for 2020. “Nothing on my roster would be considered an overnight success,” says Owen, who also manages Little Big Town, Kelsea Ballerini and Midland, among others. “Longevity comes with artists who take the time to build careers.”

### Courtney Stewart

CEO, *Right Hand Music Group*; co-founder, *Keep Cool*

Barely five years into Khalid’s career, Stewart’s client is a six-time Grammy nominee with 6 billion streams for his sophomore album, *Free Spirit*. Khalid’s 2019 tour, which wrapped in Australia in December, included double sellouts at Los Angeles’ Staples Center, New York’s Madison Square Garden, London’s O2 Arena and Sydney’s Qudos Bank Arena, says Stewart. Through his secondary company, Keep Cool, Stewart is working with breakout R&B artist Lucky Daye, who has been nominated for four 2020 Grammys.

### Pierre “P” Thomas

CEO, *Quality Control Music*

### Kevin “Coach K” Lee

COO, *Quality Control Music*

The Quality Control duo of Lee and Thomas cheered in the past year as Migos returned to the Hot 100 with “Pure Water,” Lil Baby debuted at No. 1 on Streaming Songs with “Woah” and, after City Girls topped Rhythmic Songs with “Act Up,” the rap duo’s JT was released from a prison stint in October. She and City Girls partner Yung Miami dropped “First Day Out” to mark her return home. The latest move by Thomas and Lee: Quality Control’s first R&B signing, Layton Greene. “We are breaking into a new genre of music with her,” says Thomas, 39.

## AGENCIES

### Dennis Arfa

Chairman, *Artist Group International*

### Marsha Vlasic

President, *Artist Group International*

### Adam Kornfeld

President of touring for North America, *Artist Group International*

AGI’s achievements in the past year include the continuing success of Billy Joel’s Madison Square Garden residency, supplemented by shows at Boston’s Fenway Park and London’s Wembley Stadium,



STEWART



THOMAS



LEE



ARFA



VLASIC



KORNFELD

**ASM GLOBAL  
PROUDLY CONGRATULATES**

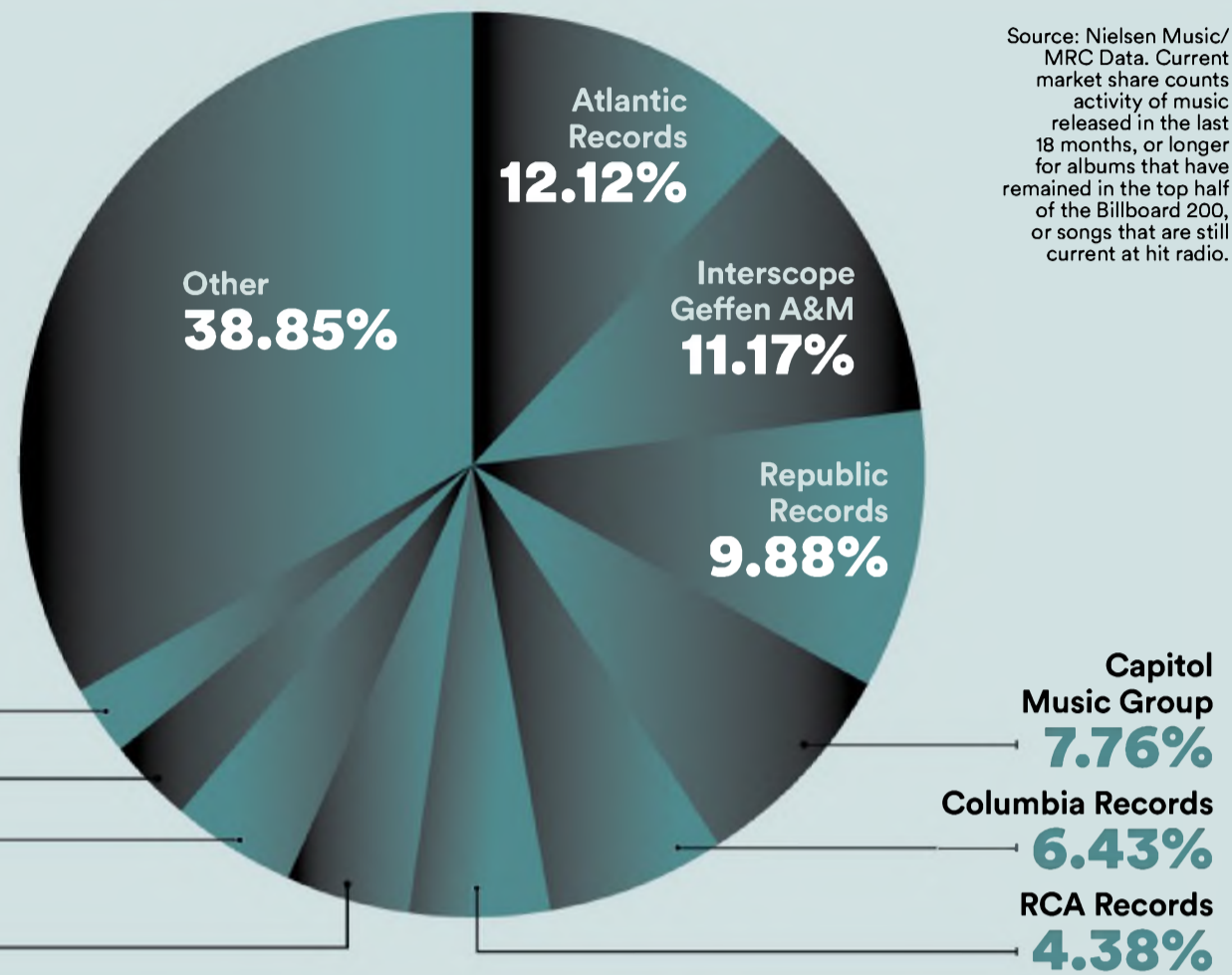
**BOB NEWMAN  
PRESIDENT/CEO  
ASM GLOBAL**

**BILLBOARD POWER ISSUE 2020**



## YEAR-END MARKET SHARE BY LABEL

Atlantic Records is No. 1 among the top 10 major labels of 2019, with a current market share of 12.12% that was driven by the success of Lizzo, A Boogie Wit Da Hoodie, Kodak Black, Ed Sheeran and the continuing consumption of the soundtrack to *The Greatest Showman*, released in 2017. Interscope Geffen A&M, home to Billie Eilish, Selena Gomez and DaBaby, ranks at No. 2. Republic Records comes in at No. 3 thanks to Ariana Grande, the reunited Jonas Brothers and Post Malone, the top artist of 2019.



Source: Nielsen Music/MRC Data. Current market share counts activity of music released in the last 18 months, or longer for albums that have remained in the top half of the Billboard 200, or songs that are still current at hit radio.



DIAMOND



GALLE



ANDERSON



BETTERTON



GEIGER



SIMON



SOMMER

among others. Metallica's WorldWired Tour grossed over \$177.4 million last year. AGI clients including The Strokes, Cage the Elephant, Norah Jones, Neil Young, Elvis Costello, Iggy Pop, Regina Spektor, PJ Harvey and Cyndi Lauper were all active in the past year. On tap for summer 2020: a Def Leppard/Mötley Crüe/Poison/Joan Jett package. "We're touring experts," says Arfa, "no matter if it's pop, rock or urban. The bottom line is you have to sell tickets, but we thrive on being able to develop acts to the highest level."

### Marty Diamond

Head of global music, Paradigm Talent Agency

### Matt Galle

Music executive leadership group, Paradigm Talent Agency

### Lee Anderson

Music executive leadership group, Paradigm Talent Agency

### Mike Betterton

Agent, Paradigm Talent Agency

Under Diamond, 61, Paradigm's music division celebrated a hat trick of client wins this year: Janet Jackson launched her first Las Vegas residency, *Metamorphosis*, at MGM's Park Theater; Shawn Mendes grossed \$96.7 million from the final lap of his tour, which included a sold-out stadium show at Rogers Centre in his native Toronto; and Ed Sheeran (whom Paradigm represents in the United States and Canada) took honors in August for the highest-grossing tour in history, crossing six continents in 30 months. "Ed has set a

bench mark on global touring that no one has come near," says Diamond.

### Marc Geiger

Partner/head of music, WME

### Sara Newkirk Simon

Partner/co-head of music, WME

### Kirk Sommer

Partner/co-head of music, WME

### Scott Clayton

Partner/co-head of the Nashville office, WME

Geiger, 57, reports that WME, named the top agency of 2019 at the Billboard Live Music Summit in November, set a new company best in booking over 37,000 dates for its eclectic roster that ranges from veterans like Justin Timberlake, John Mayer, Eric Church, Dead & Company and Drake to rising stars led by Lizzo, Lauren Daigle, Rosalía and King Princess (who will join singer Harry Styles on the European leg of his Love on Tour trek in April). "The entire team is energized by the dynamic state of our industry," says Geiger, "whether it's artist discovery, the festival marketplace or the crossover opportunities we have been able to help our clients create."

### Cara Lewis

Founder/owner, Cara Lewis Group

Running the industry's only female-owned top-line agency, Lewis last year booked "two of the most successful sellout arena tours," she says of the Astroworld: Wish You Were Here Tour headlined by Travis Scott and the *Free Spirit* tour from Khalid,



CLAYTON



LEWIS



LIGHT



ROSE



EATON



ROSKIN

whom she represents in North America. She repped Eminem for his sweep through Australia, where he played five shows to 300,000 fans. Lewis has also established a CLG Branding division, which struck new deals for 2020 with Levi's and Milani Cosmetics, among others. "Developing artists and delivering the best opportunities for the entire roster is first and foremost," she says.

### Rob Light

Managing partner/head of worldwide music, Creative Artists Agency

### Mitch Rose

Music agent/co-head of contemporary music, Creative Artists Agency

### Darryl Eaton

Music agent/co-head of contemporary music, Creative Artists Agency

### Rick Roskin

Music agent/co-head of contemporary music, Creative Artists Agency

The year-end Billboard Boxscore tally of top tours included CAA clients Ed Sheeran (whom the agency books outside the United States and Canada) at No. 1 for the second consecutive year, Ariana Grande at No. 7, KISS (repped in North America) at No. 10 and the Eagles at No. 19. CAA's roster of rising talent includes Maggie Rogers, Megan Thee Stallion, H.E.R., Lil Nas X, Clairo, Judah & The Lion and Jorja Smith. For Light, who marked his 35th year at CAA in 2019, the strength of the agency is clear from "the continued breakout success of so many incredible new artists that are developing real careers."



BLACK PUMAS



BILLIE EILISH



LIL NAS X



LIZZO

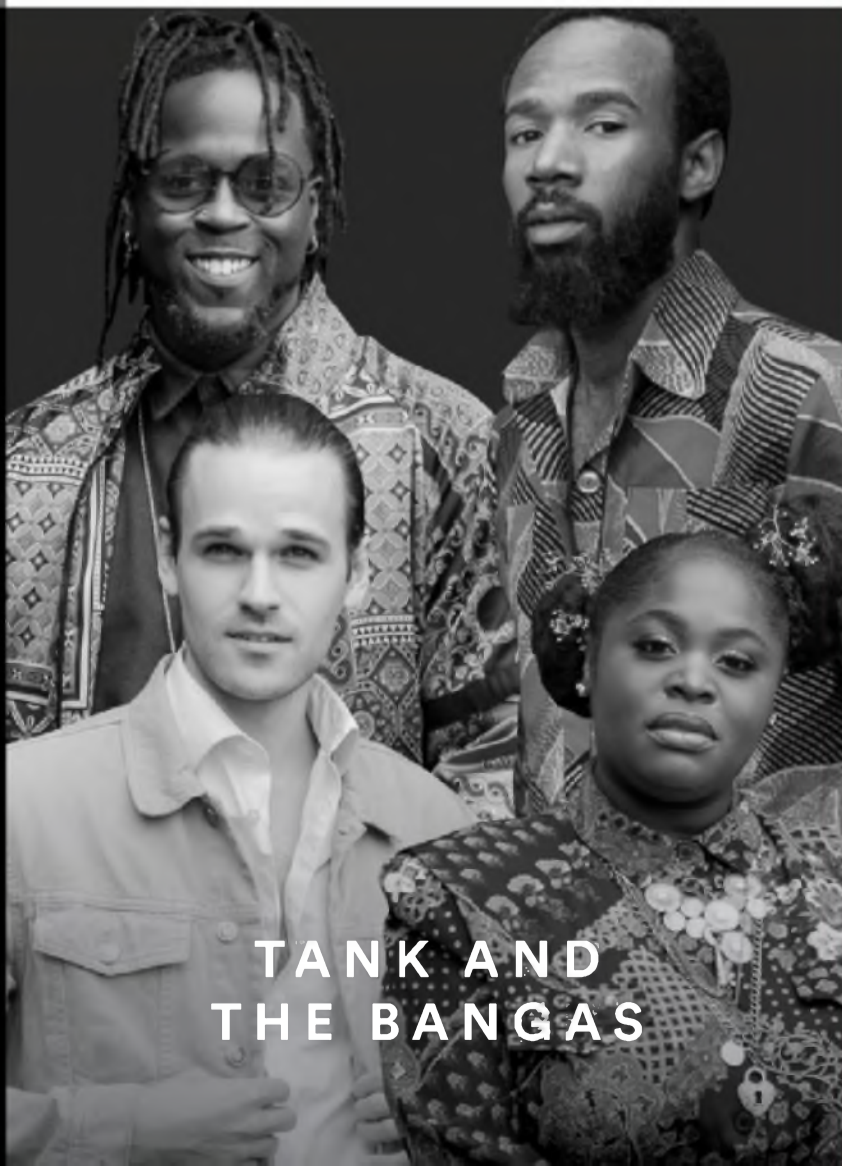


MAGGIE ROGERS



ROSALÍA

**Best  
New**  
Congrats on your  
biggest year yet  
**Artist  
2020**



TANK AND  
THE BANGAS



YOLA



Gerson photographed  
Jan. 13 at Getty Center  
in Los Angeles.



**EXECUTIVE OF THE YEAR**

# Flying High

UMPG chairman/CEO **JODY GERSON** has lifted revenue to record levels while navigating a fast-changing market — and lifting up women along the way

BY **MELINDA NEWMAN**

PHOTOGRAPHED BY **AUSTIN HARGRAVE**

**T**he wallpaper behind Jody Gerson's desk shows a pastoral landscape filled with a menagerie of wildlife — lions, elephants and the creatures Gerson immediately focuses in on, birds. "I see soaring," she says. "I want to soar."

Gerson has been doing just that ever since she became chairman/CEO of Universal Music Publishing Group in January 2015, making her the first woman chairman of a major global music company, as well as the first woman to be named CEO of a major music publisher.

Since she took over, UMPG's revenue has grown by 40%, with annual revenue surpassing \$1 billion for the first time at the end of 2018. The year since has been even brighter: Through the first three quarters of 2019, UMPG enjoyed a 12.6% increase to \$910 million, ensuring another record-setting year.

In a year of musical chairs in publishing, with new heads installed at Sony/ATV and Warner Chappell, Gerson applied steady, strategic force in a challenging market. As independent publishers backed by deep-pocketed private equity

firms continue to raise catalog prices by paying stratospheric multiples, Gerson, 58, made a series of savvy deals — particularly investing in top female songwriters such as Rosalía, Alicia Keys, Maren Morris, Tierra Whack and City Girls. She also continued to bolster UMPG's bottom line by signing administration deals with MGM and Paramount, and renewing pacts with HBO and Amazon to lock in dependable revenue.

Gerson has also wielded her power to effect change beyond her own company: She joined the board of the University of Southern California's Annenberg Inclusion Initiative; co-founded the nonprofit She Is the Music to promote women songwriters and engineers; called on the Recording Academy to increase its efforts toward greater inclusivity, diversity and transparency; and vowed not to sign songwriters who she knows have committed violent crimes against others.

Meanwhile, Gerson is also reaping the benefit of prescient signings from earlier in her tenure. Post Malone, for example, was a developing act when she signed him in 2015; his *Hollywood's Bleeding* was the most popular album of last year, earning 3 million equivalent album units in 2019.

UMPG, the second-largest publishing company behind Sony/ATV by revenue, oversees more than 3.5 million song copyrights from songwriters both nascent and legendary, including the Bee Gees, Elton John, Carly Simon, Bruce Springsteen, Prince, H.E.R., Coldplay, Justin Bieber, Jack White, SZA, Quavo, Ariana Grande, Halsey and Harry Styles.

As buoyed as she is by UMPG's successes, Gerson admits she is too busy looking ahead to appreciate how far the company — and she herself — has come. “My biggest flaw is that I don't take a moment to reflect on how amazing it is to have accomplished this. I keep thinking about accomplishing more,” she says, sitting on one of two long gray sofas in her spacious corner office at UMPG's Santa Monica, Calif., headquarters. “It's easier to have gratitude for all those other people who do it with me than to look in the mirror and be like, ‘Shit, girl, you're doing this.’”

Growing up in the suburbs of Philadelphia, Gerson attended Sunday afternoon concerts at the Latin Casino, the Cherry Hill, N.J., dinner theater owned by her family where luminaries such as Frank Sinatra, Dean Martin and Richard Pryor performed, and Jimmy Hoffa dined. (The long-shuttered club makes a cameo appearance in Martin Scorsese's *The Irishman*.) “I was a real student. I had an affinity for what makes artists tick,” she says. “I knew [when] talent was different than everybody else.”

After attending Northwestern University (“Chicago was as far west as my father would let me go”), she got a job in New York at Chappell Music, photocopying lead sheets and maintaining the lyric library. She later joined EMI Music Publishing, serving as head of the company's East Coast division, then running the West Coast before working at Sony/ATV Music Publishing (after Sony/ATV's partial EMI acquisition in 2012), where she rose to head of A&R and co-president.

There, she says, she hit a wall in terms of advancement, just as she was coming into her own as a boss. “I was always driven, but I don't know if I allowed myself to think about running a company,” she says. Gerson reached out to Universal Music Group (UMG) chairman/CEO Lucian Grainge, who had previously expressed interest in her: “He said, ‘Are you ready to be the global chairman of Universal Music Publishing?’ It was easy for me to make excuses in my own head of ‘I have three kids and I'm divorced,’ and ‘How am I going to do this?’ Lucian knew I could do it before I knew I could.”

Grainge sees Gerson as one of a kind. “One of the things I most love about Jody is that she's as comfortable offering a songwriter creative advice as she is setting the strategy for a global publishing company,” Grainge says. “The biggest

mistake someone can make with Jody is to think that simply because she exudes humility and grace, she's not one of the most multidimensional, talented, and also competitive and driven executives you'll ever encounter.”

On Gerson's desk sits a nameplate that reads “Good Vibes Only.” Nearby, a painting features the word “yes” floating above a flower. “When I came to Universal, the culture was a little cold, so the first thing I did was decorate my office so it was a place where people could feel warm and happy,” says Gerson. Her buzzword for UMPG's culture is “integrity”— in the songwriters the company signs and in its business dealings overall.

Today, Gerson oversees 800 staffers in 46 countries, and she has her eye on expansion in China — UMPG opened a Beijing office there in 2019, complementing its existing offices in Shanghai and Hong Kong — as well as India and Latin America. She also serves on the UMG board, and, with UMG executive vp Michele Anthony, oversees UMG's development and production of film, TV and theatrical projects. In the pipeline are several documentaries, as well as the new NBC musical series, *Zoey's Extraordinary Playlist* (through a deal with Lionsgate Television). “Where traditionally we were just licensing our music,” she says, “in many cases, we want to be a producer on creating the content for it.”

**Since you took over in 2015, revenue has increased by 40%. What early changes fueled that growth?**

The first thing I did was empower our [executive vp global administration] John Reston to take the technology that [UMPG] had already invested in and make it that much better. There [had been] more of an emphasis on administering catalogs and buying catalogs of proven songs, so I, along with my staff, made a bet on several unproven artists: Shawn Mendes, Ariana Grande, Post Malone, Halsey, Billie Eilish. We made the right bets. I recognized we had to have a balance of new artists as well as signing [the Bee Gees'] Barry Gibb [and] Bruce Springsteen, and really take a portfolio approach to the catalog.

