

billboard



OUR
125TH

ANNIVERSARY
CELEBRATION
1894-2019

The
TOP ARTISTS

OF
ALL TIME
STARRING

The
BEATLES
AND
PAUL McCARTNEY

Plus
ELTON JOHN
MARIAH CAREY

CÉLINE DION
BILLY JOEL
LIL WAYNE
CARRIE UNDERWOOD
GLORIA ESTEFAN
NEIL DIAMOND

&
More

The
2010s
WHO OWNED
The
DECADE?

+

SPECIAL 2020
OSCARS
PREVIEW

“AN UNEXPECTED

The sublime Cynthia Erivo embodies Harriet’s



FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST PICTURE OF THE YEAR

PRODUCED BY

DEBRA MARTIN CHASE
DANIELA TAPLIN LUNDBERG
GREGORY ALLEN HOWARD

BEST DIRECTOR

KASI LEMMONS

BEST ACTRESS

CYNTHIA ERIVO

BEST ORIGINAL SCORE

TERENCE BLANCHARD

BEST ORIGINAL SONG

“STAND UP”

WRITTEN BY JOSHUAH BRIAN CAMPBELL & CYNTHIA ERIVO

PERFORMED BY CYNTHIA ERIVO

PRODUCED BY WILL WELLS & GABE FOX-PECK

H A R

SUPERHERO FILM.

courage, resourcefulness and genius.” The Guardian, Peter Bradshaw

NOMINEE
BEST ORIGINAL SCORE
Terence Blanchard
Hollywood Music in Media Awards

NOMINEE
BEST ORIGINAL SONG
“Stand Up”
Cynthia Erivo and Joshua Brian Campbell
Hollywood Music in Media Awards

“★★★★”

The Guardian, Peter Bradshaw

“Terence Blanchard’s score is euphoric.”

IndieWire, Eric Kohn

“The sweeping score captures the faith, courage and strength of Harriet Tubman.”

Deadline, Matt Grobar

R I E T

ALLEN HOWARD AND KASI LEMMONS DIRECTED BY KASI LEMMONS

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BEST ORIGINAL SCORE
THOMAS NEWMAN

billboard Hot 100

Maroon 5's Levine onstage in London in June.



Maroon 5's 15 Years Of 'Memories'

MAROON 5 EARNS ITS 15TH BILLBOARD HOT 100 TOP 10 — OVER 15 years after its first such hit.

"Memories" ascends 11-9 on the chart, with 57.7 million in airplay audience, 16.6 million U.S. streams and 18,000 sold in the tracking week, according to Nielsen Music.