**You've signed a large number of young women artists. Is it a good time for female songwriters, despite the 2019 Annenberg study finding that only 12.3% of the writers of the most popular songs over the past seven years were female?**

It's a great time. The [stats] are getting better. I've always been attracted to strong female talent. Alicia Keys was 14 when I signed her. I have a 15-year-old daughter. It's very stressful today for teenage girls, but it's important to



have strong role models. The authentic voice that these women are speaking with now is really important. They're not playing a role anymore. They are playing themselves. And as the world is changing, those women are making a profound difference.

**You co-founded She Is the Music with Alicia Keys, engineer Ann Mincieli and WME's Samantha Kirby Yoh in late 2018. How much progress have you made?**

The idea was simple: How do we help create more opportunity for women working in music? We created the database [with *Billboard*] with 800 vetted women on that list so far, so if you're looking for a woman engineer, producer, road manager, songwriter, there's a resource. We created these song camps and the idea is this: If you put women in a room, you're giving them the opportunity to speak up where they maybe weren't comfortable speaking up in a session with all guys. Maybe the content of music changes. What if the song that

those women wrote together ended up on a record? We're already changing the numbers. So many women in our business now want to help other women, so we're going to be creating mentorship programs [with Step Up]. I think we all had to acknowledge that the only way we're going to change the numbers, is if we women change the numbers.

**In 2019, you hired Troy Tomlinson from Sony/ATV to become chairman/CEO of UMPG Nashville, where you are fourth in the market. What are your plans for Nashville?**

What writers felt about us in Nashville was we took shots on them early and developed them. But I always had my eye on Troy, because I had a hard time with the idea that if I'm aiming for Universal to be the No. 1 global company, is it OK if Nashville is just a little sweet, nurturing

**private equity-backed indie publishing companies?**

I don't know that we would have the kind of success that we're having if I wasn't fiscally responsible. I don't earn a fee from deploying money from private equity. I'm not being rewarded for spending [parent company Vivendi's] money, I'm being rewarded for making the right valuation ... I'm definitely in the business of buying if somebody wants to sell. But [private equity-backed indie publishing companies] are gobbling up catalogs so that they can turn around and sell them. I'm holding on to and building catalogs.

**What catalog do you wish you had?**

The Philadelphia International catalog. It was all the songs of my youth. I grew up around Kenny Gamble and Leon Huff and Thom Bell and Linda Creed. It was my musical foundation.

**“So many women in our business now want to help other women ... The only way we're going to change the numbers, is if we women change the numbers.”**

—GERSON

place? Ultimately I decided that wasn't enough. Troy is able to attract a different kind of talent than anyone else could have. I'm going to continue to make major investments there.

**In the last several years there has been an influx of private equity coming into publishing that has caused multiples to skyrocket. Does that affect how you do business?**

It's a great sign that private equity is so bullish about music publishing in terms of valuation. I'm not saying that it's a great trend. I grew up in a time where people did not sell their catalogs. My pitch used to be, "Publishing is going to buy your mother a house and send your children to college and will be passed on from generation to generation." People talked about their songs as their children, and you would never sell your child. But clearly the valuations are so high that perhaps these writers feel like now's the time to do it. It's against what I believe in, because I believe in nurturing songs. [But] the valuation is flattering because when we sign a songwriter, it's our job to create value for their catalog.

**Can Universal, Sony/ATV and Warner Chappell compete to buy catalogs with the deep pockets of**

**In 2018, in the midst of the #MeToo movement, you said UMPG would “not knowingly sign an artist who has committed a violent crime against women or anybody else.” How hard has that been to enforce?**

It's complicated because artists are complicated people, and I try hard not to be judgmental — but I try to be responsible. The thing that concerns me more today is signing artists who are troubled and have emotional issues, mental health issues, drug issues... and what do we do about it? I would prefer always to sign an artist who was putting out a positive message. But great artists do artistry that can often reflect our troubled times, so I've softened my approach because I'm trying to have compassion for artists who go from zero to a hundred in a flat second. Fame is an unnatural state.

**What did it mean to you when UMPG's annual revenue hit \$1 billion?**

I aimed to run a company [where] integrity was as important as great financial results. And it worked... I think women will truly be respected in business when they can show that they've built a billion-dollar business. No one can dispute the financial success of this company. You can't. So now I will be viewed as a chairman and not as a female chairman. And that's really important to me.

## A SINGULAR PUBLISHER

Gerson is unique in the view of many superstar artists and songwriters with whom she has worked. Five offer their praise

### ▼ ELTON JOHN

“Jody is resolutely passionate about great music and championing new songwriting talents. We are both equally enthusiastic about the important art of writing songs and are always trading knowledge about new songwriting talents we have discovered.”

### ▼ ALICIA KEYS

“Jody's unmatched love for music is what makes her such a unique person in this business. She has a passion for discovering unique talent and a love for timeless and creative people. The boss of bosses, Jody is a powerful and compassionate leader. I find Jody can hear the specialness in a song before even the artist who wrote it truly knows its greatness. She's a magician at bringing together forces from different walks of life to build incredible moments and compositions. Jody is a beautiful force!”

### ▼ JUSTIN BIEBER

“One thing that makes Jody so unique is how much she really cares about the artists she signs. She stays involved in our careers and our lives, and develops authentic relationships with us. She's a very special person.”

### ▼ YG

“Jody is a boss. But outside of business, Jody is a great human and a strong woman! Facts.”

### ▼ ROSALÍA

“I'm honestly inspired by Jody Gerson for her qualities as a groundbreaking woman in the music industry, as a longtime supporter of Spanish-language artists and as an extremely insightful ally to songwriters. She was one of the first people who bet on me and had trust in me in this industry. I feel blessed that she has felt such a connection with my writing and music, chose to bring me into a family of so many incredible songwriters and has been so generous with her guidance and advice. As my career grew, I always hoped to surround myself with a team of gifted women, and Jody has become an integral part — for which I am extremely grateful.”



PRINZ



LEVINE



SIEGEL



GIBBS



ZEDECK



NASTASKIN



FERMAGLICH



PAGLIERANI



BARNETT



JUBELIRER



NEWTON



HABTEMARIAM

### Rob Prinz

Partner/co-head of worldwide concerts, ICMPartners

### Steve Levine

Board member/partner/co-head of worldwide concerts, ICM Partners

### Mark Siegel

Partner/head of music, ICM Partners

### Robert Gibbs

Partner/concerts agent, ICM Partners

In addition to booking “so many varied genres” — including successful tours for Khalid (whom ICM represents outside North America), Jon Bellion, Alice in Chains, Kamasi Washington, Teyana Taylor and Tayla Parx — Prinz, 61, says 2019 also marked the success of his agency’s collaborations with two leading hip-hop label/management organizations: Quality Control Music (Migos, Lil Yachty) and J. Cole’s Dreamville Records (Ari Lennox, EarthGang, J.I.D). In December, Cole announced that the second Dreamville Festival will take place in Raleigh, N.C., on April 4. ICM also struck a deal with Good Charlotte co-founder Joel Madden “as a representative of ICM and an ambassador in the [artist] community,” says Prinz. “He’s having a huge impact for us.”

### David Zedeck

Partner/head of worldwide music, UTA

### Natalia Nastaskin

GM of global music group, UTA

### Ken Fermaglich

Partner/agent, music leadership, UTA

### Cheryl Paglierani

Agent, music, UTA

Just over two years into his tenure, Zedeck, formerly of Live Nation, has significantly expanded UTA’s music division, led by the Spice Girls in 2019 and ongoing dates for Jonas Brothers and the ascendant Post Malone (booked by Paglierani). The second Posty Fest in Arlington, Texas, in November featured sets by Meek Mill, Pharrell Williams and others, and doubled in size to over 40,000 attendees. Zedeck’s team is equally proud of its “diverse roster of emerging talent,” he says, including Tierra Whack, Burna Boy and others. “Within the past year, they have played major festivals, grown their touring business and partnered with high-profile brands while raising their profiles substantially within the music landscape,” says Zedeck.

## LABELS & DISTRIBUTORS

### Steve Barnett

Chairman/CEO, Capitol Music Group

### Michelle Jubelirer

COO, Capitol Music Group

### Ashley Newton

President, Capitol Music Group; executive vpcreative/special projects, Universal Music Group

### Ethiopia Habtemariam

President, Motown Records; executive vp,

# Dressed For Success (With A Little Help)

Taking a cue from the artists they work with, executives are turning to stylists to craft looks that win on the red carpet and in the boardroom

**W**HEN NEGAR ALI Kline began her career as a stylist in the late 1990s, her music clients included Diddy, Usher, Will Smith (for his *Men in Black* red carpet appearances) and Destiny’s Child (for the “Say My Name” video). But a few years ago, she began to notice a change: She would be working on a campaign, and the executives involved would inevitably fall in love with pieces she had pulled. “These were people who had incredible positions and didn’t just want to put on the corporate uniform expected of them,” she says. “We’d start talking about style, they’d come to Los Angeles, and I’d take them out for a day of shopping. From there, it grew.”

Kline is among a growing number of celebrity stylists whose roster has expanded to include music executives. “Ten years ago, we didn’t know the names of the CEOs [running] the companies we interact with on a daily basis. There was a curtain,” she says of the shift. “Now it’s sort of required that they have a forward-facing presence.” She works closely with executives including Endeavor chief marketing officer Bozoma Saint John.

It’s precisely this melding of brand and individual identities, along with the rise of social media, that is leading more executives to become fluent in the uses of color and silhouette far beyond the black power suit of years past. In the Instagram era, when photographs from events live forever on the internet, style as a mode of communicating power — and of connecting with artist clients — is becoming in-

creasingly important (though, says Kline, most executives still prefer to remain discreet about working with a stylist).

Brendan Cannon, who has styled artists like Annie Lennox and Shirley Manson, says he tries to help music executives identify “those pieces that give them talking points with the artist.” Andrea Lublin, who worked for E! and the Style Network before building her own styling career exclusively catering to executives, focuses on getting clients “out of their box” for events. She put Caroline president Jacqueline Saturn in a turtleneck and crystal-embellished crepe pencil skirt by Alessandro Dell’Acqua for *Billboard*’s Women in Music event in December. “The challenge with music, specifically, is balancing the hardcore rock’n’roll world with the high-level executive one,” she says. “And Jacqueline stood out for all of the right reasons.”

Like Lublin, Kline will build out an entire working wardrobe for clients, right down to finding the jacket they wear when closing the deal. “Putting on a Tom Ford blazer can make a man feel like superman,” she says. But with someone like Saint John, who has a vibrantly distinct sense of how she wants to communicate through fashion, she is simply on hand to support the vision and, ultimately, save time. “These are people who are traveling constantly,” says Kline of her music executive clients. “Why wouldn’t you subcontract the styling out?”

—BROOKE MAZUREK



▶ Saint John in an outfit planned with her stylist, Kline.

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la  **musica**



SATURN

Capitol Music Group  
**Jacqueline Saturn**

President, Caroline; president, Harvest

Capitol Music Group's wins under Barnett, 67, came from across the board in 2019. At the flagship label, Halsey's "Without Me" ruled the Billboard Hot 100 for two weeks, while U.K. newcomer Lewis Capaldi spent three weeks at No. 1 on that chart with surprise crossover hit "Someone You Loved." (At year's end, Barnett confirmed Jeff Vaughn as the new president of Capitol Records.) Motown's partnership with Quality Control sent Lil Baby's "Woah" to No. 16 on the Hot 100, while Miami duo City Girls crowned the Rhythmic airplay chart in July with "Act Up." Astralwerks scored a massive victory with "Happier" from Marshmello and Bastille, which finished at No. 1 on the Hot Dance/Electronic Songs year-end chart, after a record 69 weeks in the top slot. Meanwhile, distribution company Caroline doubled its market share over the past two years. Says Barnett: "I'm very proud that we are achieving such consistent success by welcoming and embracing diversity."



BEESE

**Darcus Beese**

President, Island Records

**Eric Wong**

COO, Island Records

In Beese's first full year leading Island Records in the United States (after previously running its U.K. operation), he and Wong oversaw Shawn Mendes' two biggest Hot 100 hits ("Señorita" with Camila Cabello at No. 1 and "If I Can't Have You" at No. 2) and the first Grammy nomination for fast-rising R&B artist Jessie Reyez (best urban contemporary album for her late-2018 release *Being Human in Public*). Beese and his team celebrated Island's 60th anniversary in 2019. He also signed Jac Ross, pop-R&B duo Emotional Oranges, Vietnamese-American singer-producer keshi and queer artist Baby Rose, among others. "We've got to revel in our history while driving toward the future," says Beese.



WONG



BORCHETTA

**Scott Borchetta**

Founder/president/CEO,  
Big Machine Label Group

In June, Scooter Braun's Ithaca Holdings acquired Big Machine Label Group for more than \$300 million and named Borchetta, 56, a board member with a "significant, but minority" share in the company, which is home to Florida Georgia Line, Thomas Rhett, Reba McEntire, Lady Antebellum, Sheryl Crow and others — as well as the pre-Lover catalog of Taylor Swift. "The heart and soul of the Big Machine Label Group is beating stronger than ever," says Borchetta. "The staff and artists are even more unified; the new music being made is blowing my mind."



BAY-SCHUCK



CORSON



DUNGAN



MABE



EASTERLIN



NADEL



EDGE



FLECKENSTEIN

**Aaron Bay-Schuck**

Co-chairman/CEO, Warner Records

**Tom Corson**

Co-chairman/COO, Warner Records

In their first full year running Warner Records together, Bay-Schuck, 38, and Corson, 59, oversaw a name change for the six-decade-old label (no more "Bros.") and an office move to Los Angeles' downtown Arts District while also pruning the label's roster and beefing up its A&R team. The duo has tallied some notable talent successes, like launching No Love Entertainment with rapper NLE Choppa, scoring a No. 1 hit on the Rhythmic airplay tally with Saweetie's "My Type" and securing its rock/alternative stature with Gary Clark Jr., Green Day and The Black Keys. "To have done all that in our first 12 months — Tom and I are really proud of that," says Bay-Schuck. "It's setting us up for a pretty remarkable 2020."

**Mike Dungan**

Chairman/CEO,

Universal Music Group Nashville

**Cindy Mabe**

President, Universal Music Group Nashville

In a year that has brought success for the 35-plus artists on the UMG Nashville roster — from Kacey Musgraves to Keith Urban to Carrie Underwood — Dungan singles out the ongoing development of Jon Pardi as 2019's biggest win. The neotraditionalist's third album on Capitol Records Nashville, *Heartache Medication*, bowed at No. 2 on Top Country Albums, spawning Pardi's fifth Country Airplay top 10 and a headlining theater tour. "When we launched Jon Pardi, the entire industry raised a collective eyebrow: 'What do you expect to do with this? It's far too "country"!' " says Dungan. "He is now a legitimate 'automatic' at country radio, a platinum artist and a commanding headliner in the touring world."

**Mike Easterlin**

Co-president, Elektra Music Group

**Gregg Nadel**

Co-president, Elektra Music Group

The December rise of Australian singer-songwriter Tones and I to No. 7 on the Hot 100 with "Dance Monkey" capped a successful first full year of operation for the relaunched Elektra Music Group and confirmed Easterlin and Nadel's A&R-driven strategy. The year began with Panic! at the Disco in January reaching No. 4 on the Hot 100 with "High Hopes," from 2018's *Pray for the Wicked*, and, a month later, Brandi Carlile's triumphant performance of "The Joke" at the 61st Grammy Awards, where she was the most nominated woman (and took home three honors). "We want to find the right artists that fit what we do, that we really believe in, and then put all of our muscle behind them," says Nadel.

**Peter Edge**

Chairman/CEO, RCA Records

**John Fleckenstein**

Co-president, RCA Records

**Joe Riccitelli**

Co-president, RCA Records

"We really take the artistry seriously," says Edge, citing the 2019 achievements of Khalid, P!nk and Chris Brown. Alt-rock act Tool returned to No. 1 on the Billboard 200 with *Fear Inoculum*, the group's first studio album in 13 years. H.E.R. and Brockhampton "represent the new world for younger people in different ways," says Edge. "People say to me, 'You have one of the best artist rosters in the business.' We work hard making sure we keep that intact."

**John Esposito**

Chairman/CEO, Warner Music Nashville

Esposito, 64, celebrated his 10th anniversary as chairman/CEO of Warner Music Nashville in 2019 with multiple victories, exemplified by Dan + Shay's global streaming success (via the duo's recent collaboration with Justin Bieber on "10,000 Hours"), Blake Shelton's musical renewal with the CMA Award-winning "God's Country" and "the undeniable talent of our new female artists, Ashley McBryde, Ingrid Andress and Gabby Barrett," he says. "I'm motivated by the immense satisfaction of finding unknown artists and doing my part to make sure they become household names."

**Denzyl Feigelson**

Founder/CEO, Platoon

Since Apple's 2018 acquisition of Platoon, the London-based artist services company — responsible for helping develop such artists as Billie Eilish, Stefflon Don and Jorja Smith — has continued to grow its global roster, signing artists in Japan, Australia, Southeast Asia and over 60 in Africa. "To have Africa be almost 40% of the overall Platoon business has been an amazing achievement for us as a team," says Feigelson, 63, who previously founded AWAL before its acquisition by Kobalt and worked with Steve Jobs during the development of iTunes. "Apple has given us all the tools and services to be a better version of what we are."

**Randy Goodman**

Chairman/CEO, Sony Music Nashville

"Our goal has been to be the No. 1 country label group in current market share, and we achieved that" in 2019, says Goodman, 63, who took the helm of Sony Music Nashville in 2015. Sony's current country market share is an industry-leading 21.46%. Bolstered by the achievement of *Billboard's* 2019 top country artist Luke Combs, as well as hits by Kane Brown and Maren Morris, among others, Sony Music Nashville was also *Billboard's* top country label of the past year.

**John Janick**

Chairman/CEO, Interscope Geffen A&M

**Steve Berman**

Vice chairman, Interscope Geffen A&M

**Joie Manda**

Executive vp, Interscope Geffen A&M



RICCITELLI



ESPOSITO



FEIGELSON



GOODMAN



JANICK



BERMAN



MANDA

KAVITA PANASAR  
RICKELLE SCHMIDT  
SIMON LI  
RICHARD DARBON  
ANDREW ULLAH  
TARIK EL-AKHAL  
SIAN HOMANS  
ESTHER REGATERO  
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SHANE KEITH  
THIEN LE  
DAVIT TER-VOSKANYAN  
IAN BENNETT  
STUART PATERSON  
TOBIAS HAACK  
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LYNETTE GARBONOLA  
CAESHIA ST. PAUL  
SIMON FALLERT  
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AFFO  
SVEN MAGE  
COURTNEY DAY  
CHRISTIN KUNICK  
MICHAEL SCHMITT  
KAREN CHRISTIE  
CHRISTINA SHOTTER  
JOHN DE BOO  
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GIULIA VILLA  
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LEXI WILLSON  
ERIC JENSEN  
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CAMILA FERRAZ  
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YOLANDE CUSH  
JAY DE HOYOS  
DYENIOL BËNDEBEL  
DANNY CHAN  
RANDALL SPANN  
DAVID RILEY  
NATE SANDIDGE  
JOY LEYMON  
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MARTINA GIANNITRAPANI  
STEPHANIE FEIST  
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AHMET HUSSEIN  
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RAKIYAH MARSHALL  
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ARIO PRARIYADI  
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CAYEZ  
MARTINE KLANN  
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JULIAN FUCHS  
CORINA KIM  
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SULE KACAR  
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FAYE FULLERTON  
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JANET ANDERSEN  
KORDA MARSHALL  
GEORGINA GODFREY  
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TYLER TESTER  
LAURA BRUNEAU  
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DOREEN BALZER  
ANJA LIEBAU  
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LILITZ RIPPPE

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GABY URBAN  
MELISSA MUÑANA  
RICHARD PARKINSON  
COURTNEY ALLEN  
LARS JANIK



KALLMAN



GREENWALD



KYSER



WEAVER



LILES



M. LIPMAN



A. LIPMAN



ROPPO



GOLDSTEIN

IGA laid the groundwork for 2019's biggest wins "years ago," says Janick, 41, about a success streak that has included Selena Gomez's career-first Hot 100 No. 1, "Lose You to Love Me," in November and first-time Billboard 200 chart-toppers from J. Cole's Dreamville collective and the late Juice WRLD. Likewise, Grammy-nominated best new artist Billie Eilish actually joined IGA in 2015 through label group partner The Darkroom (see page 128) — only to become one of this year's biggest breakthrough acts, along with rapper DaBaby and R&B singer Summer Walker. "Any year where you can break an artist is a great one, but we did it three times in three different genres," says Janick. Adds Manda, 45, "We're motivated by discovering groundbreaking, disruptive artists and being hyper-focused on creating opportunities for them to push culture forward in meaningful ways."

### Craig Kallman

Chairman/CEO, Atlantic Records

### Julie Greenwald

Chairman/COO, Atlantic Records

### Michael Kyser

President of black music, Atlantic Records

### Kevin Weaver

President, West Coast, Atlantic Records

Atlantic Records ranked as the No. 1 label on the Billboard 200 in 2019 and, for the third year in a row, the leader in current market share (at 12.12%). Under the leadership of Kallman and Greenwald, Atlantic achieved that success thanks to breakouts from A Boogie Wit Da Hoodie (whose *Hoodie SZN* achieved 1.2 million album equivalent units) and Lizzo (whose *Cuz I Love You* tallied 1.1 billion on-demand streams). Weaver achieved dozens of placements for Lizzo (including the Netflix rom-com *Someone Great*), but the triumph of the genre-spanning artist — including eight Grammy Award nominations — was a true team effort. "She's everyone's artist," says Greenwald.

### Kevin Liles

Co-founder/CEO, 300 Entertainment

300 Entertainment, led by Liles, 51, enjoyed success across its roster in the past year. Young Thug scored his first Billboard 200 No. 1 with *So Much Fun* in August. Rising rap rookies Megan Thee Stallion and Gunna also showcased their mainstream appeal by nabbing Hot 100 hits, with Megan's earworm "Hot Girl Summer" (with Nicki Minaj and Ty Dolla \$ign) peaking at No. 11 and spawning an eponymous meme. "Finding artists who people want to be like, talk and walk like is our sweet spot," says Liles.

### Monte Lipman

Founder/CEO, Republic Records

### Avery Lipman

Founder/president, Republic Records

### Jim Roppo

Executive vp/GM, Republic Records

## POWER MOVE

# Women Take Bigger Music-Biz Titles

Rhone (left) and Felix-Hughey



**"It is a responsibility, but certainly not a burden, to bring talented, diverse people along."**

—In an interview with *Billboard* shortly before taking the reins as Sony/ATV Music Publishing chairman/CEO, **JON PLATT** spoke about the need for more diversity and inclusion in the music industry. He then set an example, over the past year hiring three women for high-level positions: senior vp global human resources **ELICIA FELIX-HUGHEY**, senior vp broadcast and media rights **CATHY MERENDA** and senior vp corporate communications **DANA BAXTER**. And though women are woefully underrepresented in the songwriting and production ranks of the industry, according to the second investigation by the University of Southern California's Annenberg Inclusion Initiative (released in February 2019), there were some positive developments in the industry's C-suites: In April, **SYLVIA RHONE** was promoted to chairman/CEO of Epic Records.

### Wendy Goldstein

President of West Coast creative, Republic Records

Driven by five of the biggest albums of the year — Ariana Grande's *Thank U, Next*, Taylor Swift's *Lover*, Post Malone's *Hollywood's Bleeding*, Jonas Brothers' *Happiness Begins* and Drake's *Scorpion* (released in 2018) — Republic was named top label for the fourth year (of the past five) on *Billboard*'s 2019 year-end chart. Getting to that pinnacle was a "balanced attack" and "tremendous responsibility," says Monte Lipman. "Our company is experimental and embraces change. The one thing we do know in this business is that change is nearly constant."

### Jesús López

Chairman/CEO, Universal Music Latin America and Iberian Peninsula

Under López, Universal reported a rising market share in international Latin markets and in the United States (through Universal Music Latin Entertainment), driven by global crossover stars like J Balvin, the most listened-to Latin artist on Spotify, with over 58.7 million monthly listeners, according to the streaming service; and Karol G, who



LÓPEZ



MASSEY

was named *Billboard*'s year-end top Latin female artist, as well as the strong showing of new acts like Sebastián Yatra. But López says the growth of his management and live division, GTS, which booked, produced or promoted over 1,600 shows in the region, stood out most. "We opened the door to the global Latin boom with 'Despacito,' and we've kept it up," he says.

### David Massey

President/CEO, Arista Records

Massey is leading a revival at Arista Records, thanks to artists like Israel's Dennis Lloyd, whom he reports has achieved some 300 million global on-demand streams in 2019; Ant Saunders, whose TikTok-exposed "Yellow Hearts" reached No. 81 on the Hot 100; and singer-songwriter JP Saxe, whose single "If the World Was Ending" features co-writer Julia Michaels. Saxe is signed to the Work of Art publishing company, which Massey oversees, along with Work of Art management. And in September, Massey launched Arista's dance-music imprint Last Nite, featuring acts Sigala, Dom Dolla and Dynoro. "Like Clive Davis, I want to be here at 87," says Massey. "I'm never going to stop."



2020  
**billboard**

**POWER**  
**LIST**



**Brian Monaco**  
President  
Global Chief Marketing Officer



**Elicia Felix-Hughey**  
Senior Vice President  
Global Human Resources

Congratulations! Thank you for exemplifying best in class service for our songwriters.



Ghazi photographed by Jessica Chou on Jan. 7 at EMPIRE in San Francisco.



### Ghazi

Founder/CEO, EMPIRE

In a step toward EMPIRE's broader international expansion — “a work in progress,” says Ghazi — the San Francisco-based independent label, distributor and publisher opened a London office in 2019 while also establishing footholds in Southeast Asia and China. Back in the United States, Ghazi (who uses only his first name professionally) notes that EMPIRE also created a Nashville division, hiring Black River Entertainment's Eric Hurt as vp A&R, and formed a partnership with New York's +1 Records. “I want to wake up every day and kill it,” says Ghazi, who also signed Afrowave singer Afro B in June to a roster that already included Robin Thicke and Young Dolph. “When somebody trusts me with their art, that [demands] a high standard from me.”

# Congratulations to

**Joel Katz**, on another year of being recognized  
as a **Billboard Power 100 honoree**

and

**Bobby Rosenbloum**, on being named  
to the **2020 Billboard Impact List**.

We join in celebrating your well-  
deserved accomplishments and  
wish you continued success.

From all your friends  
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Joel Katz

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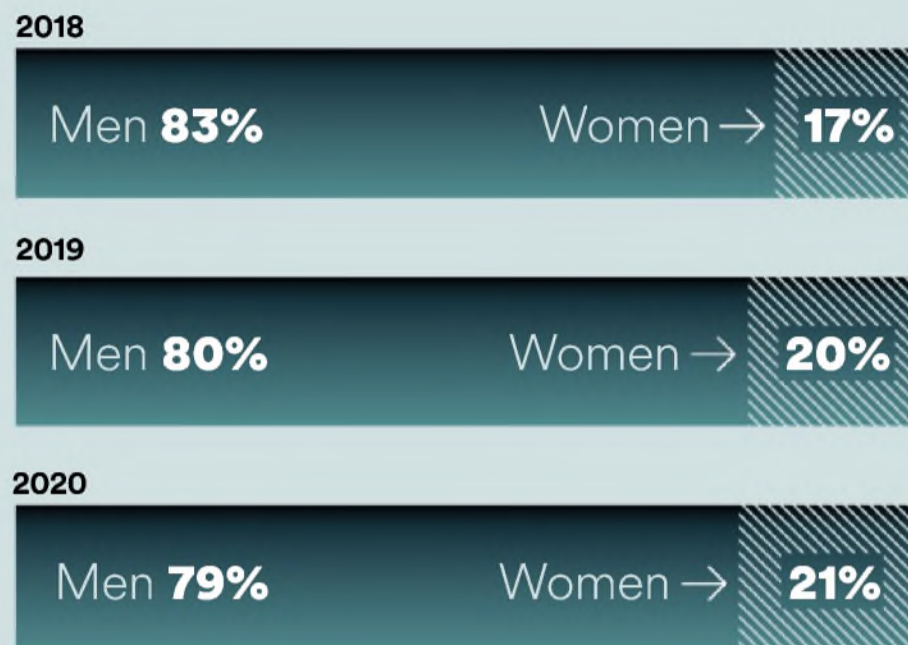
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#### KEY ENTERTAINMENT CENTERS

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Nashville, New York,  
San Francisco, Silicon Valley,  
Washington D.C.

## THE *BILLBOARD* POWER LIST BY GENDER: MODEST PROGRESS

When creating this list, *Billboard* seeks to reflect not only the music industry as it is — where men still have most of the top jobs — but also where it could be, by proactively seeking to identify women who deserve recognition for their leadership. As the industry makes progress toward gender parity in its executive suites, the *Billboard* Power List will reflect that shift, gradual as it may be.



MILLS

### Martin Mills

Chairman, Beggars Group

In a career that stretches back to 1968 (and a mobile disco named after the Rolling Stones album *Beggars Banquet*), Mills, 70, works very much in the moment. He heralds “the music we released this [past] year, which I believe will be moving fans and influencing other musicians in 20 years’ time: Big Thief, black midi, FKA twigs, Lankum, Aldous Harding.” Leading Beggars Group, Mills takes pride in being “a prominent part of the success and growth of the indie sector, and of the importance of Merlin and the American Association of Independent Music, at a time when market consolidation would normally make life harder for small companies. We are committed to working with independent partners globally.”



MORRIS

### Doug Morris

Founder, 12 Tone Music Group

Morris, 81, the only executive to hold top roles at all three major music groups during his career (most recently Sony Music from 2011 to 2017), is entering his second year at the helm of 12 Tone. The indie label is home to Anderson .Paak, Lauren Daigle and Joji, whose “Slow Dancing in the Dark” reached No. 7 on Hot R&B Songs and has logged over 509 million streams. “It’s the smallest company, but we’ve done very well,” says Morris, crediting his second-in-command, Steve Bartels, former CEO of Def Jam. “We’re the smallest midget,” says Morris of 12 Tone. “We have a terrific group of people here. It has been a lot of fun.”



NAVIN

### Brad Navin

CEO, The Orchard

### Colleen Theis

COO, The Orchard

The Orchard, guided by Navin, 49, and Theis, 50, attained new global chart peaks in the past year. “We achieved No. 1 records all over the world,” says Navin. He cites gaining

a hit in Europe with “China” from Puerto Rican rapper Anuel AA and continued success with K-pop — The Orchard helped break BTS — through a global partnership with JYP Entertainment. Already one of the largest independent distributors in the world, The Orchard, owned by Sony Music, will “reach even greater heights” in 2020, says Navin, thanks to offices launched in the past year in Madrid; Seoul; Taipei, Taiwan; and Warsaw, Poland, among other cities.

### Lonny Olinick

CEO, AWAL

Artist streams at AWAL, the recorded-music division of Kobalt, have more than doubled in the past year, says Olinick, 38, who has run it since 2018. And revenue is up some 80% in the most recent fiscal year, according to the company. (AWAL does not report the dollar volume of its results.) “The roster continues to grow with some of the most exciting artists and labels, including Lauv, Kim Petras, Steve Lacy, Omar Apollo, girl in red, Finneas, Gerry Cinnamon, Little Simz, Glassnote, SideOneDummy, B-Unique, 30th Century Records, XIX Entertainment and many others,” says Olinick. Under Kobalt’s business model of not owning copyrights, “artists are just starting to understand they have the power to own their creative processes.”

### Ron Perry

Chairman/CEO, Columbia Records

### Jenifer Mallory

Executive vp/GM, Columbia Records

If there is one song that defined pop music in 2019, it came on Columbia Records: Lil Nas X’s rap-country smash “Old Town Road,” which spent 19 weeks atop the Billboard Hot 100 and became the chart’s longest-running No. 1 of all time last summer. Perry, 40, not only had the foresight (and smart timing) to sign Lil Nas X in March when the young rapper’s track first bubbled up

online, but he also recruited country icon Billy Ray Cyrus for the single’s remix — a move that helped secure the song’s place in pop history. Lil Nas X has since picked up six Grammy nominations, including a best new artist nod, an honor he shares with a fellow Columbia breakthrough artist: Latin music singer Rosalía. Says Perry, who marked two years as the label’s head in January: “It truly feels like the new chapter of Columbia Records has just begun.”

### Bruce Resnikoff

President/CEO, Universal Music Enterprises

As chief of UMG’s catalog division, Resnikoff has helped guide two major rereleases for The Beatles: 2018’s expanded *White Album* and a super-deluxe version of *Abbey Road* newly mixed by producer Giles Martin that pushed the title back to No. 3 on the Billboard 200 in September. The projects brought “bigger sales than any time in the last decade” for the Fab Four, says Resnikoff. Further 2019 highlights include building the YouTube business of veterans Frank Sinatra and Marvin Gaye with new videos for classics “Jingle Bells” and “What’s Going On,” respectively, in the fall. “It’s about reaching younger audiences we never could have reached in the traditional world,” says Resnikoff. “This is the most exciting time in the music business, particularly for catalog.”

### Sylvia Rhone

Chairman/CEO, Epic Records

Epic Records artists “now occupy some very influential seats at the hip-hop table,” says Rhone, whose team scored a Hot 100 chart-topper for Travis Scott (“Highest in the Room”) and five top three debuts on the Billboard 200 with projects by Scott, Future, 21 Savage and others, while also developing such acts as Flipp Dinero and Tyla Yaweh. For Rhone, who was newly promoted to the role of chairman/CEO in April, the past year concluded on a high note. Mariah Carey’s



OLINICK



PERRY



MALLORY



RESNIKOFF



RHONE



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"All I Want for Christmas Is You" hit No. 1 on the Hot 100, 25 years after its release, and Camila Cabello debuted at No. 3 on the Billboard 200 with *Romance* (featuring "Señorita" with Shawn Mendes). "We've empowered visionaries," says Rhone, "who continue to break new ground."

### Paul Rosenberg

Chairman/CEO, Def Jam Recordings; co-founder/president, Shady Records; CEO, Goliath Artists

Under Rosenberg, 48, Def Jam celebrated its 35th anniversary in 2019 with chart success from its new artists and veteran stars alike. And after its *Undisputed* compilation — featuring fresh signees YK Osiris, Fetty Luciano, Sneak and others — dropped in February, Kanye West landed his ninth consecutive No. 1 album with *Jesus Is King* (tying a record held by Rosenberg's management client Eminem). Rosenberg notes that he's most proud of "Def Jam's ability to design and execute scalable 360-degree ideas and deliver expansive yet nuanced game plans at the highest level."

### Afo Verde

Chairman/CEO, Latin Iberia; Sony Music Entertainment

Sony Music Latin took the 2019 top spot on *Billboard's* year-end Top Latin Labels chart, but Verde says the real success was his division's ability to achieve international success with deals crafted for each artist in every genre. "Latin is part of the big Sony family and not relegated; [Sony Music Group CEO] Rob Stringer is involved in everything we do, and that is incredibly motivating," says Verde, who won a Latin Grammy as the producer for Kany García's acclaimed *Contra el Viento*. Highlights of Verde's year include the success of Rosalía, renewed agreements with Maluma and Nicky Jam, renegotiated deals for the likes of Anuel AA and the expanded reach of artists like Pedro Capó to genres beyond urban Latin.

### Bryan "Birdman" Williams

Co-founder/co-CEO, Cash Money Records

### Ronald "Slim" Williams

Co-founder/co-CEO, Cash Money Records

It has been a period of change for the Williams brothers as the Southern rap moguls look to move beyond their separation from Lil Wayne and the career hiatus of Nicki Minaj, who said in September she wants to focus on starting a family. But the label's future remains bright as young talents like Blueface, whose "Thotiana" cracked the Hot 100 top 10 in March, and R&B singer Jacquees step in to become the next stars of Cash Money's hit-making machine. There's also plenty of value in the back catalog: The label commercially released Drake's breakout mixtape, 2009's *So Far Gone*, in February; it debuted at No. 5 on the Billboard 200. "Being able to break some new talent is important," says Birdman, 50. "Being consistent for over 25 years is the best part."

### Iñigo Zabala

President, Warner Music Latin America & Iberia

Zabala points to the international diversity of artists breaking on the Warner Music Latin roster in the past year, from Venezuelan singer-songwriter Danny Ocean to Puerto Rican reggaetón duo Zion & Lennox to Brazilian pop star Anitta, who scored her third top 20 hit on *Billboard's* Hot Latin Songs chart in March with "R.I.P." alongside Sofia Reyes and Rita Ora. On Spotify's end-of-the-decade charts, a Warner artist took the top spot in each of seven markets in which the company operates (including Latin and mainstream acts). "It's a testament to the originality of our artists," says Zabala, "and the strength of our global and local teams."

## PUBLISHING

### Josh Abraham

Co-CEO, Pulse Music Group

### Scott Cutler

Co-CEO, Pulse Music Group

Pulse Music Group — co-founded by Cutler, a songwriter, and Abraham, a producer — last year reported a 46% increase in its net publisher's share (typically after paying writer royalties and co-publishing and administrative fees for subpublishers). Those results helped draw the attention of Concord Music Publishing, which in January did an A&R-driven joint venture with Pulse and bought out the firm's longtime financial partner FujiPacific Music. Terms of the deal were not disclosed. (FujiPacific will still act as the subpublisher for the Pulse catalog in most of Asia.) Pulse had songwriting stakes in Billboard 200 No. 1s from Madonna (Starrah), Juice WRLD (Brent Faiyaz) and J. Cole's Dreamville collective, plus Hot 100 hits like the Travis Scott No. 1 "Highest in the Room." Says Cutler: "We know what works for writers, and we bring that firsthand knowledge to everything we do."

### Jody Gerson

Chairman/CEO, Universal Music Publishing Group

### Marc Cimino

COO, Universal Music Publishing Group

For UMPG, Gerson has guided deals with Billie Eilish, Alicia Keys, Rosalía, Maren Morris, Post Malone, Halsey, Logic, H.E.R., Ariana Grande, Shawn Mendes, Bruce Springsteen and the Bee Gees. Gerson, the only woman leading a global music company (see page 102), has turned the music publisher into a billion-dollar-plus company with revenue up 40% since her 2015 arrival, according to UMPG. "We are constantly pushing the envelope in ways that benefit our songwriters," says Cimino, who leads global business strategy and oversees public policy and business development for the publisher.

### Golnar Khosrowshahi

Founder/CEO, Reservoir

In October, led by its publisher's share in Shawn Mendes and Camila Cabello's "Señorita," Reservoir jumped to No. 5 on *Billboard's* most recent Publishers Quarterly Hot 100 ranking, with a market share of 3.96%. "There is and always will be room for the indie among the giants — creatively, competitively and by market share," says Khosrowshahi, 48. After becoming a force among indie music publishers, Reservoir is transitioning into a full-service music company with the acquisition of Chrysalis Records, whose catalog includes works from Sinéad O'Connor, Generation X and The Waterboys. Reservoir now represents over 110,000 copyrights and 26,000 master recordings.

### Merck Mercuriadis

Founder/CEO, Hipgnosis Songs Fund

In mid-2018, Mercuriadis, 55 — who has worked as a manager of Guns N' Roses, Beyoncé and Elton John — steered Hipgnosis onto the London Stock Exchange, raising £625 million (\$833 million) from the world's top institutional investors from July 2018 to October 2019. The company's 2018 initial public offering was one of the biggest on the exchange. Today, the catalog-only business includes recent acquisitions of copyrights from songwriter-producers Jack Antonoff (Taylor Swift, Lana Del Rey) and Jeff Bhasker (Bruno Mars, Kanye West). Hipgnosis now represents some "11,000 songs, more than 6,000 of which are No. 1s or top 10s," says Mercuriadis.

### Lawrence Mestel

Founder/CEO, Primary Wave Music

In the past year, Primary Wave boosted its 15,000-song catalog with strategic acquisitions: 50% of the intellectual-property assets of Whitney Houston's estate; the publishing for works by multiple acts, including Boston's multiplatinum self-titled debut album; copyrights to Culture Club's songs (as well as master-recording income from the band's hits); "and, most recently, a portion of the Prince estate," says Mestel. Primary Wave's entertainment division covers TV/film production, branding, digital marketing and talent management for Melissa Etheridge, Cee Lo Green and Anita Baker, among others. It's all part of an overarching goal, says Mestel, "to be the best at what we do."