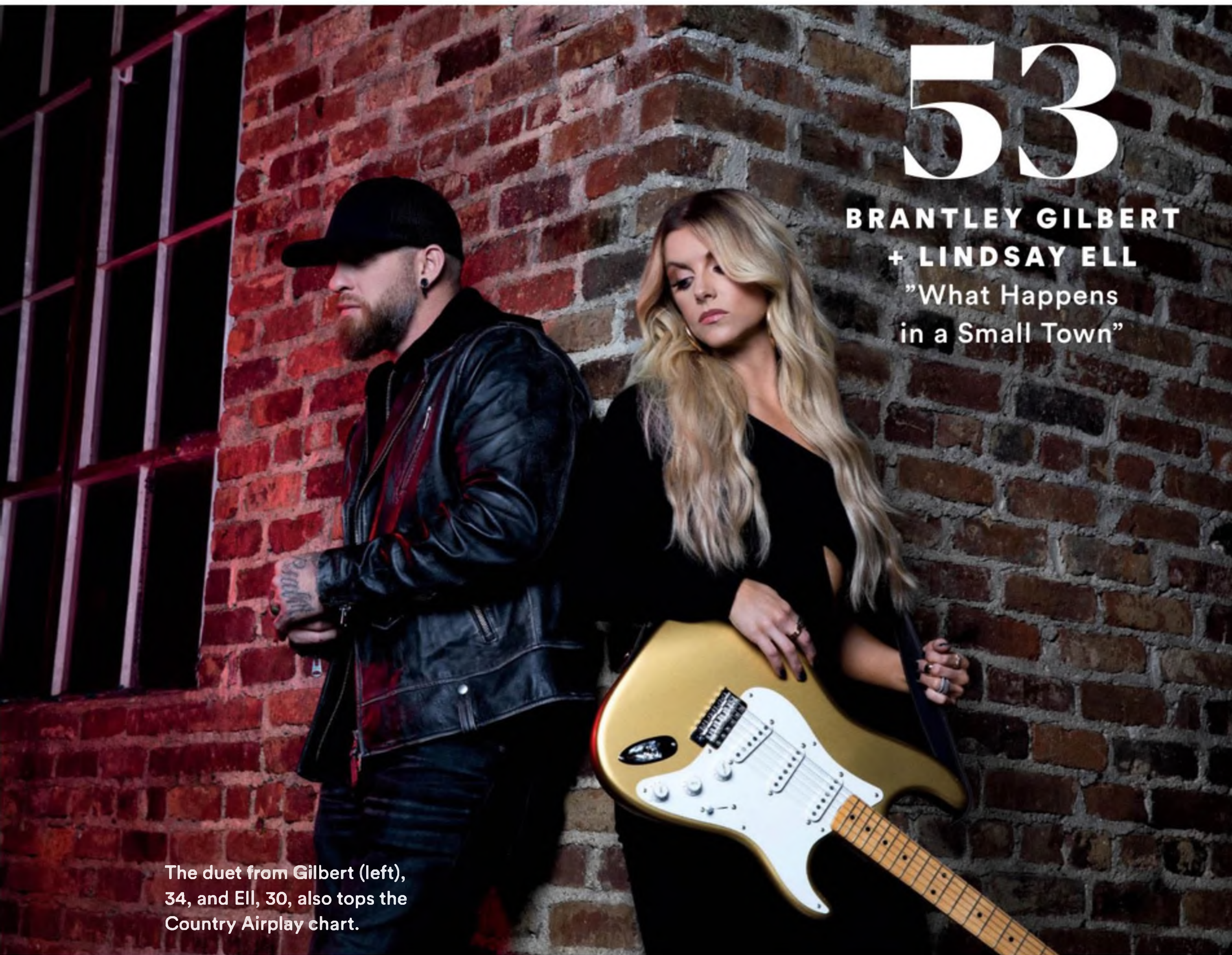
The Adam Levine-led band first appeared in the top tier with "This Love," which reached No. 5 in April 2004. The act's sum of 15 top 10s marks the most among groups or duos since then, ahead of runners-up The Black Eyed Peas, with nine. Next up in the category during that stretch: One Direction (six) and The Chainsmokers (five).

"Memories" concurrently becomes Maroon 5's record-extending 22nd top five hit on the Adult Top 40 airplay chart and its 21st top 10 on Mainstream Top 40, the most among nonsoloists.

Notably, an act extends its span of Hot 100 top 10s to over 15 years for a second consecutive week: A week earlier, Kanye West's "Follow God" launched at No. 7, marking his 18th top 10, after he first appeared in the region in January 2004. At No. 37 on the Hot 100, the track tops Hot Christian Songs and Hot Gospel Songs for a second week each.