### Guy Moot

Co-chair/CEO, Warner Chappell Music

### Carianne Marshall

Co-chair/COO, Warner Chappell Music

Moot and Marshall's co-leadership of Warner Chappell Music was announced in January 2019. Moot arrived in April to pair with Marshall, who joined the company in 2018. They haven't wasted a moment since, bolstering the music publisher's global leadership team, unveiling a new brand identity, creating a song pitching system,



KHOSROWSHAHI



MERCURIADIS



MESTEL



MOOT



MARSHALL

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launching the music-documentary podcast *Final Sessions*, striking deals with Round Hill Music and the Gene Autry Music Group, and signing writers like Lizzo, the most-nominated artist at this year's Grammy Awards. "Our songwriters inspire us to match their creativity with the same level of imagination and ingenuity," says Marshall. Adds Moot: "Carianne and I are really proud of the momentum we've built this year."

### Helen Murphy

CEO, Anthem Entertainment

In her first year as CEO at the company formerly known as ole Media Management, Murphy has overseen a name change and branding strategy, signed José Feliciano for a new album, made a move into podcasting and acquired stakes in songs from Lizzo and The Weeknd through catalog deals with, respectively, songwriters Ricky Reed and Doc McKinney. It's all part of Murphy's aim to reposition Anthem in the broader entertainment business. She's also on a mission to bring more women into the company's leadership unit, such as Ree Guyer's Wren-song team and former Hollywood Records vp A&R Allison Hamamura, who was tapped to run Anthem Records.

### Ralph Peer II

Chairman/CEO, peermusic

### Mary Megan Peer

Deputy CEO, peermusic

Family-owned peermusic may be 92 years old, but it's still thriving. As one of the world's largest independent music publishers, it has enjoyed a 25% year-over-year increase in global receipts, according to Mary Megan Peer, buoyed by hits like Ella Mai's "Boo'd Up," the 2019 Grammy winner for best R&B song co-penned by peermusic writer Larrance Dopson. In 2019, the company also claimed 12 tracks on Jason Aldean's chart-topping album *9*, which senior vp Michael Knox produced. In an ongoing commitment to African music, peermusic created a joint venture with the production duo Sons of Sonix, which has worked with Tre Songz, Ty Dolla \$ign, Stormzy, Jennifer Lopez and Ariana Grande. "Our company was founded on the belief of putting the needs of recording artists, songwriters and music producers first," says Ralph Peer. "Today, that is more important than ever."

### Jon Platt

Chairman/CEO, Sony/ATV Music Publishing

### Brian Monaco

President/global chief marketing officer, Sony/ATV Music Publishing

### Elicia Felix-Hughey

Senior vp global human resources, Sony/ATV Music Publishing

Since Platt succeeded Martin Bandier as chairman/CEO in April, Sony/ATV scored its eighth straight quarter as the No. 1 publisher for the top 100 radio songs on *Billboard's* Publishers Quarterly chart; in 2019's third quarter, it overtook Universal Music Publish-

**POWER MOVE**

## Hipgnosis Snaps Up The Hit Songs



Rodgers (left) and Mercuriadis

**"I can't play the guitar. I can't write a song. But I can advocate very well for artists."**

—Hipgnosis Songs Fund founder **MERCK MERCURIADIS** discussing his yearlong spree acquiring songwriter catalogs. The former manager of Elton John and Beyoncé, who deals directly with songwriters, has raised over \$800 million to purchase the catalogs of Jack Antonoff, Eurythmics co-founder Dave Stewart, The-Dream, Timbaland and Snow Patrol keyboardist Johnny McDaid, who co-wrote "Shape of You" with Ed Sheeran, among other hits. Behind the scenes, executives in music publishing and the recorded-music industry express concern over how Hipgnosis, which went public in 2018, has driven up valuation multiples for songwriter catalogs, but Chic co-founder Nile Rodgers, who joined Hipgnosis' advisory board (and is managed by Mercuriadis), offered a different perspective in an interview with NPR. Hipgnosis, he said, "has demonstrated to the financial community that hit songs are as investable as financial instruments as gold or oil."

ing Group for the highest publishing share of top Hot 100 hits. Platt's first priority as incoming chairman/CEO was to help address pay disparities at the company — expanding the bonus pool related to Sony/ATV's takeover of EMI Music Publishing to include all employees. He tapped Felix-Hughey to recruit more diverse staff. Platt's arrival also prompted Rihanna to sign with Sony/ATV. In July, the publisher announced its new royalty distribution system, which will let songwriters collect their royalties faster. Says Monaco, 47: "We continue to put songwriters first in everything that we do."

## BUSINESS & BRANDING

### Jennifer Breithaupt

Global consumer chief marketing officer, Citi

Breithaupt's global team oversees 12,000-plus events through the Citi Entertainment program, but its intimate Citi Sound Vault concert series keeps creating some of pop music's most coveted tickets. Highlights from 2019 include two underplays from Madonna at Brooklyn's BAM Howard Gilman Opera House in September and

Philadelphia's Metropolitan Opera House in December as part of the cardmember showcase. Breithaupt also launched Citi's #SeeHerHearHer, a social impact/mentorship program created in partnership with the Association of National Advertisers to advance gender equality within the music business. The goal, she says, is "equal representation of female talent" within ad campaigns by Citi and other brands.

### Deborah Curtis

Vp global brand partnerships and experiences, American Express

Amplifying AmEx's brand platform, "Powerful Backing: Don't Do Business/Live Life Without It," while working with international partners AEG and Live Nation, Curtis has expanded her company's global reach to include "rights and assets to tours, venues, festivals and ticketing platforms" across 40 venues in seven countries, along with nine U.S. and U.K. music festivals and presale access in 17 countries, she says. Citing recent tour partnerships with Lizzo, Oprah Winfrey and Jennifer Lopez, Curtis says her team's persistent goal is to provide cardholders with "unparalleled entertainment access and service."





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### Fred Davis

Partner, The Raine Group

Davis, a former record executive and talent attorney, occupies one of the music industry's most quietly powerful positions. Over the last two years, The Raine Group has been involved in \$500 million worth of music-sector transactions, including the March sale of CD Baby's digital operations to Downtown Music Holdings for a reported \$230 million. As both an investor and adviser, Davis focuses on companies built for independent artists — like SoundCloud, free-distribution startup Amuse and Troy Carter's music/tech company Q&A — and on platforms rather than content. "We are helping to create a sustainable music middle class for artists, which did not exist before," says Davis, who's still looking to deploy up to \$100 million for each additional music-sector investment. "This is an important development."

### Jay Sammons

Managing director/head of global consumer, media and retail, The Carlyle Group

The private equity firm that first invested in Scooter Braun's Ithaca Holdings as a minority investor in 2017 became a key partner in the most high-profile content deal of 2019 when it backed Braun's \$300 million purchase of Scott Borchetta's Big Machine Label Group, which included Taylor Swift's pre-Lover catalog. Although Swift has criticized the deal (and the role of private equity in the music industry), Sammons describes it as a continuation of Carlyle's strategy of backing high-growth, founder-led businesses: "We invest in companies that have the potential for significant growth and in business models or brands that are going to endure over a long period of time. We saw such an opportunity when we invested in Ithaca in 2017, and it is the reason we supported the

company again this year. It was a fantastic opportunity to combine innovative entertainment platforms and help them continue to build what we believe is one of the best businesses in music."

## LEGAL

### Lisa Alter

Founding partner, Alter Kendrick & Baron

As an adviser to music publishers, equity investors, musicians and songwriters alike, Alter oversees every aspect of her clients' complex music publishing transactions, from the initial exploratory stage to drafting, negotiating, closing and, as she says, going "beyond." Alter closed out 2019 with a bevy of complex deals, including publisher Primary Wave's recent acquisition of stakes in catalogs for Paul Anka



ALTER

## Billboard Launches The Jay Frank Award

The digital music pioneer's legacy is recognized with a new honor, presented this year to his colleague Mitchell Shymansky

### JAY FRANK SAW THE FUTURE.

Long before streaming came to dominate the music industry, and well before companies became awash in a flood of data, the Universal Music Group executive encouraged others to adapt to a music business shaped by technology.

"You can trust data," said Frank, who made the case early on for a data-driven approach to answering questions about consumer behavior. Frank, who was UMG senior vp global streaming marketing, died at age 47 in October after a fight with cancer.

To recognize his legacy, *Billboard* has created the Jay Frank Award for leadership in digital music. The first recipient is Frank's colleague Mitchell Shymansky, UMG vp data and analytics, who will be presented with the honor at the *Billboard* Power event in Los Angeles on Jan. 23.

Frank, a former executive at CMT and Yahoo! Music, was the founder of the digital-only record label DigSin and the digital music marketing company DigMark. He came to UMG in 2015 after the music group acquired a stake in both companies.

"He was a creative and tireless leader who made significant contributions to the evolution of our global marketing



Frank



Shymansky

efforts," said UMG chairman/CEO Lucian Grainge at the time of Frank's death. "Many of the ways we market our artists and their music in the streaming era stem from Jay's innovative work." *Billboard* senior vp charts and

data development Silvio Pietroluongo recalls that Frank urged streaming to be factored in to the *Billboard* Hot 100 — over 15 years ago, when Frank was still at Yahoo!.

Frank also realized early how fans were using music: creating playlists that focused on mood rather than artists. In his first book, *Futurehit. DNA* (published in 2009 just as Spotify launched in Europe and well before streaming got traction stateside), Frank argued passionately that streaming would require songwriters to shorten introductions — because songs were no longer built for radio. A decade later, his warnings of waning attention spans have proved prescient: Tracks on the Hot 100 in 2019 were, on average, 30 seconds shorter than in 2018.

Shymansky recalls that he and Frank built their working friendship on inquisitiveness and a belief that data analysis can create a competitive advantage for labels fighting for market share. To share insights at company meetings, Frank

posed the questions and Shymansky provided the answers.

Recalls Shymansky: "[We were] the data nerds."

—GLENN PEOPLES

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and the late Bob Marley and Whitney Houston. “From my perspective,” says Alter, “the more complicated the deal, the more interesting.”

### John Branca

Partner/music department head, Ziffren Brittenham

It was a “challenging year” for the Michael Jackson estate, says co-executor Branca, who had to spend time in 2019 taking action in response to revived accusations of sexual abuse leveled at the King of Pop following the premiere of HBO’s *Leaving Neverland* at Sundance last January. Despite many calls for Jackson to be “canceled” in the documentary’s wake, Branca says the late star’s core fan base has remained faithful: His catalog outpaced the U.S. industry in streaming growth year over year, with a 31.9% gain to 2.125 billion streams. “Laws don’t protect dead people from slander,” he says of the estate’s current fight, a \$100 million lawsuit against HBO that is in arbitration. Meanwhile, *MJ*, the previously announced Jackson musical, is on track for a Broadway debut in mid-2020.

### Allen Grubman

Founder/senior partner, Grubman Shire Meiselas & Sacks

### Kenny Meiselas

Senior partner, Grubman Shire Meiselas & Sacks

Founded in 1974 as a one-man shop, Grubman’s firm has since grown to 45 attorneys working in film, TV, music and gaming. Along with major media and streaming companies, the firm represents marquee clients like Bruce Springsteen, U2, Madonna, Lionel Richie, Barbra Streisand and Sting, as well as the “next generation of superstars,” says the 77-year-old Grubman, like The Weeknd, Lizzo, Lil Nas X, Bebe Rexha and Ella Mai. “What I’m doing personally is looking at creative ways for some of the really major artists [to] deal with their business and how they deal with their assets. It’s not just music. It’s a very interesting time.”

### Joel A. Katz

Founding chairman of the global media and entertainment group, founding member of the Atlanta office; Greenberg Traurig

For five decades, Katz has brokered watershed deals for clients including Jimmy Buffett, the Recording Academy, the Country Music Association, Alibaba and the Michael Jackson estate, for which he serves as co-general counsel. During the past 18 months, he guided a trifecta of agreements that are “changing the industry,” he says, citing Jon Platt’s contract to lead Sony/ATV Music Publishing, AEG’s purchase of a 50% stake in Australia’s Frontier Touring and the \$300 million sale of Scott Borchetta’s Big Machine Music Group to Scooter Braun’s Ithaca Holdings.

### Dina LaPolt

Founder/owner, LaPolt Law

LaPolt’s years in the trenches of copyright policy and her work for clients including Steven Tyler, Mick Fleetwood, Nicki Minaj, Britney Spears and deadmau5 have made her an industry problem-solver. At the front lines of the fight for the Music Modernization Act in 2018, she helped shepherd the bill into law in October of that year; four months later, she faced off against the Department of Homeland Security to help secure the release of 21 Savage from Immigration and Customs Enforcement detention. “There are a lot of great lawyers in this business, but it’s not just about closing deals,” says LaPolt, 53. “Who can work in public policy, politics and also get every chairman of every record label on the phone? I get shit done.”

### Donald Passman

Partner, Gang Tyre Ramer Brown & Passman

Don’t look to Passman to discuss the legal affairs of his superstar clients, said to include P!nk, Adele, Stevie Wonder, Heart, Paul Simon and Taylor Swift. But like Swift, whose music business discussions often are aimed at the next generation of artists, Passman has been a legal mentor to many through his book *All You Need to Know About the Music Business*, first published in 1991. The 10th and most recent edition had Passman making his most drastic changes to date. “Streaming has so radically changed the music business that the book had to be wholesale slashed, added to and rearranged,” he says. “I would hope the book is continuing to help educate people who want to be in the music business.”

### Debbie White

Partner/vice chair, music industry; Loeb & Loeb

Working with what she calls “a diverse group of incredibly talented clients who are breaking ground in their own genres,” White represents BTS, the first K-pop group to become a stadium-filling star act; Melanie Martinez, who made a feature film to accompany her album *K-12*; Regina Spektor, who wrote and recorded the theme to the film *Bombshell*; perennial hitmaker Diane Warren; and The Who, fresh off a North America tour that ended in October. Named *Billboard*’s top music lawyer for 2019, White also has a corporate client list that includes Tencent, Citi and Uber. “My goal is to give my clients the utmost peace of mind,” she says, “[so] that when it comes to their legal and business needs they have someone they can trust that puts their best interests first.”

## MEDIA

### Raúl Alarcón Jr.

Chairman/CEO, Spanish Broadcasting System SBS, whose assets include radio, TV, live

concerts and the music app LaMusica, reported in December that it was in the process of securing \$300 million in debt financing as part of a recapitalization plan. The company boasts strong ratings for its key radio stations, including WSKQ (La Mega) New York, the city’s most-listened-to Spanish-language station. “SBS is honored to have served as a springboard in launching the careers of every major Hispanic artist and popular musical genre during the last 37 years,” says Alarcón, 64, of his network, which bets heavily on new music.

### Mary G. Berner

President/CEO, Cumulus Media

After Berner led Cumulus out of a bankruptcy and through a much-needed debt reduction of over \$1 billion, the company achieved its first full year of revenue growth in 2018, “which has continued through the third quarter of 2019,” she says. According to the company, Cumulus reaches over 250 million monthly listeners through its 428 owned and operated stations and Westwood One’s audio network of 8,000 affiliate stations. Berner also committed to investing in Cumulus’ underserved business sectors of digital, streaming and podcasts. “We’ve firmly established Cumulus as one of the country’s top audio-first media and entertainment companies,” she says.

### David Field

Chairman/president/CEO, Entercom

### Pat Paxton

Chief programming officer, Entercom

Driven by acquisitions of studio/distributor Cadence13 and producer Pineapple Street Studios, radio giant Entercom became the No. 3 podcaster in the United States this year, behind iHeartMedia and NPR. Those podcasts and over 500 radio stations are accessible via Entercom’s Radio.com platform, which Field says is the “fastest-growing digital audio app in the country.” In September, Entercom outlets and Radio.com hosted a two-hour commercial-free special to raise awareness about mental health, with segments from Lizzo, Halsey, Shawn Mendes and others.

### Scott Greenstein

President/chief content officer, SiriusXM

Amid multiple achievements at SiriusXM in the past year — the acquisition of Pandora, reaching 34.9 million paid subscribers, opening state-of-the-art studios in Los Angeles, and deals with Drake, Marvel and Netflix — high on Greenstein’s list is how the satellite broadcaster leveraged resources behind Lewis Capaldi’s “Someone You Loved,” which reached No. 1 on the *Billboard* Hot 100. “Most didn’t have [the song] on their radar. With SiriusXM and Pandora working in unison, we can effectively break artists we believe in,” says Greenstein, 60. “Our model is based on our belief in content, and everything else follows that.”



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**Tamara Hrivnak**

Vp music business development and partnerships, Facebook

**Malika Quemerai**

Head of music partnerships, Facebook

Focused on connecting artists with fans across all of its platforms, Facebook has boosted its importance to both groups. In the past year, the company's music team launched music stickers with lyrics on Facebook and Instagram, "giving people more ways to come together around music," says Hrivnak. "At a divisive time, these bonds matter." Quemerai, 34, worked with Kelsea Ballerini and Little Big Town's Karen Fairchild and Kimberly Schlapman on the first Women of Music in Nashville event at the CMA Festival in June. "Today, music listeners have access to more music than ever before, but they do not always get to know the story or the person behind the song," says Quemerai, adding that Facebook platforms "are uniquely positioned to turn listeners into fans."

**Jesus Lara**

President of radio, Univision Communications

Lara, 47, has guided what he describes as an "audio evolution" at Univision as the Latin broadcaster transitions to Uforia, a multiplatform strategy that includes a relaunched mobile app, a partnership with Napster, live events and a roster of influential on-air talent. Univision has extended the Uforia brand to its TV programming with a special exploring the rise of Latin urban music. Says Lara: "We are laser-focused on our mission of empowering,

informing and entertaining the Hispanic community in the U.S."

**Bob Pittman**

Chairman/CEO, iHeartMedia

**John Sykes**

President of entertainment enterprises, iHeartMedia

**Tom Poleman**

Chief programming officer/president of the national programming group, iHeartMedia

iHeartMedia emerged from Chapter 11 bankruptcy in May and went public in July. Over the past decade, the company changed from a single-platform radio broadcast operator to multiple platforms, including digital streaming, podcasting and live events. It is now the top commercial podcaster in the United States (second overall only to NPR) as measured by monthly downloads and unique listeners, according to podcast analytics company Podtrac. "At the same time," says Pittman, 67, "we continued to grow our digital platform and are now the No. 1 streaming radio service, with over six times the audience of the next largest commercial broadcaster."

**RIGHTS ORGANIZATIONS**

**Randy Grimm**

CEO, Global Music Rights

The number of creators serviced by the 6-year-old performing rights organization Global Music Rights rose to 82 in 2019, with



GRIMMETT



HUPPE



JOSEPHSON

Childish Gambino and Nicki Minaj joining GMR's selective roster that includes Drake, Travis Scott and Bruno Mars. In GMR's anti-trust suit against the 10,000-member Radio Music License Committee, the Department of Justice in December weighed in to reject RMLC's argument that GMR's complaint should be dismissed. (The RMLC has challenged the validity of the DOJ's position.) Says Grimm: "We have one mission: to fight for songwriters and publishers."

**Michael Huppe**

President/CEO, SoundExchange

Under Huppe, 51, SoundExchange has projected over \$900 million in 2019 royalty payouts to performers and record labels for U.S. digital performances. The rights organization has also been "leading the fight" on behalf of music creators, says Huppe, in supporting the Ask Musicians for Music Act (AM-FM Act). Introduced in Congress in November, the bill would give recording rights holders the ability to decide whether to allow AM/FM radio to use their music for free or to negotiate compensation for their work. It's seen as a step toward artists and rights holders receiving terrestrial royalties for radio airplay.

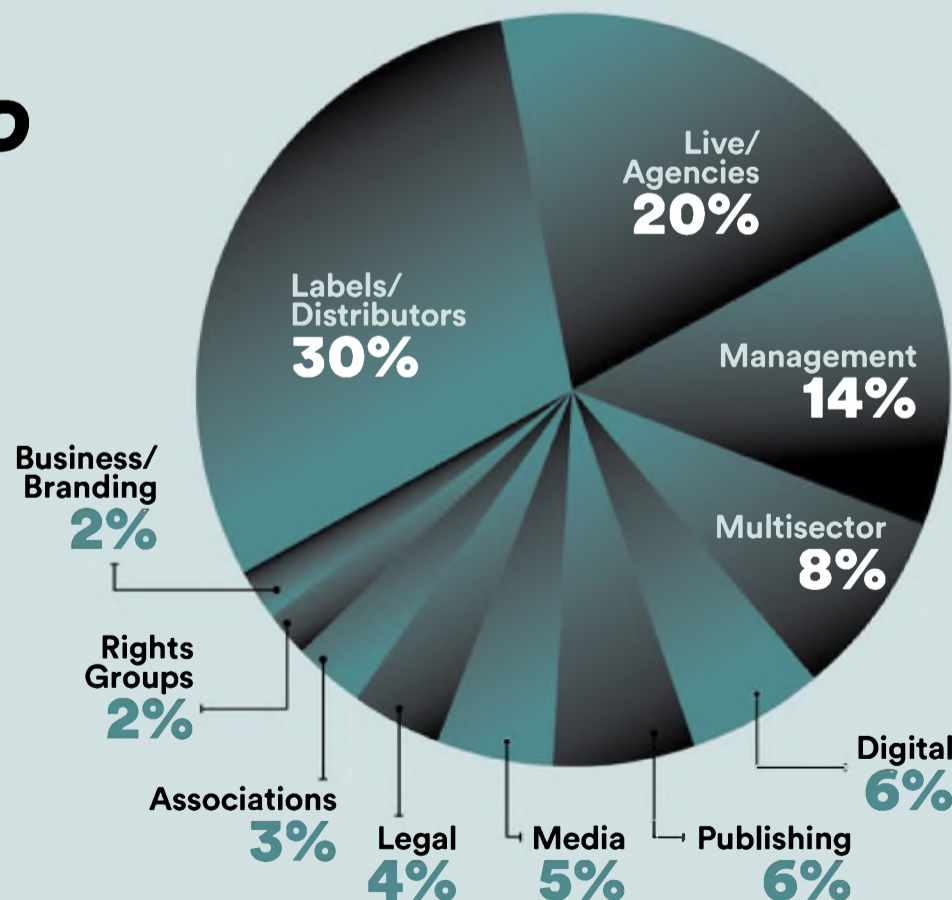
**John Josephson**

Chairman/CEO, SESAC

SESAC, the third-largest performing rights organization in the United States, continues to expand both domestically and internationally. In 2019 it began representing songwriters including David Crosby, Incubus' Mike Einziger, YG and the late

**THE BILLBOARD POWER LIST BY SECTOR**

Artist managers represent the largest percentage increase — from 7% to 14% — among the sectors represented on this year's tally, including those working with the top 10 acts on *Billboard's* year-end Top Artists chart. While executives who work at record labels or distributors, and those who work in the live sector account for half of the list (at 30% and 20%, respectively), the next largest group after management are the executives classified as multisector, who work in more than one area of an increasingly complex business.





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# Justin Kalifowitz

*On Being Named To The 2020 Billboard Power List*

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Ric Ocasek. A \$560 million refinance of its capital structure in August “was a first for the music industry,” says Josephson, 58. It inked a new deal with BMG to administer licenses in India through Mint, its joint venture with Swiss collection society SUISA. And SESAC’s Harry Fox Agency won a contract to develop a rights administration and interface development contract for the Music Licensing Collective.

### Elizabeth Matthews CEO, ASCAP

Guiding ASCAP on behalf of its 735,000-plus members — including 2019 breakout star Billie Eilish — Matthews in 2019 continued the organization’s push for consent decree reform, oversaw the rebranding of its ASCAP Experience conference and launched a health and wellness initiative which, says Matthews, “will have meaningful positive impact on creators’ lives,” adding: “Every day the work we do at ASCAP helps songwriters to pay their rent, put food on the table, send their kids to school or buy the instruments they need to practice their craft. We are constantly focused on helping our members be their creative best so that they can make a living creating the music we all love.”

### Mike O’Neill President/CEO, BMI

Under O’Neill, 58, BMI in 2019 reached record revenue of \$1.283 billion and distributed \$1.196 billion to its members — the organization’s highest-ever distribution, up \$78 million over the prior year. BMI has a 1 million-strong pool of songwriter-composers — Mark Ronson, Ed Sheeran (in the United States), Taylor Swift and others — who represent 15 million compositions. How to maintain that edge? “Even though we are an 80-year-old company, I want our team to think they are the disrupters and that we are a 2-year-old company struggling to make it,” says O’Neill. “You have to challenge yourself every day not to accept the norm.”

## INDUSTRY ASSOCIATIONS

### Richard James Burgess President/CEO, American Association of Independent Music

Burgess’ recent advocacy efforts on behalf of A2IM’s 600-plus independent label members included partnering with the Music Artists Coalition and the RIAA to amend California’s “gig economy” law that affects independent creators. In June, A2IM celebrated the 10th anniversary of its Indie Week conference. The event has increased its attendance fivefold since it began, and this year featured keynote speakers such as U.S. Rep. Yvette D. Clarke (D-NY9) and register of copyrights Karyn A. Temple, along with panels on streaming ethics, the use of artificial intelligence in A&R

and other topics. In December, Burgess oversaw the launch of A2IM Artist, calling it a platform to “fill an educational need for self-releasing artists.”

### Alisa Coleman Board chair, Mechanical Licensing Collective

Coleman, the COO of ABKCO Music & Records, bridges the worlds of music publishing and public policy. She’s recognized on the *Billboard* Power List in her role as board chair of the Mechanical Licensing Collective, set up as a result of the passage of the Music Modernization Act in 2018. (Coleman is also a member of the RIAA board and president of the New York chapter of the Association of Independent Music Publishers.) She’ll work with MLC CEO Kris Ahrend, named in January. Effective as of Jan. 1, 2021, the MLC will grant blanket mechanical licenses and collect royalties for publishers, songwriters, composers and lyricists. The MLC, says Coleman, “is the future of the music industry.”

### Mitch Glazier Chairman/CEO, RIAA

In his first year as RIAA’s chief executive, Glazier, 53, had to “reboot and realign” the record-label trade organization to better serve today’s “streaming economy,” he says. In February, the RIAA reported that U.S. retail revenue from recorded music in 2018 rose 12% to \$9.8 billion, with roughly three-quarters of that sum coming from streaming. Glazier notes that the RIAA board has become more diverse. It includes more women, more representation of indie labels and, for the first time, a Latin label member. And “although it is certain to be appealed,” notes Glazier, RIAA member companies and music publishers closed out 2019 with a landmark \$1 billion verdict in their copyright infringement suit against Cox Communications.

### David Israelite President/CEO, National Music Publishers’ Association

During 2019, the NMPA chief, 51, pushed back against appeals from Spotify, Amazon, Google and Pandora of the Copyright Royalty Board ruling, finalized in February, that will “raise interactive streaming royalty rates 44% over the next five years,” he says. Following the passage of the Music Modernization Act in 2018, the NMPA also helped establish the Mechanical Licensing Collective to track, collect and distribute mechanical licenses from streaming services in the United States. Says Israelite, “We’re now on pace to open the MLC on time” — in January 2021 — “and change the global music business forever.”

### Frances Moore Chief executive, IFPI

Moore has been a fierce opponent of the “value gap,” described by IFPI as the

mismatch between the value that user-upload services (notably YouTube) gain from music and the revenue returned to rights holders. She led the global recorded-music trade association’s fight to pass the European Union Copyright Directive in March. If fully implemented by individual EU members, the directive would provide the framework for music to be “valued fairly,” says Moore. “We knew if the industry was going to develop in the digital age, this value gap had to be dealt with.” Other IFPI wins in 2019 include successful copyright infringement actions in Spain, Australia, Denmark, Italy and Russia and shutting down stream-ripping site Convert2MP3 as part of a 2017 lawsuit settlement. According to IFPI, last year alone the site had 684 million visitors.

## CONTRIBUTORS

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## METHODOLOGY

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# The 2020 Billboard Impact List

Plenty of accomplished executives beyond the scope of *Billboard's* Power List are shaping the industry's future. This tally of talent honors 22 of those individuals who are making exceptional strides

## Melissa Ormond

COO of festivals, AEG Presents

In 2019, AEG Presents' festival division had its biggest year yet, growing its portfolio into over 40 properties. Ormond, among the top women executives in the live-music business, helped drive that growth. Each of the AEG Presents festivals on sale for this year is already outperforming last year's results, including Electric Forest in Michigan, the Hangout Music Festival in Alabama, the Buku Music + Art Project in Louisiana, the Buckeye Country Superfest in Ohio and the Stagecoach Festival in California, says Ormond. (Stagecoach in 2019 had its most successful year to date, drawing 80,000 fans, according to AEG Presents.) "We worked hard to refine each festival individually through talent, experience, branding, partnerships, etc.," says Ormond. "The effort is paying off."

## Alana Balden

Manager, Full Stop Management

As part of the Full Stop Management team (see page 94), Balden, 31, worked with one of 2019's most commanding young stars, Lizzo, who leads the field of nominees at the 62nd Grammy Awards. "There have been so many proud moments this year," says Balden, "from the seven weeks Lizzo's 'Truth Hurts' spent at No. 1 on the Billboard Hot 100, to having two songs ['Truth Hurts,' 'Good as Hell'] in the top 10, to her North American and European tours [which have sold out, according to Full Stop]. However, seeing it all come together with eight Grammy nominations was the ultimate highlight, and such a reward for Lizzo and her team's hard work."

## Sara Bollwinkel

Agent, Paradigm Talent Agency

Four years ago, Bollwinkel, 35, signed

Billie Eilish, then just 14, to Paradigm, with an assist from senior partner Tom Windish. In 2019, the alt-pop phenomenon scored No. 1s on both the Billboard 200 and Hot 100 (with debut album *When We All Fall Asleep, Where Do We Go?* and single "Bad Guy," respectively) and achieved a near-immediate sellout for her first arena tour, according to Paradigm. Bollwinkel's approach to her work mirrors that of her successful young client.

"I'm constantly pushing to exceed my own expectations," she says. "I won't be satisfied until I can look in the mirror and say, 'Yo. Not bad, sis.'"

## Bernie Cahill

Co-founding partner,  
Activist Artists Management

Activist Artists Management client Dead & Company had another blockbuster year, grossing \$60.6 million over 24 dates. The band's four-day stand last

January in Playa del Carmen, Mexico, was the No. 5 Boxscore of 2019, grossing \$17 million. But rather than focus on ticket sales, Cahill prefers to credit his longtime co-workers, who are "dedicated to our mission to amplify our clients' social impact work alongside their musical careers," he says. "When you are lucky enough to represent artists like Michael Franti, Bob Weir, Dead & Company [co-managed by Azoff/Moir] and The Lumineers, you



Ormond photographed by Yuri Hasegawa on Jan. 6 at AEG Presents in Los Angeles.

see firsthand every day the positive impact they have on the world.”

**“Brooklyn Johnny” Descartes**

Founder/CEO, District 18 Entertainment

Descartes, better known by his nickname, Brooklyn Johnny, began 2019 cheering on Cardi B as she became the first solo female artist to win a Grammy Award for best rap album, with her full-length debut, *Invasion of Privacy*, on which Johnny was executive producer. As an

A&R consultant for Atlantic Records, he brought Cardi B to the label, where she was signed in 2017. “It’s like a brother-sister relationship,” he says of their dynamic. In late 2018, Johnny struck a joint-venture deal with RCA Records to develop his District 18 Entertainment label. As a manager and label executive, Johnny hopes to nurture future Grammy winners. “When you’re in a certain moment, you just have to go hard in order to get to the next thing,” he says.

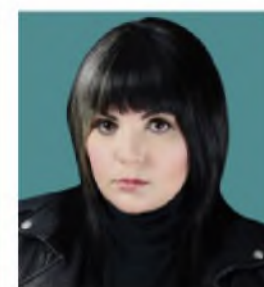
**Lucy Dickins**

Head of U.K. music, WME

In June, Dickins joined WME from International Talent Booking, where she had worked for two decades, to run the agency’s U.K. music division. In her new role, she brought along her stellar client roster, which includes Adele, Mumford & Sons, Laura Marling and James Blake. “I’m currently just really proud to say I work for WME,” says Dickins, explaining that the Endeavor-owned company



BALDEN



BOLLWINKEL



CAHILL



DESCARTES



DICKINS



GALLARDO



GOODMAN



RUKASIN

offers her clients many additional opportunities. “We have such a broad network beyond music, so the possibilities for clients are infinite.”

**Alex Gallardo**

President, Sony Music Latin

In his first year as president of Sony Music Latin, Gallardo, 44, signed Puerto Rican star Ozuna to a multimillion-dollar contract that is reported to be one of the largest global deals for a Latin artist. The agreement includes multiple future albums and rights to the reggaetonero’s two previous albums. But, most notably, the transaction signaled a shift from the long-standing practice of Spanish-speaking artists signing separate, concurrent deals with a regional Latin imprint and a major label that caters to the English-speaking market. Instead, Sony brokered one all-encompassing global deal for Ozuna. Notes Gallardo: “We also have renewed deals with Nicky Jam, Farruko and Gerardo Ortiz.”

**Brandon Goodman**

Co-founder, Best Friends Music

**Danny Rukasin**

Co-founder, Best Friends Music

Rukasin, 41, and Goodman, 35, are the management team behind Billie Eilish (as well as her brother and collabora-

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tor, Finneas O'Connell) and they're anticipating the night of the Grammy Awards, where their young superstar client has been nominated in six categories, including best new artist. "Billie's impact on culture has been incredible to see," says Goodman. "She is redefining pop music by showing that [an artist's] approach to their music, visuals and overall brand can be unique and different and still appeal to the masses." Rukasin and Goodman have also worked with Eilish to meet her goal "of having a more eco-friendly business, including working to offset carbon emissions while touring and making a more green space on both her photo and video shoots."

### **Zeina Grenier**

Head of North America music publishing, Facebook

### **Anjai Malhotra**

Director of international music publishing, Facebook

"Everything we do around music at Facebook is rooted in community building and connections for artists, writers and fans," says Malhotra, 38, who works with Grenier, 40, on the company's relationships with publishers and related deals. Their efforts have helped make it possible for users to add music to Facebook and Instagram Stories, share live singalongs with Lip Synch Live and (through an agreement with Musixmatch) add lyrics to these features. "I'm really inspired by the opportunity we have in adding new avenues for fans to connect with the music that they love," says Grenier.

### **David Klein**

Agent, music leadership; UTA

In his second full year at UTA, Klein, 38, signed Jason Derulo and, with colleague Jbeau Lewis, Chance the Rapper, who enlisted the agency to handle his touring outside North America, as well as other projects. Klein also orchestrated a "totally sold-out" tour for electronic-music duo Empire of the Sun, he says, and launched a live career for Scarypoolparty, the recording name of recent *American Idol* runner-up Alejandro Aranda, who staged a 28-city tour during 2019, according to Klein.

### **Soo-Man Lee**

Executive producer, SM Entertainment SuperM, the "supergroup" recruited from members of other Korean boy bands and described by Lee as his "new vision for K-pop," became the first Korean act to debut its first album on the Billboard 200, in October with its self-titled EP. Active in entertainment since



From left: Reece, O'Connell, Bollwinkel and Eilish in 2019.

the 1970s, Lee says SM's dedication to "culture first, economy next" shapes his partnerships with Capitol Music Group and Global Citizen. For the latter organization, he will be executive director for the Seoul date of the Global Goal Live: The Possible Dream charity concert in September.

### **Justin Lubliner**

CEO, The Darkroom

"I felt it in my chest," says Lubliner of the moment he heard Billie Eilish, then just 13 years old, sing "Ocean Eyes." "I knew she was going to be the biggest star in the world." Through a joint venture between The Darkroom, led by 29-year-old Lubliner, and Interscope Records, Eilish, now 18, closed 2019 at No. 1 on the year-end Top Billboard 200 Albums chart with *When We All Fall Asleep, Where Do We Go?* Lubliner, along with Eilish's managers Danny Rukasin and Brandon Goodman, says the strategy from the start was to "focus on her body of work, not just individual songs," an approach that included custom campaigns for Spotify, Apple, YouTube and Amazon. "I truly believe Billie is the first artist to break purely off of streaming," says Lubliner. "As a company we've really made an impact on the way artists are promoted to a new generation of listeners."

### **Kenny MacPherson**

Co-founder/CEO, Big Deal Music Group

MacPherson rose to his CEO role in June, halfway through a groundbreaking year in which Big Deal Music inked partnerships with Diplo's Mad Decent Publishing and Ricky Reed's Nice Life Copyright Co. — the latter bringing writer-producer Tele (co-author of Lizzo's Hot 100 No. 1 "Truth Hurts") into the Big Deal fold. Shawn Mendes' primary collaborator, Teddy Geiger, also renewed her contract with the independent publisher in 2019, while Annie Clark (aka St. Vincent) scored placement on Taylor Swift's latest Billboard 200 No. 1, *Lover*, with a songwriting credit on "Cruel Summer." Says MacPherson, who has been in publishing for nearly 40 years, "I still can't believe I get to do this day in and day out."

### **Jon Ollier**

International booking agent, music; Creative Artists Agency

Ollier, 36, is a rising star at CAA, a company "that puts philanthropy, diversity and opportunity at the center of its business model," he says. Focused abroad, he brought British singer-songwriter Anne-Marie to the main stage at England's Glastonbury Festival in 2019 while indie star Lauv toured Europe, Asia and Australia. But he's also



GRENIER



MALHOTRA



KLEIN



LEE



LUBLINER



MACPHERSON



OLLIER

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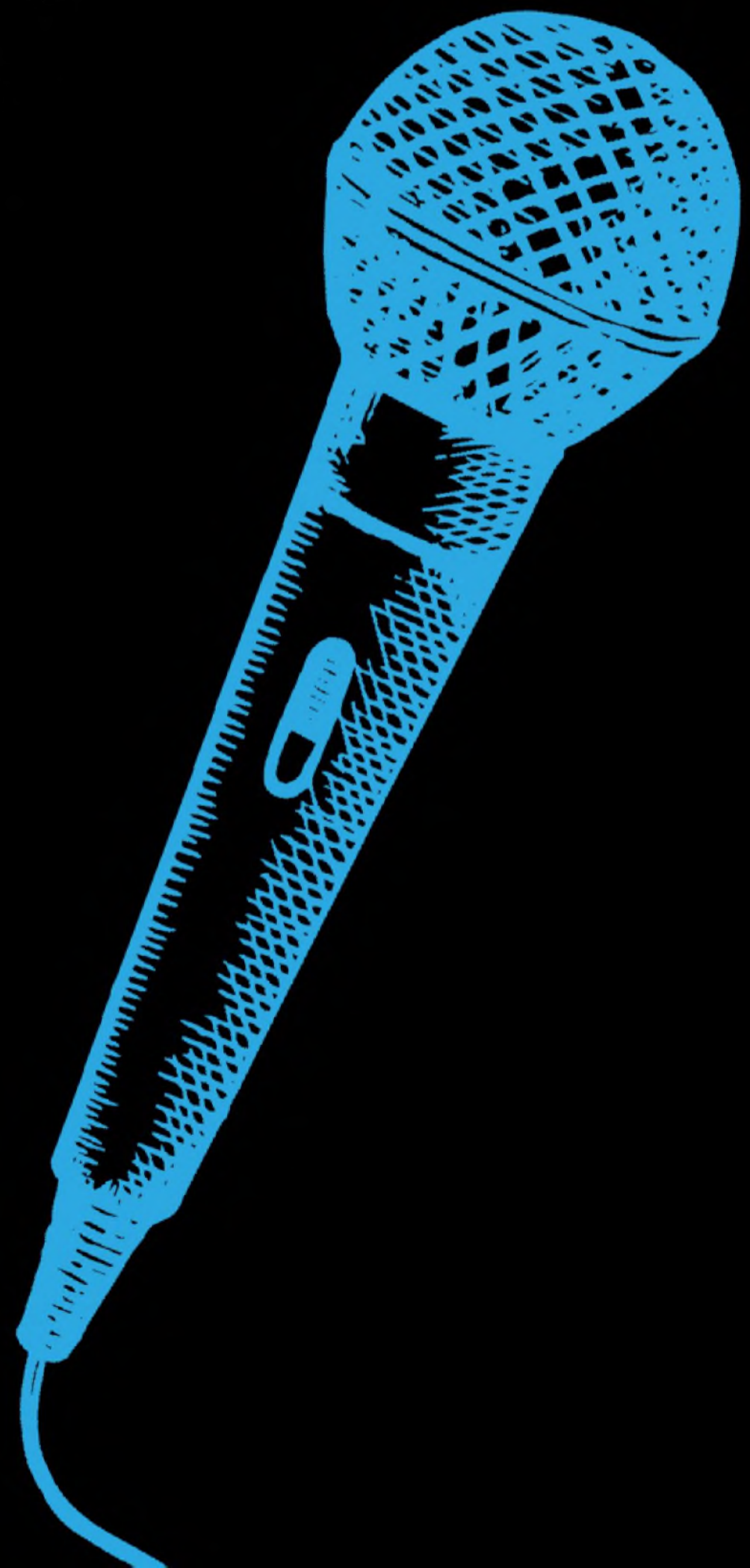
**GOLNAR**

**KHOSROWSHAHI**

**2020 BILLBOARD**

**POWER LIST**

**HONOREE**



“beyond proud and humbled” to have booked Ed Sheeran — whom CAA represents outside the United States and Canada — on what “was crowned the most-attended and highest-grossing tour of all time.”