—GARY TRUST

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	CERTIFICATION	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
		#1	SOMEONE YOU LOVED ▲ TMS (L. CAPALDI, ROMANS, B. KOHN, P. KELLEHER, T. BARNES)		Lewis Capaldi VERTIGO/CAPITOL	1	26
4	3	2	CIRCLES POST MALONE, FRANK DUKES, L. BELL (L. B. BELL, A. R. POST, A. FEENY, W. T. WALSH, K. GUNESBERK)		Post Malone REPUBLIC	2	10
3	4	3	SENORITA ▲ ANDREW WAT, BENNY BLANCO (S. MENDES, K. C. CABELLO, A. WOTMAN, B. J. LEVIN, A. TAMPOSI, C. E. AITCHISON, J. PATTERSON, M. A. HOIBERG)		Shawn Mendes & Camila Cabello SYCO/ISLAND/EPIC/REPUBLIC	1	20
2	5	4	TRUTH HURTS ▲ RICKY REED, TELE (E. B. FREDERIC, M. JEFFERSON, S. CHEUNG, JESSE SAINT JOHN)	2	Lizzo NICE LIFE/ATLANTIC	1	27
15	1	AIR 5	LOSE YOU TO LOVE ME MATTMAN & ROBIN (S. GOMEZ, JULIA MICHAELS, J. D. TRANTER, M. LARSSON, R. FREDRIKSSON)		Selena Gomez INTERSCOPE	1	3
14	6	6	GOOD AS HELL ● RICKY REED (E. B. FREDERIC, M. JEFFERSON)		Lizzo NICE LIFE/ATLANTIC	6	11
5	8	7	NO GUIDANCE ▲ VINYLZ, J. LOUIS, 40, T. WALTON (C. M. BROWN, A. GRAHAM, A. HERNANDEZ, N. J. SHEBIB, J. HUIZAR, T. WALTON, N. A. A. CHARLES, T. J. BRYANT, M. P. LEBRUN)		Chris Brown Feat. Drake CBE/RCA	5	22
6	9	8	PANINI ▲ TAKE A DAY TRIP, DOT DA GENIUS (M. L. HILL, D. M. A. BAPTISTE, D. C. M. BIRAL, O. OMISHORE, K. COBAIN)		Lil Nas X COLUMBIA	5	20
11	11	9	MEMORIES 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	9	7
10	12	10	10,000 HOURS D. SMYERS (D. SMYERS, S. MOONEY, J. J. DILLON, J. REYNOLDS, J. D. BIEBER, J. BOYD)		Dan + Shay & Justin Bieber WARNER MUSIC NASHVILLE/WAR/WARNER	4	5



The duet from Gilbert (left), 34, and Ell, 30, also tops the Country Airplay chart.

How did this duet happen? Brantley Gilbert Bringing a female into the [song] helped share both sides of the “one that got away” story. Lindsay made perfect sense: She’s a hard worker and incredible guitar player. Lindsay Ell [Big Machine Label Group president] Scott Borchetta called me — Brantley was too nervous. It took me seconds to say “I’m in,” because I know what a “small town” feels like.

The song just completed a yearlong climb to No. 1 on Country Airplay. What contributed to its longevity? Gilbert A six-week radio tour didn’t hurt. It’s always effective to remind people who you are and how much you care about your music. Ell It’s a game of patience. When you’re slowly gaining, it’s making sure you have other music to keep fans engaged.

What favorite duet do you look to for inspiration? Gilbert Johnny Cash and June Carter’s “Jackson.” It was just a lighthearted, back-and-forth thing that I always dug. Ell Tim McGraw and Faith Hill had so many good duets, like “Let’s Make Love.” My favorite recent duet is Lauv and Julia Michaels’ “There’s No Way.” The melody is infectious.

—TAYLOR WEATHERBY



30
DUA LIPA
“Don’t Stop Now”

Lipa lands her highest Hot 100 debut, and third top 40 hit, as her new single launches with 13.2 million U.S. streams, 10.2 million in radio reach and 14,000 sold.