### Bobby Rosenbloum

Vice chairman of global entertainment and media practice, Greenberg Traurig  
Rosenbloum, 50, leads a team of 85 entertainment and media attorneys that “has worked on deals that are worth over \$2.5 billion for the music industry this year, across a variety of companies over the past 18 months,” he says, citing clients including the Recording Academy, Dick Clark Productions, iHeartRadio, Facebook, Amazon, Spotify, Twitch, TikTok, Condé Nast and Tesla. While other firms might wrestle over who gets what slice of the pie, “our perspective is a little different,” he says. “We ask, ‘How do we grow the pie?’”

### Corey Sheridan

Head of music partnerships and operations, North America; TikTok  
After arriving at TikTok last April, Sheridan, 40, increased the number of artists who engage with the fast-growing video app from a few to 750 by year’s end. “We’re seeing established artists who use the platform day in and day out, like The Chainsmokers, Alicia Keys, Mariah Carey, Post Malone and Camila Cabello,” says Sheridan. “We also have up-and-coming artists who

have had success on TikTok, like Lizzo, Lil Nas X, Luh Kel, Stunna Girl and Blanco Brown. Ultimately, we are helping artists with their careers.”

### Ebonie Smith

Senior audio engineer/producer, Atlantic Records; founder/president, Gender Amplified

With the support of Atlantic Records, Smith, 34, an in-house engineer/producer at the label, has launched Gender Amplified, a nonprofit group that aims to celebrate women in music production, raise their visibility and nurture the next generation of female producers. She spearheaded the recording camp Ctrl Room Series in collaboration with New York University’s Clive Davis Institute of Recorded Music, with “generous support” from Atlantic, says Smith. “I’m thankful to work for a company that values gender parity in recording studios and empowers me to lead by example each day.”

### Ben Vaughn

President/CEO, Warner Chappell Music Nashville

Less than a year after Vaughn, 44, added CEO to his title, Warner Chappell Music earned country music publisher of the year honors from ASCAP, BMI and SESAC during Country Music Week in November. As the company won the Nashville music publishing industry’s unofficial triple crown, Warner Chappell writers collected a landmark 56 honors from the three PROs. Nicolle Galyon, who co-authored Dan + Shay’s “Tequila,” took home BMI’s songwriter of the year award, while the Brothers Osborne received ASCAP’s Vanguard Award. Says Vaughn of his company’s success: “It’s a truly remarkable achievement that took a committed team. There’s no better feeling than jumping in the truck and blasting a song from a Warner Chappell Music writer that they put their heart into.”

### Geof Wills

President, Live Nation Comedy

With his team of 13, Wills, 56, booked 1,341 live comedy shows for some 75 performers in 2019, up from 1,066 in 2018, evidence of the growth of the genre on the road. “We always call it the stepchild of the music industry, but comedy is a much more mature business than it was five years ago,” says the veteran agent, who began his career with Bill Graham Presents. During 2019, he booked headliners including Chelsea Handler, Dave Chappelle, Ali Wong and Hasan Minhaj, but he also handles shows for TV,



Ollier (left) and Sheeran in London in 2018.

film and digital personalities, including YouTube political satirist Randy Rainbow, and the Up Close & Personal tour, a string of live appearances from the cast of *Schitt’s Creek*. “Typically during Republican presidencies, we’ve been busier,” says Wills about the recent market boom. “People need some relief, I guess.”

### Jaime Zeluck Hindlin

Founder/owner, Nonstop Management

With prior A&R experience at Prescription Songs and Sony/ATV Music Publishing, Zeluck Hindlin, 34, launched Nonstop Management in 2018 and has since lived up to her company’s name on behalf of her songwriter-producer clients. Michael Pollack and Jkash co-wrote “Memories” for Maroon 5; the song is the first top five hit on the Hot 100 for both Pollack and Nonstop. Writers Jake Torrey and Sam Farrar (of Maroon 5) co-wrote “Don’t Give Up On Me,” recorded by Andy Grammar and featured in the film *Five Feet Apart*. “We’ve been involved in quite a few songs that have shed light on important messages to help others this past year,” adds Zeluck Hindlin. Proceeds from Lauv’s “Sad Forever,” co-written by Tor-

rey, will go to mental health fundraising, while James Arthur’s “Quite Miss Home,” co-written by Pollack, benefits City of Hope in memory of producer-songwriter busbee.

### CONTRIBUTORS

Jeff Benjamin, Karen Bliss, Dean Budnick, Chris Eggertsen, Suzette Fernandez, Adrienne Gaffney, Sarah Grant, Gil Kaufman, Carl Lamarre, Rob LeDonne, Taylor Mims, Gail Mitchell, Alex Pham, Deborah Wilker, Nick Williams

### METHODOLOGY

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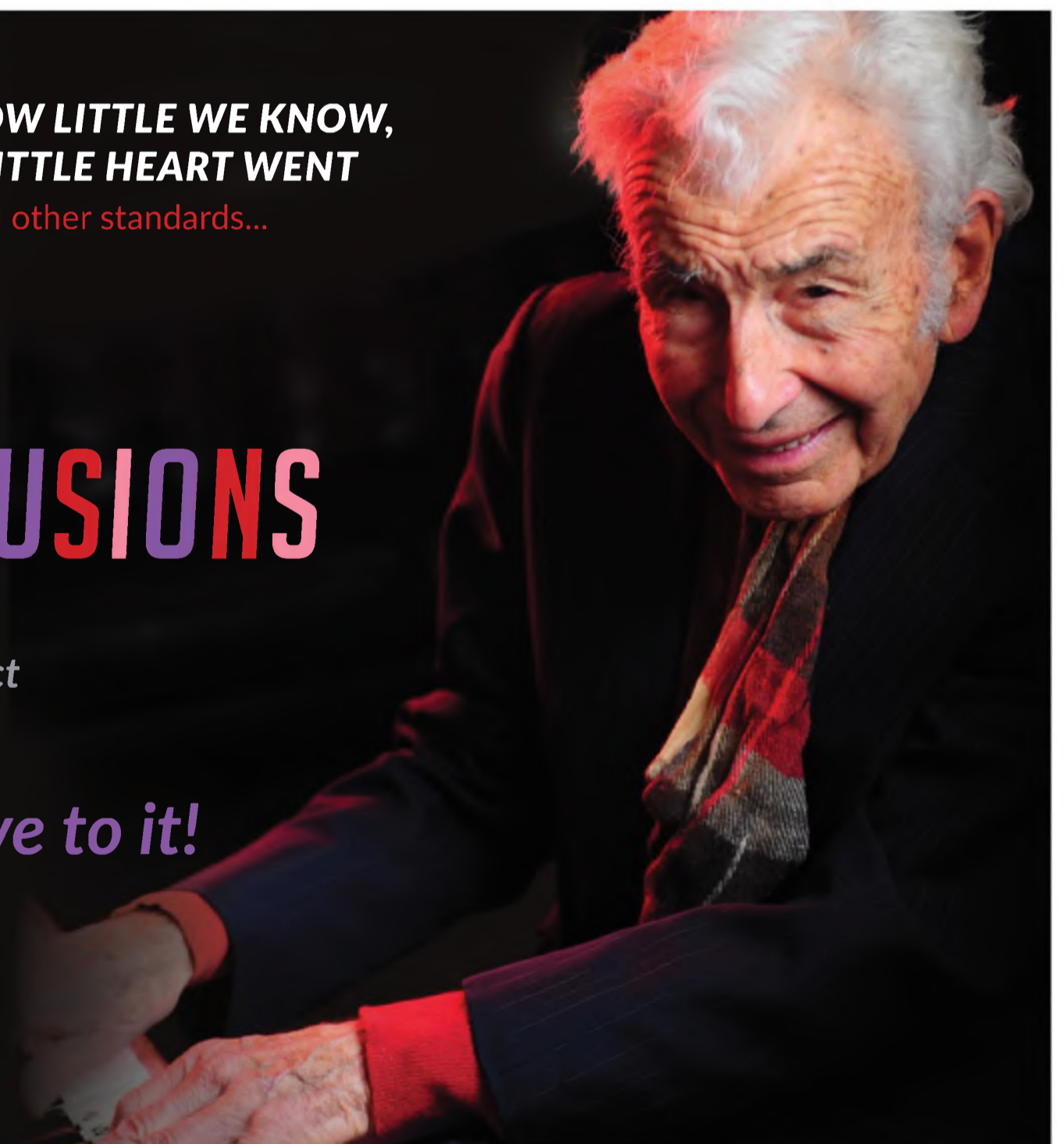
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# LIVIN' PROOF



Nearly 50 years after her first Grammy nomination, country renegade **TANYA TUCKER** is enjoying a career renaissance — and a chance at the icon status her admirers say she has been denied too long

BY MARISSA R. MOSS

PHOTOGRAPHED BY ERIC RYAN ANDERSON



Tucker with her dog,  
Stella, photographed  
Dec. 16, 2019, in  
Brentwood, Tenn.



# TANYA TUCKER IS DANCING

around her West Nashville home to her own music, an American Spirit cigarette in one hand and her 20-year-old daughter Layla's shoulder in the other. A few minutes ago, Tucker introduced the song playing as her "masterpiece." She fetched a small speaker and pulled her youngest child into a modified waltz as the tune played around the kitchen — the only corner of her new house that feels particularly lived in. According to her 28-year-old son, Grayson, who also drifts in and out on this rainy December afternoon, hanging out around the counter like this is her favorite thing to do. Well, next to singing and watching horse racing. (Just don't offer her a mint julep: Tucker's a tequila girl, all the way.)

The song she's playing is an unreleased one, though technically it's not new: She wrote it several years ago with Layla's father, songwriter-producer Jerry Laseter, and it features Willie Nelson, Merle Haggard and George Jones. It's called "One of the Boys," and Tucker says it's her anthem. Full of swing and steel guitar, the track is classic country music, pure and simple.

"I'm a little misunderstood," Tucker sings along as it hits the bridge. "They say I'm too bad for my own damn good." And when the late Haggard and Jones parts kick in, she glances over at me mischievously, giving Layla a little dip. Only Tanya Tucker could collect vocals from the genre's greatest and save them all for a rainy day.

"I think the world needs to hear that song, whether it's while I'm living or not," she says in that unmistakable husky drawl, sitting back at the kitchen counter and tapping out her cigarette. She's dressed casually — silky gray top, black pants, furry slippers — though a pair of dangly turquoise earrings pop next to her freshly pink-tipped hair. "I'd prefer while I'm living, but you never can tell."

*While I'm Livin'* is also the title of Tucker's most recent album, a record that catapulted her back into public consciousness after a 10-year gap between studio albums and gave her a complete career renaissance at 61 with four Grammy nominations, including one for song of the year. Produced by Shooter Jennings and Brandi Carlile — a Grammys success story herself following 2018's widely acclaimed *By the Way, I Forgive You* — *While I'm Livin'* is a thoroughly

modern reintroduction to one of the genre's greatest voices who, for far too long, was dismissed as "washed up" by an industry that elevates male stars into legends as they age while diminishing women for the same reason. But nearly 50 years after she released her breakthrough single, 1972's "Delta Dawn," Tucker is more interested in writing her next chapter than throwing in the towel.

And here, surrounded by her kids and music, is Tucker as she likes it: a

I use the term 'live wire' because she just radiates this energy. She always has and always will."

Yet the very things that artists like Price and Carlile celebrate about Tucker — her grit, her penchant for rock'n'roll shimmy, her refusal to play by the rules — often have taken a back seat to whatever vague "bad girl" image she carried as a result of a cocaine addiction, subsequent rehab and some years of partying back when her career took her to Hollywood in the

It's perhaps because of narratives like those that the Seminole, Texas-born Tucker has yet to be inducted into the Country Music Hall of Fame, an honor bestowed upon peers like Garth Brooks (even though Tucker already had released 15 albums by the time he put out his debut) and Brooks & Dunn (who have fewer entries on *Billboard's* Hot Country Songs chart) or even Campbell himself (who dealt with the same addiction struggles but whose reputation never quite suffered in the same way). "This record is important because it has caused us to ask ourselves why we let Tanya go in the first place," says Carlile. "Are we willing to hold her in the same high regard that we do her male counterparts? If not, how come?"

Tucker is used to both the lulls and the fits of activity, having reinvented herself more like Madonna than a country star through childhood fame, a rock album (1978's *TNT*) and a poppier phase in the '80s. The day before we met, she sang the national anthem at a Tennessee Titans football game — fun, but not really a big deal when you've played the Super Bowl halftime show, as she did in 1994 while rocking a black leather suit, a choker and Pat Benatar hair.

That gig is just one notch in a career of many sweeping achievements. Since she began performing at age 9, she has released 25 studio albums, enjoyed 40 top 10 hits on Hot Country Songs, starred in her own reality show (*Tuckerville*, which ran on TLC from 2005 to 2006) and been nominated for 14 Grammy Awards. One thing that has evaded her, though, is an actual Grammy. She was nominated for the

**"She didn't get the same attention as the 'outlaws' because she was a woman. Any of the guys who did the things she did would get a fist bump."**

—MARGI CHESKE, FANTASY RECORDS

matriarch on her own terms at home (a mother of three, she never married) and a matriarch to the genre, even if she hasn't always been acknowledged as such. "Tanya Tucker had a major influence on me growing up," says Margo Price, another artist who gets labeled as an outlaw for simply forging her own path through the industry. "I was drawn to her songs and her vocal delivery. Whenever I describe Tanya,

late '70s. It all served as an easy way for risk-averse Nashville to steer clear of her, and it made her a juicy target for the press. A 1988 *People* article that touched on her struggles noted that she "has had more boyfriends than some people have had hot meals." In 2017, the *Orange County Register* referred to her in a headline only as "Glen Campbell's former fling" and assumed she was retired.

first time in 1973, for “Delta Dawn,” and remembers thinking in 2004, when June Carter Cash won posthumously for *Wildwood Flower*, that maybe she would have to be dead before she could take one home herself. “I said then, ‘If that’s what you have to do to get the award, I don’t want one,’” she says, laughing. “Brandi said the good news was that all the people I said that to are probably dead.”

Tucker and her team were hopeful that *While I’m Livin’* would receive some recognition from the Recording Academy, but they didn’t expect four nominations — and they certainly didn’t expect the gorgeous piano ballad “Bring My Flowers Now” to wind up a contender for song of the year alongside Billie Eilish and Taylor Swift. Like “One of the Boys,” the song she plays me in her kitchen, “Bring My Flowers Now” is another tune that has been a long time coming: Tucker, who has mostly sang material written by other people throughout her career, first mentioned an idea for the chorus to Loretta Lynn back in the ’70s, and Carlile — alongside her bandmates, twins Tim and Phil Hanseroth — helped give it life.

“I’ve done some great songs,” says Tucker. “But I feel like I’ve really done something with ‘Flowers.’ Being able to finish that song was a weight off my shoulders. And I remember my dad saying years ago that one of the best songs I’m ever going to have is one I wrote myself. I thought, ‘OK, he’s still coming through.’”

I tell her I teared up the first time I heard it because the message — about recognizing what (and who) matters most before it’s too late — struck hard. “Oh goodness, you gave me chills,” she says. A second later, that tenderness turns to toughness. “Don’t get me crying,” she orders. “You’ll ruin my bad reputation.”

**I**T’S HARD TO TRACE THE exact moment that Tanya Tucker earned her reputation, fair or not, as the bad girl of country. It could have been when she posed for the cover of *TNT* with a microphone cord between her legs. Or in the ’80s, when she started dating Campbell, many years her senior, and endured more than her fair share of tabloid scrutiny. Or maybe it was even earlier than that, when she made it clear that she liked the fun

parts of music — the liquor, the leather, the libido — not just the chaste ones, though not more or less than any other major male star in the ’70s and ’80s. Tucker just thought she was being “one of the boys” — not because she didn’t relate to women, but because the roles and room offered to female

artists in country weren’t in line with the way she wanted to come across onstage or in her music. She slithered like Mick Jagger, swiveled like her hero Elvis Presley and did splits onstage. (She still does, actually.)

But while the Merles and Waylons became heroes through jail time,

addiction and redemption, country music often chastises — sometimes permanently — women who transgress or express themselves sexually: consider LeAnn Rimes, the Dixie Chicks, Gretchen Wilson. “The reason she didn’t get the same attention as the ‘outlaws’ was because she was



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a woman,” Margi Cheske, president of Tucker’s label, Fantasy Records, says without hesitation. “Any of the guys who did the things she did would get a fist bump.”

Tucker laughs (and sings) about it now, but that “bad girl” dismissal was part of the reason her career stayed stuck for so long. Prior to *While I’m Livin’*, which became her highest-charting studio album on the Billboard 200 since 1992, it had been 17 years since she had released an album of original material. (2009’s *My Turn* was a covers project.) During a January performance at Nashville’s famed Ryman Auditorium, she spoke candidly about her struggle to even get a record deal in the later stage of her career. As many of her peers benefited from entering that silver “legend” phase, Tucker, still a good bit younger than Nelson and Dolly Parton, was just an aging woman lost in the middle.

There’s a perfect poetic justice in Jennings, son of country legends Jessi Colter and the late Waylon Jennings, taking the lead in reprogramming that narrative: If anyone knows outlaws, it’s him. “We had both grown up in the same world,” says Jennings. “My dad loved Tanya. My mama loves Tanya. So there is a natural connection there. I just saw this unbelievable singer and talent who didn’t have an album out there, and I felt she was way overdue.”

Jennings was working with Carlile on *By the Way, I Forgive You*, and, upon discovering how much of a Tucker fan she was, recruited her to co-produce what would become *While I’m Livin’*. “We could have gone in and just cut a handful of ‘outlaw country’-style songs and made a fine album,” he says. “But I like connecting people. And bringing Brandi in was the perfect ingredient to add to that cauldron.”

Tucker wasn’t so sure at first — “I was just ‘that Brandi bitch,’” says Carlile — but a night drinking with Jennings convinced her. Once they got to work, it was an instant connection. “There wasn’t one thing I didn’t like about either of them,” says Tucker. “We were in the studio for three weeks, and it was just an incredible experience. I kind of just let go.”

Tucker was particularly impressed with how Carlile and the Hanseroths wrote songs that felt “custom made” to her life story. Prior to entering the studio, Carlile had sought advice about working with a country legend from Rick Rubin, who famously helped revitalize Johnny Cash’s career as the producer of his acclaimed *American* album series. “[Rubin] said that it’s all about the lyrics,” recalls Carlile.



Tucker onstage in 1975. Below: Her 1978 album, *TNT*.



“Reilluminating a national treasure like Tanya is all about giving her strong and important words to sing.”

Since then, Carlile has made advocating for Tucker a life mission. Despite an immensely busy schedule after last year’s Grammy wins, she has been active in every step of making and releasing *While I’m Livin’*, even shopping prospective record labels. “I needed to know that the label signing Tanya understood who she is in this world and what this moment represented,” says Carlile. “Margi had me convinced when she said this album would be a ‘cultural event.’” At a time when women are grossly under-represented on country radio, that means turning the genre’s attention back to the women who built it — and reevaluating why we discounted some but not others.

Carlile calls Tucker an “accidental and unwilling feminist,” one who neglects to use the F-word but simply leads by example and is committed to uplifting the next generation: Her management team is almost entirely women, and she’ll take artists like Aubrie Sellers and Brandy Clark on

the road with her as she headlines the CMT Next Women of Country Tour, which starts in February and hits mostly theaters. “It’s in the way she moves her hips, the way she sings, the way she raised her kids and never got married,” says Carlile. “She kicked drugs, she rides cutting horses in rodeos. If feminism by definition is the belief that a woman can and should be able to do anything a man can do, then Tanya’s a raging feminist. But she’ll deny it.”

It’s why The Highwomen — Carlile’s supergroup with Natalie Hemby, Maren Morris and Amanda Shires — cast Tucker in the star-studded video for “Redesigning Women,” where she drives a truck pulling some of country’s brightest female talent: They wouldn’t be here without her.

**I NEED A SHARP KNIFE!**” yells Tucker across the kitchen, looking puzzled at an egg and piece of toasted baguette in a takeout box that seems impossible to conquer whole. “Grayson, baby, can you cut this up? You are strong and mighty.” Grayson shuffles around the kitchen opening drawers before pulling out something more akin to a butter knife, which prompts Tucker to cackle and give some knowing-mom side eye. “You’re going to need a sharper knife, baby,” she adds before turning to me. “You see how things go around here? I might starve to death first.”

Tucker makes a lot of jokes about

how her time is short, but this comes less from age and more from how she thought about quitting recording altogether once her parents had both died (father Beau in 2006 and mother Juanita in 2012). She told Carlile, “‘When they died, I just figured there was a lot more love behind me than ahead of me,’” Carlile recalls her saying. “My hope is that she doesn’t believe that anymore. Even if some of us forgot, we’ve always loved her.”

If phase one of Tucker’s career renaissance was reigniting the fandom in those who cherished her all along, phase two is about putting her up on the same cultural icon pedestal as Cash, Nelson and Parton. “I met someone who told me they were a huge Dolly Parton and Garth Brooks fan,” says Cheske. “But she said she didn’t know Tanya Tucker. How does that happen? There is still a lot of education to do.”

The education will continue with more music. In addition to “One of the Boys,” Tucker already has a handful of songs ready to go — two albums’ worth, actually, including a project she plans to call *Messes*. There’s one tune in the can with David Allan Coe (“It’s fucking phenomenal — so me, so him,” she says), one with Colter (a version of Colter’s hit “Storms Never Last,” with a previously unheard verse), something called “Little Miss Dynamite” with fellow ex-child star Brenda Lee and a project with Johnny Rodriguez. “It’s just the beginning,” says Cheske.

Tucker, done with her breakfast-late-lunch at 5 p.m., decides to play me another song called “On My Way to Heaven,” which was written by Dennis Quaid — yes, *that* Dennis Quaid, who is also a musician and has become a close friend and collaborator — and features vocals from her old bud Kris Kristofferson. She’s already thinking about what she wants to do for the music video — maybe she’ll go to Hawaii and shoot it in a jail cell.

“I’m on my way to heaven, so I can’t be staying long,” she sings through the speaker, her voice melting alongside Kristofferson’s. Tucker squeals and pumps her arm like she just won an Olympic sprint, repeating a line a cappella: “I’m on my way to heaven, would you like to come along?” Tucker, a Grammy hopeful who’s writing some of the best music of her career and still does splits better than a teenager, has an answer to that. “No damn way!” she says with a shimmy, her turquoise earrings swaying. “Not right now!” **B**



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**BILLBOARD'S 2020**

# POWER LIST



# Trial By Fire

Country-soul singer Yola endured plenty to make her debut album, *Walk Through Fire* — and now she's a surprise Grammys breakout

BY ILANA KAPLAN

PHOTOGRAPHED BY HAO ZENG

▶ “I was in Munich in my undies and was intermittently crying for 24 hours,” says Yola, recalling last November, when she learned of her first-ever Grammy Award nominations. “There’s not many things that will bring me to a standstill, but that was definitely one of them.”

The 36-year-old British singer is battling bronchitis when we meet in the lobby of her New York hotel one afternoon in December, but she still beams when discussing her four nominations — including nods for best new artist and best Americana album — that capped an already impressive year. In addition to releasing her debut album, *Walk Through Fire*, which The Black Keys’ Dan Auerbach produced and released on his Easy Eye Sound label, Yola shared the stage with Mavis Staples and Dolly Parton at the Newport Folk Festival, sang on the debut album from country supergroup The Highwomen and found famous fans in everyone from Jamie Lee Curtis to Kendall Jenner. “It’s really normal for me to get a text from Brandi Carlile or Sheryl Crow,” says Yola. “This was *not* normal eight months ago.”

With her powerful, husky voice, vulnerable lyrics and fusion of country, soul and 1960s pop, it’s not surprising that Yola has found enthusiastic fans in the Recording Academy. But as a debut indie artist in a field of chart juggernauts — her best new artist competition includes Billie Eilish, Lil Nas X and Lizzo — she represents the kind of artist who perhaps would have flown under the radar in the Grammys’ general categories had the academy not expanded the number of nominees in those fields from five to eight in 2018. She’s already seeing the benefits of being in such company: In the first full week after being nominated Yola’s total on-demand U.S. streams increased by 25%, according to Nielsen Music/MRC Data.

Getting here wasn’t easy. Born Yolanda Quartey, she grew up in poverty in Bristol, England, and was discouraged from making music by her mother over concerns for the field’s financial instability. As an adult, she fronted the country-soul band Phantom Limb, toured with artists like Massive Attack and worked behind the scenes as a sessions singer, but she struggled in her personal life: She was briefly homeless, endured an abusive relationship and survived a 2015 house fire — trials that bled into her music, most notably the album’s title track.

Her fortunes changed in 2016, when Yola made her debut at Nashville’s AmericanaFest with a rapturously received set. Footage of her performance reached Auerbach, who soon got in touch about collaborating and ultimately co-wrote almost every song on the album. Still, one of the biggest obstacles she faced was her own confidence. Yola says she often felt like a “supporting character” in her own career: “Even when I was in a situation where it looked [like] I was leading, I filtered my personality, my opinion. I tried desperately to assimilate.” Some of that, she says, was due to the overwhelming whiteness of country and Americana music, where Yola had few role models. But finding peers like The Highwomen — made up of Carlile, Natalie Hemby, Maren Morris and Amanda Shires — has since helped her own what she brings to the table. “I felt for the first time in a long time that I was in an environment where each person was celebrated for their differences,” she says of recording with the band.

Expect that newfound fearlessness to shine through on her second album, which she hopes to release later this year and says will showcase even more of her influences, from jazz to The Kinks. “This record is turning into the next step of exploration,” says Yola. “Going slightly further afield and coming back home.” **B**

Find out what *You Should Know* about Yola at [billboard.com/videos](https://www.billboard.com/videos).

Yola photographed  
Dec. 10, 2019, at  
Manhattan Cricket  
Club in New York.



## STEPPING OUT

PRODUCER OF THE YEAR NOMINEE **FINNEAS O'CONNELL**  
ON A FUTURE WITH — AND WITHOUT — BILLIE EILISH

**F**INNEAS O'CONNELL'S down-to-earth presence — he apologizes for running precisely “four minutes late” to meet me at a Highland Park cafe in Los Angeles — contrasts with the high-octane year he's had: He co-wrote and produced the explosive debut album by his younger sister Billie Eilish's *When We All Fall Asleep, Where Do We Go?*, then joined her for a world tour. And it doesn't seem things will quiet down for O'Connell anytime soon. He's nominated for three Grammys (album, record and song of the year) alongside Eilish, and scored two major nods on his own: best engineered album, non-classical and producer of the year, non-classical (for which, at 22, he's the youngest solo nominee ever).

Whether or not he collects a statue, O'Connell is building a profile in the industry as much more than Eilish's super-talented sibling. His debut EP, the moody *Blood Harmony*, came out in October 2019, and he recently expanded his circle of collaborators to include Selena Gomez (he co-produced her comeback single, “Lose You to Love Me,” which became her first Billboard Hot 100 No. 1) and Camila Cabello (he co-wrote two tracks on *Romance*). And then there's his next big project: launching a publishing company. “When I started, I felt that there was this incredible amount of

doubt of my ability as a producer,” he says, sipping something called a Mexi Mocha. “I know there's some 17-year-old who is destroying out there, and I just want to help.”

**The Grammy buzz around *When We All Fall Asleep, Where Do We Go?* has been enormous. What did you expect ahead of the nominations?**

People surrounding us were like, “You'll probably be nominated.” But it was really stressful because I'm like, “Does this mean that if we're not, people on our team are going to be disappointed?” The night before was like going to sleep on Christmas Eve. [I was] always like, “Listen, if we get nominated, it's a big deal to me, and if we won, it would be a big deal.” I just want to be honest because some people act like they don't care.

**Do you think any producers got snubbed?**

Producer was the one [nomination] I was sure I wouldn't get — I produced one record this year. Super-producers do like six albums. I'm a little shocked to not see Louis Bell in the category. If you talk about year-defining sounds, he's one of them.

**Do producers get the recognition they deserve these days?**

I was just talking to Benny Blanco about this. We both felt like when we were growing up, there wasn't

much emphasis on producers, but now, there is. I think it's because the internet has evolved to where we can see a lot of credits, so people are more interested. Kids have tools to do what I'm doing.

**After years of working in relative isolation with Billie, how do you approach working with new artists?**

What I really *didn't* want to do is work with other people and have them go, “Oh, Finneas just does that sound for everybody.” The Billie sound is only Billie — I'll only do that for her. I love Camila, and the fun part was getting to make a Camila song. I don't feel that anybody would know [that I produced it]. I mainly try to foster long-term collaborative relationships. Even if we sit in a room and have no good ideas for seven hours, and we just talk about our lives and get coffee, it's all part of the process.

**What are you expecting from your first-ever Grammys?**

Going in, I'll just be wide-eyed about everything, which I think is healthy. One of the most fun parts of the community we're in is that we've gotten to know a lot of people. I love Lil Nas X, Lizzo and Ezra [Koenig] from Vampire Weekend. There's no competitive spirit. It takes away all the nervousness — like, “Cool. I get to see my friends.”

—TATIANA CIRISANO



*Oklahoma!*'s  
Damon Daunno  
and Grande

## THE NOT-SO-NEW KIDS ON THE BLOCK

Eighty years after their heyday, **Rodgers & Hammerstein** are all over the Grammys

► Amid the younger acts celebrated at the Grammy Awards will be a much older duo: Richard Rodgers and Oscar Hammerstein II. The iconic musical-theater composers are involved with four different nominees: Ariana Grande, whose “7 Rings” interpolates “My Favorite Things” from *The Sound of Music*; the new Broadway cast recording of *Oklahoma!*, with a significantly reimagined score, is a best musical theater album contender; and John Legend and opera diva Joyce DiDonato both cover “My Favorite Things” on nominated albums.

Nearly 80 years after their breakout success as a team — and long after their deaths — Rodgers & Hammerstein are a hotter pop culture attraction than ever before, whether in Broadway, pop music (though not nominated, Chance the Rapper's “Impossible” interpolated an R&H tune of the same name from *Cinderella*) or TV (the first episode of HBO's *Watchmen* revolved around *Oklahoma!* songs and references). “These songs and shows are timeless,” says Bill Gaden, president of Concord Music Publishing North America. (Concord owns the Rodgers & Hammerstein Organization, which includes the R&H catalog.) “It's important that people understand we're open, and we're creative — we want people to look at our material in new and different ways.”

Whether or not Grande and *Oklahoma!* win on Grammy night, the Rodgers & Hammerstein Organization is already cleaning up. (R&H would only win an actual Grammy as a producer of *Oklahoma!*) It owns 90% of the publishing on “7 Rings” and 100% of *Oklahoma!* (both the show and music). When an artist like Grande uses an R&H tune, “we then negotiate ownership of the new song,” says Gaden. “We participate as writers, as does Ariana.” That Grande ceded the majority of the song's publishing revenue to R&H “shows she understands how much the original work informs ‘7 Rings,’” says Gaden. “And from a catalog point of view, it demonstrates the value of amazing evergreen copyrights.”

Because Rodgers & Hammerstein weren't just great composers — they were savvy businessmen, too. “They were smart enough to never let any [of their own] rights go anywhere else,” says Gaden. That makes the Rodgers & Hammerstein Organization fairly unique: “We do all rights in-house — so we can market the brand and think about the bigger picture.”

And the organization is indeed actively marketing its composers' music like a publisher for an active songwriter would: Its social media team regularly searches for famous artists who might be interested in R&H songs. Even Frito-Lay recently arranged a synch license for a commercial featuring a new version of “My Favorite Things” sung by Anna Kendrick (albeit one with lyrics like “Bags of Tostitos with salsa and queso/Lay's and Doritos if I have my say-so”). “The stars are aligning for us,” says Gaden. “It's up to us to continue that momentum.” And “nothing,” he adds, “does that like a Grammy.” —REBECCA MILZOFF

## A NOD TO ONE OF *BILLBOARD'S* OWN

CONTRIBUTOR **JUDY CANTOR-NAVAS** ON HER UNEXPECTED NOMINATION FOR LINER NOTES

I am nominated for best album notes for Craft Recordings' *The Complete Cuban Jam Sessions*, a box set of five remastered albums of improvisational sessions recorded for the pre-Revolutionary Cuban label Panart. These are my first-ever liner notes, but I previously wrote a series of articles about the label, which captured an indelible age of

Cuban music in the 1940s and '50s. In 2016, when I read that Concord Music had purchased the Panart catalog as part of its acquisition of the Mexican label Musart, I cold-mailed a Concord executive. Concord's legacy label Craft subsequently commissioned me to write the notes and co-produce the box set with Craft's Mason Williams.

It hadn't even occurred to

me that I could be nominated for a Grammy. The other nominees in this category are all experts in specific musical genres and periods; for me, writing these notes was a chance to expound on, research and document music I care deeply about. Today, liner notes may seem vintage — words on the back of a record found in a flea market bin. But to me, they were essential literary works

I read in my teen years and guideposts to my future career. Rather than a dying art, I like to think that liner notes are an evolving one. After all, people haven't stopped wanting to read stories about music and — thanks to renewed interest in legacy recordings and artist editions — notes, like vinyl, are making a comeback. And yes, there is a Grammy category for that.



Young onstage in New York in 2016.

## REMIXING EXPECTATIONS

Since the best remixed recording, non-classical category was introduced in 1998, over 80 producers have been nominated — all of them men. That's just one reason Tracy Young broke down in tears upon learning she had received a nod this year for her remix of Madonna's empowering anthem "I Rise." The DJ-producer came up in the Miami scene, in time becoming Madonna's go-to party DJ and ultimately producing over a dozen official remixes for her. Having survived what she calls the "extremely" misogynistic '90s dance scene, Young reflects on her pioneering nomination and what it might mean for her community.



With Madonna in 2001.

### What do you think makes a Grammy-worthy remix?

This category is somewhat technical; that's why I'm so fascinated and excited about the nominees this year — these are all really well-produced songs. In the past, I think it [was] more of a popularity contest — they were big radio records.

### You've remixed pop stars, but you've managed to strike a balance between the mainstream and underground.

For me, the goal is always to keep the integrity of the song. I've always felt that radio and commercial appeal is super important; that's what sells music, and that's how people have lifelong careers. I like the idea of being on the radio and also being played in a club. I think if you can reach that balance, you've done a good job.

### Your first official remix for Madonna was of 2000's "Music." How did you start working together?

The first time I met her was at a nightclub in Miami called Liquid. Victor Calderone was DJ'ing, and she was there. My good friend Ingrid [Casares] introduced me, and that's where it started — she passed a lot of my [DJ cassettes] on to Madonna. She told me they would run on the beach to my demos. Then, she started hiring me for parties.

### What do you make of your nomination?

I've seen more and more female engineers in the studio, and I think moving forward, we will continue to be recognized. This field was and still is mostly dominated by men. But it is changing. I've definitely seen more women DJs, and hopefully, more women will come forward and start producing. I have hope.

—KATIE BAIN

## The Little Label That Could

TWENTY YEARS AFTER DAVE MATTHEWS CO-FOUNDED IT, INDIE ATO RECORDS IS A QUIETLY FORMIDABLE AWARDS-NIGHT FORCE

**F**EW INDIES KNOW THE Grammys like ATO Records, the label Dave Matthews and his manager Coran Capshaw co-founded in 2000. Throughout the 2010s, ATO became a dependable presence in categories large and small: It secured four wins and nine nominations (including best new artist in 2012 and album of the year in 2015) for blues-rockers Alabama Shakes and helped launch Brandi Carlile to critical acclaim and her first nomination in 2015.

Now, as it celebrates its 20th anniversary, the New York-based label is having its most fruitful year yet for Grammy nominations: seven nods, spread among five acts and four genre categories. Alabama Shakes' Brittany Howard is up for best rock song and best rock performance; eclectic retro-soul duo Black Pumas for best new artist; '80s R&B romantic Emily King for best R&B song and best engineered album, non-classical; virtuoso guitar duo Rodrigo y Gabriela for best contemporary instrumental album; and Turkish psych-rockers Altın Gün for best world music album.

"When we first set up the label, the focus was a commitment to building career artists without worrying about genre or boundaries," says Capshaw. "We feel proud to see that philosophy continue at ATO."

The power behind ATO's Grammy push comes from GM Jon Salter, who assumed the role in 2011 with over

a decade of marketing experience under his belt. "Immediately signing up to become a [Recording Academy] member and understanding Grammy programs like Grammy in the Schools and Grammy U is really critical for artists," says Salter. "With the Shakes [in 2013], we did a special performance and answered kids' questions for Grammy U in Memphis and Los Angeles," remembers Howard. Her band's next LP, 2015's *Sound and Color*, won three Grammys, and the act was invited to perform "Don't Wanna Fight" on the 2016 telecast. (The single's download sales increased 806% the following tracking week, according to Nielsen Music/MRC Data.) Says Salter, "There's a nice correlation between what Grammy voters are feeling and when something is really connecting with fans — when a record store calls you and they're out of stock."

It helps that ATO has focused on specific media looks before the awards. During 2019, Howard, Black Pumas and King all played *Jimmy Kim-*

*mel Live!*, and Black Pumas, Rodrigo y Gabriela and Altın Gün gave studio performances for influential Seattle public radio station KEXP. (KCRW Santa Monica, Calif., is another Grammy voter favorite, adds Salter.) Exposure in certain publications is important, too. "I've learned a lot of the Grammy voters are really technical," says Salter. "We try to do technical-based articles in *Tape Op* magazine."

But campaign savvy aside, ATO may owe its Grammy nom success to the roster itself — one rife with the kinds of prestige acts long favored by the Academy and, thanks to the label's approach, treated like stars whether or not they win awards. King, who was last nominated 13 years ago, came to ATO after Sony's J Records dropped her. "When I decided to sign with a label again, it was on the grounds of full creative control and a fair deal," says the 34-year-old today. "At ATO, there is trust and mutual respect. It feels very different now. I put music first."

—CHRIS PAYNE



Among ATO's 2020 nominees are (from left) Howard, Black Pumas' Eric Burton and King.



Joel Hoekstra (left) and Tony Dickinson of Trans-Siberian Orchestra in Atlanta on Dec. 8, 2019.

# Rock The Halls

Perennial holiday favorite Trans-Siberian Orchestra made 2019 its most successful year ever with only two months of shows

BY ERIC FRANKENBERG

**E**VERY DECEMBER, THE YEAR'S MOST dedicated road warriors reach the end of their touring cycles and wrap monthlong treks or pause ongoing runs for a holiday break. But while the biggest names in pop, rock, hip-hop and beyond enter the briefest of hibernations, Trans-Siberian Orchestra ramps it up — and rakes it in.

Last year was no different, as the holiday-rock symphony ascends to the top of *Billboard's* monthly Top Tours ranking with a \$46.8 million December gross following a roughly \$20 million warmup in November. The group played 69 shows and sold 705,863 tickets between Dec. 1 and 30, according to figures reported to *Billboard* Boxscore.

The overall \$66.8 million haul makes 2019 a record year for Trans-Siberian Orchestra, marking the biggest gross of its 20-year touring career. The \$613,000-per-night average is worlds away from the \$83,300 pace of its debut 1999 tour, while 2019's average of 9,324 tickets per night nearly quadruples 1999's 2,447 average.

Playing nearly 70 shows in one calendar month requires a combination of hard work, ingenuity and a bit of magic. Each year, TSO employs two separate touring ensembles that split up the North American market. Since its tours are family-oriented, the group also adds matinee shows in most cities. In 2019, the tour included

43 markets with two shows and 23 markets with a single show — adding up to 109 shows in 66 cities over the course of 48 days.