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
31	35	11	SAL STM HOT	●	Young Thug Feat. Gunna	11	12
			WHEEZY (J.L. WILLIAMS, W.T. GLASS, S.G. KITCHENS)		YOUNG STONER LIFE/ATLANTIC/300		
9	10	12	BAD GUY ▲		Billie Eilish	1	32
			FINNEAS (B.E. O’CONNELL, F.B. O’CONNELL)		DARKROOM/INTERSCOPE		
8	13	13	RAN\$OM		Lil Tecca	4	23
			N. MIRA, TAZ TAYLOR (T.J. A. SHARPE, N. MIRA, TAZ TAYLOR)		GALACTIC/REPUBLIC		
7	14	14	HIGHEST IN THE ROOM		Travis Scott	1	5
			OZ, NIK D, M.G. DEAN (TRAVIS SCOTT, O.YILDIRM, N. FRASCONA, M.G. DEAN)		CACTUS JACK/GRAND HUSTLE/EPIC		
13	15	15	BEAUTIFUL PEOPLE		Ed Sheeran Feat. Khalid	13	19
			SHELLBACK, MAX MARTIN, FRED, E. SHEERAN (E.C. SHEERAN, F. GIBSON, MAX MARTIN, SHELLBACK, K.D. ROBINSON)		RIGHT HAND/ATLANTIC/RCA		
19	16	16	TRAMPOLINE ●		SHAED	16	23
			SHAED, A. MENDOZA (C. LEE, S. ERNST, M. ERNST, A. MENDOZA)		PHOTO FINISH/CAROLINE		
12	18	17	BANDIT		Juice WRLD & YoungBoy Never Broke Again	10	5
			N. MIRA (N. MIRA, J. A. HIGGINS, K. GAULDEN)		GRADE A/INTERSCOPE		
18	21	18	OLD TOWN ROAD ▲		Lil Nas X Feat. Billy Ray Cyrus	1	36
			YOUNGKID, M.T. REZNOR, A.M. ROSS (M.L. HILL, K. ROUKEMA, M.T. REZNOR, A.M. ROSS, B.R. CYRUS, J.A. DONALD)		COLUMBIA		
20	22	19	ONLY HUMAN		Jonas Brothers	19	21
			SHELLBACK (J. JONAS, P.K. JONAS II, N. J. JONAS, SHELLBACK)		REPUBLIC		
16	20	20	I DON’T CARE		Ed Sheeran & Justin Bieber	2	26
			MAX MARTIN, SHELLBACK, FRED (E.C. SHEERAN, F. GIBSON, MAX MARTIN, SHELLBACK, J.D. BIBER, J. BOYD)		SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM		