Of the 66 engagements in North America, TSO broke the million-dollar mark in 32 of them, or 48%. The top markets of the 2019 tour include Tampa, Fla. (\$1.7 million, Amalie Arena); Dallas (\$1.7 million, American Airlines Center); and Cleveland (\$1.7 million, Rocket Mortgage Center). All three of those bookings were in December, as were almost all of the tour's top 20 highest-grossing engagements; the five lowest occurred in November. It's a familiar pattern, as TSO's snowballing seasonal momentum peaks with the holiday rush around Christmas and New Year's Eve.

In all, TSO has reported career-spanning earnings of \$613 million, making the holiday act one of only 23

artists to gross over \$600 million in *Billboard* Boxscore history — and one of only three to do so without any *Billboard* Hot 100 hits to its name. André Rieu has grossed \$633.7 million, while Roger Waters has grossed \$714.9 million — though the latter did score five charting singles as a member of Pink Floyd, including the four-week No. 1 hit "Another Brick in the Wall (Part II)."

TSO isn't the only entity that enjoyed a holiday boost. The top-grossing venue of December is New York's Radio City Music Hall, making this monthly Boxscore recap the first in which a theater has outearned all other venues. Thanks to the annual return of the *Radio City Christmas Spectacular* with the Rockettes, the venue grossed \$69.2 million — the biggest one-month gross for a venue of any size since the February 2019 launch of *Billboard's* monthly recaps. **B**

## TOP TOURS

	ARTIST	TOTAL GROSS All Promotions	TOTAL ATTENDEES	NO. OF SHOWS
1	TRANS-SIBERIAN ORCHESTRA	\$46,768,536	705,863	69
2	U2	\$31,865,862	187,366	6
3	ELTON JOHN	\$20,267,600	143,839	11
4	CÉLINE DION	\$18,017,003	99,759	8
5	ARIANA GRANDE	\$16,678,309	143,378	12
6	CHER	\$14,090,728	109,521	9
7	KISS	\$10,957,244	59,455	5
8	DADDY YANKEE	\$10,822,173	150,888	11
9	JONAS BROTHERS	\$10,533,431	112,202	8
10	ANDREA BOCELLI	\$10,114,476	51,323	4
11	ROD STEWART	\$8,617,620	70,105	6
12	PHISH	\$8,205,401	91,530	5
13	SHAWN MENDES	\$8,124,261	115,639	10
14	DEAD & COMPANY	\$7,640,841	55,410	4
15	MADONNA	\$6,246,914	24,943	10
16	GEORGE STRAIT	\$6,154,739	35,668	2
17	LADY GAGA	\$5,513,651	16,340	3
18	BAD BUNNY	\$4,248,737	44,703	3
19	MICHAEL BUBLÉ	\$4,150,542	38,208	3
20	ANDRÉRIEU	\$3,456,255	33,790	3
21	PENTATONIX	\$3,220,879	44,193	8
22	KHALID	\$3,131,109	37,410	3
23	ILLENIU	\$3,064,869	57,506	7
24	PAUL KELLY	\$3,050,145	38,407	4
25	SHANIA TWAIN	\$2,977,650	23,498	6
26	CAFÉ TACVBA	\$2,960,926	75,816	3
27	LUKE COMBS	\$2,691,609	64,384	5
28	MARIAH CAREY	\$2,690,618	24,074	4
29	CHRISTINA AGUILERA	\$2,667,504	26,456	6
30	JACK WHITEHALL	\$2,625,755	50,114	5

## TOP PROMOTERS

	PROMOTER	TOTAL GROSS All Promotions	TOTAL ATTENDEES	NO. OF SHOWS
1	LIVE NATION	\$174,261,971	1,713,482	233
2	AEG PRESENTS	\$100,269,651	1,318,739	568
3	OCESA-CIE	\$12,265,103	230,278	28
4	UDO ARTISTS	\$10,957,244	59,455	5
5	MR. SOLD OUT	\$10,822,173	150,888	11
6	GELB PRODUCTIONS	\$10,114,476	51,323	4
7	MGM RESORTS INTERNATIONAL	\$9,960,966	41,373	7
8	CÁRDENAS MARKETING NETWORK	\$5,816,736	63,414	5
9	CAESARS ENTERTAINMENT	\$5,465,190	57,926	49
10	MOVE CONCERTS	\$5,313,210	87,133	11



From left: U2's Adam Clayton, Bono and The Edge at DY Patil Stadium in Mumbai, India, on Dec. 15, 2019.

## TOP BOXSCORES

	ARTIST(S) Venue Date(s)	GROSS Ticket Prices	TOTAL ATTENDEES No. of Shows	PROMOTER(S)
1	U2 Saitama Super Arena, Saitama, Japan Dec. 4-5	\$10,343,858 \$356.41/\$71.65	43,225 2	Live Nation
2	ELTON JOHN Rod Laver Arena, Melbourne, Australia Dec. 10-11, 14-15	\$7,994,560 \$204.18/\$67.60	51,556 4	Frontier Touring
3	DADDY YANKEE Coliseo de Puerto Rico, San Juan, Puerto Rico Dec. 5-8, 12-14	\$7,045,175 \$300/\$25	95,446 7	Mr. Sold Out
4	U2 Philippine Arena, Manila, Philippines Dec. 11	\$6,895,277 \$403.62/\$39.38	33,721 1	Live Nation, MMI Live
5	PHISH Madison Square Garden, New York Dec. 28-31	\$6,712,920 \$110/\$100/\$90	76,079 4	Live Nation
6	U2 National Stadium, Singapore Dec. 1	\$6,216,655 \$269.21/\$71.69	41,278 1	Live Nation
7	GEORGE STRAIT T-Mobile Arena, Las Vegas Dec. 6-7	\$6,154,739 \$499/\$50	35,668 2	Messina Touring Group/AEG Presents
8	KISS Tokyo Dome, Tokyo Dec. 11	\$6,111,730 \$185	32,975 1	Udo Artists
9	ANDREA BOCELLI Madison Square Garden, New York Dec. 18-19	\$5,385,074 \$401/\$286/\$206/ \$136/\$86	28,623 2	Gelb Productions
10	CÉLINE DION TD Garden, Boston Dec. 13-14	\$5,180,061 \$246/\$165/ \$115/\$77	24,661 2	AEG Presents/ ConcertsWest
11	ROD STEWART O2 Arena, London Dec. 17, 19-20	\$5,052,470 \$206.99/\$46.74	44,662 3	Live Nation
12	CÉLINE DION Scotiabank Arena, Toronto Dec. 9-10	\$4,772,722 \$180.25/\$155.36/ \$82.21/\$54.30	26,831 2	AEG Presents/ ConcertsWest

## TOP BOXSCORES (CON'T)

	ARTIST(S) Venue Date(s)	GROSS Ticket Prices	TOTAL ATTENDEES No. of Shows	PROMOTER(S)
13	<b>U2</b> DY Patil Stadium, Mumbai, India Dec. 15	\$4,695,722 \$1,412.97/\$42.39	42,590 1	BookMyShow, Live Nation
14	<b>DEAD &amp; COMPANY</b> Chase Center, San Francisco Dec. 30-31	\$4,184,642 \$199/\$50	30,244 2	Live Nation
15	<b>CHER</b> Madison Square Garden, New York Dec. 3-4	\$3,842,660 \$231.95/\$31.95	27,495 2	Live Nation
16	<b>MADONNA</b> The Fillmore Miami Beach at The Jackie Gleason Theater, Miami Beach Dec. 14-15, 17-19, 21	\$3,727,742 \$758.50/\$51.50	13,339 6	Live Nation
17	<b>U2</b> Gocheok Sky Dome, Seoul Dec. 8	\$3,714,350 \$278.07/\$58.14	26,522 1	Live Nation
18	<b>ELTON JOHN</b> Botanic Park, Adelaide, Australia Dec. 4-5	\$3,603,260 \$231.88/\$81.40	32,523 2	Frontier Touring
19	<b>LADY GAGA: ENIGMA</b> Park Theater, Las Vegas Dec. 28, 30	\$3,559,371 \$660/\$90	11,078 2	Live Nation, MGM Resorts International
20	<b>ANDRÉ RIEU</b> MECC Maastricht, Maastricht, Netherlands Dec. 20-21	\$3,456,255 \$150.18/\$72.31	33,790 3	André Rieu Productions
21	<b>DEAD &amp; COMPANY</b> The Forum, Inglewood, Calif. Dec. 27-28	\$3,456,199 \$199/\$50	25,166 2	Live Nation
22	<b>ARIANA GRANDE</b> The Forum, Inglewood, Calif. Dec. 21-22	\$3,383,378 \$274.95/\$54.95	25,810 2	Live Nation
23	<b>Z100 JINGLE BALL</b> Madison Square Garden, New York Dec. 13	\$3,322,352 \$757/\$507/\$232/ \$107/\$52	17,986 1	iHeartMedia
24	<b>SHAWN MENDES</b> Palacio de los Deportes, Mexico City Dec. 19-21	\$3,296,717 \$77	42,860 3	Messina Touring Group/AEG Presents, OCESA-CIE
25	<b>MICHAEL BUBLÉ</b> O2 Arena, London Dec. 9-10	\$3,285,480 \$118.21/\$72.24	29,702 2	AEG Presents
26	<b>DADDY YANKEE</b> Coliseo de Puerto Rico, San Juan, Puerto Rico Dec. 27-29	\$3,095,633 \$300/\$25	41,546 3	Mr. Sold Out
27	<b>ARIANA GRANDE</b> Chase Center, San Francisco Dec. 17-18	\$3,065,557 \$274.95/\$54.95	22,990 2	Live Nation
28	<b>ELTON JOHN</b> Brisbane Entertainment Centre, Brisbane, Australia Dec. 18-19	\$2,979,870 \$204.97/\$67.86	21,425 2	Frontier Touring
29	<b>SHANIATWAIN</b> Zappos Theater at Planet Hollywood, Las Vegas Dec. 6-7, 11, 13-14, 18	\$2,977,650 \$308/\$252/\$168/ \$104/\$80	23,498 6	Caesars Entertainment, Live Nation
30	<b>ELTON JOHN</b> HBF Stadium, Perth, Australia Dec. 1	\$2,936,950 \$229.04/\$66.89	21,998 1	Frontier Touring

Daddy Yankee at The Chelsea  
at The Cosmopolitan of Las  
Vegas on Sept. 13, 2019.

## BEHIND THE BOXSCORE

## HOLDING STEADY

Even a series of earthquakes hasn't stopped Puerto Rico's biggest arena from thriving

BY DAVE BROOKS

**D**ADDY YANKEE WAS only planning to perform four shows when he announced that he was bringing his Con Calma tour to the Coliseo de Puerto Rico José Miguel Agrelot in San Juan in December.

But after the Dec. 5-8 shows sold out in under an hour, Rafael Pina, Daddy Yankee's manager and the producer of the reggaetón star's hometown run, kept adding more shows throughout the month, eventually capping the run at a record-breaking 12 gigs — the most for any artist in the arena's 15-year history.

The 12 sold-out concerts ultimately attracted 162,000 people and brought in a \$12 million gross for the venue. Coliseo GM Eduardo Cajina reflects on the record-breaking run and how the San Juan community is coping with the series of earthquakes that have rattled the city since late December.

**How are you holding up?**

We are experiencing 12 to 13 earthquakes a day, some with a magnitude around 4 or 5. Sometimes it's scary, and we wonder if we need to get used to this. We haven't had any shows this month, but we have seven coming up, including three Ricky Martin concerts. They are all still scheduled to take place, and we are expecting to put some additional shows on sale, but some promoters are a little nervous.

**How has the Coliseo positioned itself in the Latin live space?**

We're setting new records because the Puerto Rico market is so strong. J Balvin launched his tour here last year. We've done big business with Maluma and eight shows with Wisin & Yandel, who previously held the record [for most shows at the venue]. We knew Daddy Yankee would do big

numbers because he hadn't played here in more than a decade, but we didn't expect 12 shows.

**Were you worried you wouldn't be able to fit in all the shows?**

Yes. We had a Marc Anthony date and a local show already scheduled for December, so operationally it was a challenge. But each time a show would go on sale, we would see 30,000 people log in and saw demand coming from the United States and Central and South America. When you have that many people wanting to see the show, you make it work.

**Beyond Latin, what kind of music works well in the market?**

Rock and pop are very strong. We've had big shows for Metallica, Lady Gaga, Madonna and Phil Collins. Ticket prices compare with any market in the United States. When Ed Sheeran went on sale, he sold 8,000 tickets the first day. Phil Collins sold 80% of his tickets when they first went on sale — and that was right after Hurricane Maria.

**SMG managed the Coliseo until the company merged with AEG Facilities last year to become ASM. What does that mean for you?**

We're still finding out, but we're very excited. Being part of AEG will mean new opportunities here in Puerto Rico, and hopefully their [global touring division] brings new shows here. It can be a challenge to attract tours because San Juan is a one-off date and a lot has to be flown in, but we have more sound and production companies on the island than we ever have before. And even though we are not on the mainland, we're part of the U.S., and our currency is the U.S. dollar. The official language is Spanish, but many people speak English. It's like being in paradise with all the benefits from the United States. **B**



## TOP VENUES

### 15,001 Or More Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	<b>Madison Square Garden</b> New York	<b>\$25,820,138</b>	220,268	15
2	<b>O2 Arena</b> London	<b>\$18,320,571</b>	236,437	25
3	<b>The Forum</b> Inglewood, Calif.	<b>\$12,254,051</b>	104,431	8
4	<b>Coliseo de Puerto Rico Jose Miguel Agrelot</b> San Juan, Puerto Rico	<b>\$11,999,316</b>	162,767	12
5	<b>T-Mobile Arena</b> Las Vegas	<b>\$11,894,100</b>	67,410	5
6	<b>Saitama Super Arena</b> Saitama, Japan	<b>\$10,343,858</b>	43,225	2
7	<b>Barclays Center</b> Brooklyn	<b>\$8,593,605</b>	111,668	11
8	<b>TD Garden</b> Boston	<b>\$8,346,890</b>	58,496	6
9	<b>Rod Laver Arena</b> Melbourne, Australia	<b>\$7,994,560</b>	51,556	4
10	<b>Chase Center</b> San Francisco	<b>\$7,890,257</b>	65,276	5



Mariah Carey at the Billboard Music Awards in Las Vegas on May 1, 2019.

### 10,001-15,000 Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	<b>SSE Arena, Wembley</b> London	<b>\$6,183,370</b>	79,136	14
2	<b>Hallenstadion</b> Zurich	<b>\$5,276,236</b>	57,693	7
3	<b>Barclaycard Arena</b> Hamburg, Germany	<b>\$4,975,915</b>	94,316	15
4	<b>SSE Hydro</b> Glasgow	<b>\$4,926,219</b>	98,513	17
5	<b>MGM Grand Garden</b> Las Vegas	<b>\$3,804,342</b>	22,618	2
6	<b>First Direct Arena</b> Leeds, England	<b>\$3,771,982</b>	61,871	10
7	<b>Botanic Park</b> Adelaide, Australia	<b>\$3,603,260</b>	32,523	2
8	<b>MECC Maastricht</b> Maastricht, Netherlands	<b>\$3,456,255</b>	33,790	3
9	<b>Pechanga Arena San Diego</b> San Diego	<b>\$3,210,273</b>	30,995	4
10	<b>Brisbane Entertainment Centre</b> Brisbane, Australia	<b>\$2,979,870</b>	21,425	2



Ariana Grande (center) onstage at Manchester Pride Live in England on Aug. 25, 2019.

### 5,001-10,000 Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	<b>Radio City Music Hall</b> New York	<b>\$69,174,680</b>	683,418	125
2	<b>Hulu Theater at Madison Square Garden</b> New York	<b>\$10,588,765</b>	147,164	31
3	<b>Park Theater</b> Las Vegas	<b>\$9,676,250</b>	41,819	8
4	<b>Mohegan Sun Arena</b> Uncasville, Conn.	<b>\$5,372,913</b>	85,777	14
5	<b>Zappos Theater at Planet Hollywood</b> Las Vegas	<b>\$4,028,589</b>	32,218	9
6	<b>First State Super Theatre</b> Sydney	<b>\$3,167,799</b>	25,366	4
7	<b>Auditorio Nacional</b> Mexico City	<b>\$2,287,615</b>	55,705	6
8	<b>Bill Graham Civic Auditorium</b> San Francisco	<b>\$1,978,738</b>	31,851	4
9	<b>The Anthem</b> Washington, D.C.	<b>\$1,974,756</b>	32,429	9
10	<b>Verizon Theatre</b> Grand Prairie, Texas	<b>\$1,847,885</b>	35,924	10



Shawn Mendes at the MTV Video Music Awards in Newark, N.J., on Aug. 26, 2019.



Rod Stewart at St. Mary's Stadium in Southampton, England, on May 31, 2019.



Khalid performed at L'Olympia in Paris on Oct. 4, 2019.

### 5,000 Or Less Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	<b>Chicago Theatre</b> Chicago	<b>\$5,655,615</b>	85,376	26
2	<b>Eventim Apollo</b> London	<b>\$4,862,392</b>	91,714	36
3	<b>Altria Theater</b> Richmond, Va.	<b>\$4,774,235</b>	42,080	14
4	<b>Beacon Theatre</b> New York	<b>\$3,735,793</b>	44,466	17
5	<b>The Fillmore Miami Beach at The Jackie Gleason Theater</b> Miami Beach	<b>\$3,727,742</b>	13,339	6
6	<b>HBF Stadium</b> Perth, Australia	<b>\$2,936,950</b>	21,998	1
7	<b>The Theater at MGM National Harbor</b> Oxon Hill, Md.	<b>\$2,558,088</b>	32,548	15
8	<b>The Met Philadelphia</b> Philadelphia	<b>\$2,519,172</b>	11,604	4
9	<b>SEC Armadillo</b> Glasgow	<b>\$1,707,459</b>	60,450	34
10	<b>Shrine Expo Hall</b> Los Angeles	<b>\$1,651,380</b>	10,113	2

# My Billboard Moment

“Ashley’s love of music is embedded in his DNA. He creates festivals that don’t begin with a profit-loss focus but are truly about the music. That kind of purity puts him in rare air.”

—CHARLIE WALKER,  
PARTNER, C3 PRESENTS



Capps photographed by Mike Belleme on Jan. 13 at the Tennessee Theatre in Knoxville, Tenn.

## Ashley Capps

FOUNDER/CEO,  
AC ENTERTAINMENT

**○** In 2002, AC Entertainment co-founded and produced the first Bonnaroo Music & Arts Festival alongside Superfly. The sold-out event, which featured headliners Widespread Panic and Trey Anastasio at Great Stage Park in Manchester, Tenn., earned the top festival honor at Billboard’s first Live Music Summit and Awards in 2004. (It won again in 2006 and 2008.) Capps recalls the triumph.

In 2002, industry consensus was that launching a major rock festival in the U.S. was a bad idea, following the Woodstock ’99 disaster. We were outsiders operating under the radar as concert promoters, fighting for respect. After the first year, we were very proud: It was unprecedented for a first-year festival to sell out 70,000 tickets in less than three weeks. We had worked our asses off seven days a week for the preceding three years to accomplish that.

To be nominated at *Billboard*’s Live Music Awards was a tremendous acknowledgment of our efforts, but the top festival win gave us affirmation from our peers, and it helped raise the event’s awareness and profile. Historically, music has always been a social glue — a shared experience that brings people together in communion and celebration. Our commitment to Bonnaroo’s community is what sets us apart; [the festival becomes] the sixth- or seventh-largest city in the state for four days. It’s fully immersive and unlike any other festival in America.

—AS TOLD TO TAYLOR MIMS

### THE LEGACY

AC Entertainment books and presents over 1,200 concerts and events annually.

In 2019, Bonnaroo sold out for the first time since 2013, with 80,000 attendees across four days.

Live Nation acquired a majority interest in AC in 2016, and will wrap its purchase of Bonnaroo, which began in 2015, this year.

UN EX  
PECT  
EVERY  
THING



SUN  
JAN  
26 -



# (Manic) *Halsey*

An Album made by Ashley for Halsey

FEATURING #1 HIT "WITHOUT ME", "GRAVEYARD"  
AND NEW SINGLE "YOU SHOULD BE SAD"



RollingStone



A01  
Manic

*Halsey*