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
17	24	21	GOODBYES		Post Malone Feat. Young Thug	3	18
			B.D. LEE, L. BELL (A.R. POST, J.L. WILLIAMS, B.D. LEE, L.B. BELL, W.T. WALSH, V.L. BLAVATNIK, J.L. FOUTZ)		REPUBLIC		
24	29	22	ON CHILL ●		Wale Feat. Jeremih	22	13
			T. MOORE, VA (O. AKINTIMEHIN, J.P. FELTON, E. BELLINGER)		MAYBACH/WARNER		
51	41	23	DANCE MONKEY		Tones And I	23	5
			K. KERSTING (T. WATSON)		BAD BATCH/ELEKTRA/EMG		
22	25	24	TALK ▲		Khalid	3	39
			DISCLOSURE (K.D. ROBINSON, H. LAWRENCE, G.L. LAWRENCE)		RIGHT HAND/RCA		
23	26	25	SUCKER ▲		Jonas Brothers	1	36
			R.B. TEDDER, FRANK DUKES (R.B. TEDDER, J. JONAS, A. FEENEY, L.B. BELL, N.J. JONAS, P.K. JONAS II)		REPUBLIC		
27	31	26	BALLIN’ ●		Mustard Feat. Roddy Ricch	26	16
			MUSTARD, GYLTRYPP (D.I. MCFARLANE, S.R. KHAN ZAMAN KHAN, R.W. MOORE, JR., D. JONES)		10 SUMMERS/INTERSCOPE		
29	30	27	HOW DO YOU SLEEP? ●		Sam Smith	24	16
			ILYA (S. SMITH, S. KOTECHEA, I. SALMANZADEH, MAX MARTIN)		CAPITOL		
32	28	28	ONE MAN BAND ●		Old Dominion	28	11
			S. MCANALLY (M. RAMSEY, T. ROSEN, B. TURS, J. OSBORNE)		RCA NASHVILLE		
26	34	29	PLAYING GAMES		Summer Walker	16	10
			LONDON ON DA TRACK (S. WALKER, L.T. HOLMES, A. ROBINSON, K.R. BAILEY, C. GRIFFIN)		LYRN/INTERSCOPE		
		30	DON’T START NOW		Dua Lipa	30	1
			I. KIRKPATRICK (C. AILIN, I. KIRKPATRICK, E.W. SCHWARTZ, D. LIPA)		WARNER		
30	38	31	BABY		Lil Baby & DaBaby	21	16
			WHEEZY (D. JONES, J.L. KIRK, W.T. GLASS)		QUALITY CONTROL/MOTOWN/CAPITOL		
25	32	32	MONEY IN THE GRAVE		Drake Feat. Rick Ross	7	21
			CYDNEY CHRISTINE, L. CURRIE, ASOTERIC (A. GRAHAM, W.L. ROBERTS II, L. CURRIE, C. DADE, A. JOERGENSEN)		OVO SOUND/REPUBLIC		
34	40	33	EVEN THOUGH I’M LEAVING ●		Luke Combs	33	10
			S. MOFFATT (L. COMBS, W.B. DURRETTE, R. FULCHER)		RIVER HOUSE/COLUMBIA NASHVILLE		
		34	ROXANNE		Arizona Zervas	34	1
			94SKRT, JAE GREEN (A. ZERVAS, L.L. ARUE)		ARIZONA ZERVAS		
45	61	35	223’S		YNW Melly & 9lokknine	34	9
			ROCCO DID IT AGAIN! 9LOKKNINE (R. VALDES, J.D. SMITH, J.M. DEMONS)		YNW MELLY/300		
33	42	36	DANCING WITH A STRANGER ▲		Sam Smith & Normani	7	43
			STARGATE, JIMMY NAPES (J.J. NAPIER, M.S. ERIKSEN, T.E. HERMANSEN, S. SMITH, N.K. HAMILTON)		CAPITOL		
-		7	FOLLOW GOD		Kanye West	7	2
			K. WEST, BOGDZABEAST, XCELENCE (K.D. WEST, J. GWIN, B. BELL, A.A. BUTTS, C. EUBANKS, C. EUBANKS)		G.O.O.D./DEF JAM		
28	39	38	SUGE ▲		DaBaby	7	32
			JETSONMADE, POOH BEATZ (J.L. KIRK, T. MORGAN, D. CLEMONS)		SOUTHCOST/INTERSCOPE		
43	46	39	HEAT		Chris Brown Feat. Gunna	39	10
			BUDDAHBLESS (C.M. BROWN, T.B. DOUGLAS, SR., A.L. SMALL, K. THOMAS, M. PITTS, L.S. ROGERS, S.G. KITCHENS)		CBE/RCA		
36	47	40	ONE THING RIGHT		Marshmello & Kane Brown	36	20
			MARSHMELLO (MARSHMELLO, K. BROWN, J. FRASURE, J. HOGE, M.J. MCGINN)		JOYTIME COLLECTIVE/RCA NASHVILLE/RCA		
42	49	41	TIME ●		NF	41	16
			T. PROFIT, NF (N. FEUERSTEIN, T. PROFIT)		NF REAL MUSIC/CAROLINE		
44	50	42	GRAVEYARD		Halsey	42	8
			J. BELLION, L. BELL, J. VOLTA, THE MONSTERS & STRANGERZ (A.R. ALLEN, J.D. BELLION, L. BELL, A. FRANGIPANE, J.K. JOHNSON, S. JOHNSON, M. WILLIAMS)		CAPITOL		
38	48	43	LOVER		Taylor Swift	10	12
			J. M. ANTONOFF, T. SWIFT (T. SWIFT)		REPUBLIC		
35	43	44	HOT GIRL SUMMER		Megan Thee Stallion, Nicki Minaj & Ty Dolla Sign	11	13
			JUICY J. BONE COLLECTOR, CRAZY MIKE (M. PETE, J.M. HOUSTON, O.T. MARAJ, T.W. GRIFFIN, JR., D. MILANO, E.I. BYNUM, J. JOHNSON, L.I.L. YACHTY, G.O. KONAN)		1501 CERTIFIED/300		
56	57	45	HOT GIRL BUMMER		blackbear	45	8
			A.M. GOLDSTEIN, BLACKBEAR (A.M. GOLDSTEIN, M.T. MUSTO)		BEARTRAP/ALAMO/INTERSCOPE		
37	52	46	YOU NEED TO CALM DOWN		Taylor Swift	2	21
			J. LITTLE, T. SWIFT (T. SWIFT, J. LITTLE)		REPUBLIC		
40	53	47	MY TYPE ▲		Saweetie	21	19
			LONDON ON DA TRACK (C.H. ROPER, Q.K. MARSHALL, B. BORRI, GIBSON, N. JOE, L. THOMAS, A.D. SMALL, M.B. ARRETT, J. G. V. H. S. L. JEFFERSON, C. LOVE, J.H. SMITH, A. ROBINSON, K.R. BAILEY)		IC/ARTISTRY WORLDWIDE/WARNER		
39	55	48	CAMELOT		NLE Choppa	37	8
			FRESHDUZIT (B.L. POTTS, D. TRIPLETT)		NLE CHOPPA/WARNER		
41	56	49	PRAYED FOR YOU ●		Matt Stell	36	14
			A. BOWERS, M. STELL (M. STELL, A. BOWERS, A. CRUZ)		WIDE OPEN/RECORDS/GOOD COMPANY/ARISTA NASHVILLE		
61	54	50	EVERY LITTLE THING ●		Russell Dickerson	50	10
			C. BROWN (R. DICKERSON, P. WELLING, C. BROWN)		TRIPLE TIGERS		

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“HILDUR GUÐNADÓTTIR’S
SCORE IS SUBLIME.”

– JORDAN FARLEY, **TOTAL FILM**

“A BRAVURA PIECE OF FILMMAKING.”

– PETE HAMMOND, **DEADLINE**

WINNER

GOLDEN LION BEST FILM



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D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2019

JOKER

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST PICTURE

BEST ORIGINAL SCORE

HILDUR GUÐNADÓTTIR



LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
2	1	#1 POST MALONE 5 WKS REPUBLIC		Hollywood's Bleeding	1	9
1	2	KANYE WEST G.O.O.D./DEF JAM		JESUS IS KING (Soundtrack)	1	2
4	3	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG		AI YoungBoy 2	1	4
HOT SHOT DEBUT	4	MIRANDA LAMBERT VANNER/RCA NASHVILLE/SMN		Wildcard	4	1
5	5	SUMMER WALKER LVRN/INTERSCOPE/JGA		Over It	2	5
6	6	DABABY SOUTHCOST/INTERSCOPE/JGA		KIRK	1	6
10	7	GG YOUNG THUG YOUNG STONER LIFE/300/ATLANTIC/AG		So Much Fun	1	12
7	8	TAYLOR SWIFT REPUBLIC		Lover	1	11
8	9	BILLIE EILISH DARKROOM/INTERSCOPE/JGA		When We All Fall Asleep, Where Do We Go?	1	32
11	10	CHRIS BROWN CBE/RCA		Indigo	1	19
12	11	LIL TJAY COLUMBIA		True 2 Myself	5	4
13	12	LIL TECCA GALACTIC/REPUBLIC		We Love You Tecca	4	10
15	13	ED SHEERAN ATLANTIC/AG		No.6 Collaborations Project	1	17
NEW	14	ROD WAVE ALAMO/JGA		Ghetto Gospel	14	1
16	15	POST MALONE REPUBLIC		beerbongs & bentleys	1	80
14	16	LIZZO NICE LIFE/ATLANTIC/AG		Cuz I Love You	4	29
18	17	TRAVIS SCOTT CACTUS JACK/GRAND HUSTLE/EPIC		ASTROWORLD	1	66
20	18	LUKE COMBS RIVER HOUSE/COLUMBIA NASHVILLE/SMN		This One's For You	4	127
17	19	KEVIN GATES BREAD WINNERS' ASSOCIATION/ATLANTIC/AG		I'm Him	4	6
19	20	LIL NAS X COLUMBIA		7 (EP)	2	20
21	21	LEWIS CAPALDI VERTIGO/CAPITOL		Divinely Uninspired To A Hellish Extent	21	25
NEW	22	GRATEFUL DEAD GRATEFUL DEAD/RHINO		Dave's Picks Volume 32: The Spectrum, Philadelphia, PA - 3/24/73	22	1
22	23	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC		Scorpion	1	71
23	24	QUEEN HOLLYWOOD		Greatest Hits	11	359
24	25	KHALID RIGHT HAND/RCA		Free Spirit	1	31
NEW	26	HOOTIE & THE BLOWFISH CAPITOL NASHVILLE/UMGN		Imperfect Circle	26	1
NEW	27	BOB DYLAN FEATURING JOHNNY CASH COLUMBIA/LEGACY		Travelin' Thru: The Bootleg Series, Vol. 15: 1967-1969	27	1
25	28	VARIOUS ARTISTS QUALITY CONTROL/MOTOWN/CAPITOL		Quality Control: Control The Streets, Volume 2	3	12
26	29	NF NF REAL MUSIC/CAROLINE		The Search	1	15
28	30	POST MALONE REPUBLIC		Stoney	4	152
33	31	ARIANA GRANDE REPUBLIC		Thank U, Next	1	39
27	32	SHAWN MENDES ISLAND		Shawn Mendes	1	76
35	33	ELTON JOHN ROCKET/ISLAND/UMG		Diamonds	7	104
9	34	OLD DOMINION RCA NASHVILLE/SMN		Old Dominion	9	2
RE	35	MARIAH CAREY COLUMBIA/LEGACY		Merry Christmas	3	83
34	36	MUSTARD ID SUMMERS/INTERSCOPE/JGA		Perfect Ten	8	19
30	37	DABABY SOUTHCOST/INTERSCOPE/JGA		Baby On Baby	7	36
NEW	38	SOUNDTRACK REPUBLIC		Charlie's Angels (2019)	38	1
42	39	BILLIE EILISH DARKROOM/INTERSCOPE/JGA		Dont Smile At Me	14	98
39	40	ORIGINAL BROADWAY CAST HAMILTON UPTOWN/ATLANTIC/AG		Hamilton: An American Musical	3	215
38	41	JUICE WRLD GRADE A/INTERSCOPE/JGA		Goodbye & Good Riddance	4	77
37	42	VARIOUS ARTISTS DREAMVILLE/INTERSCOPE/JGA		Dreamville & J. Cole: Revenge Of The Dreamers III	1	18
40	43	THE BEATLES APPLE/CAPITOL/UMG		Abbey Road	1	334
43	44	A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/ATLANTIC/AG		Hoodie SZN	1	46
41	45	JONAS BROTHERS REPUBLIC		Happiness Begins	1	22
67	46	PENTATONIX RCA		The Best Of Pentatonix Christmas	46	2
NEW	47	JEFF LYNNE'S ELO BIG TRILBY/COLUMBIA		From Out Of Nowhere	47	1
45	48	XXXTENTACION BAD VIBES FOREVER		?	1	86
36	49	WALE MAYBACH/WARNER		Wow... That's Crazy	7	4
49	50	LAUREN DAIGLE CENTRICITY/12TONE		Look Up Child	3	61

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
48	51	JUICE WRLD GRADE A/INTERSCOPE/JGA		Death Race For Love	1	35
53	52	ED SHEERAN ATLANTIC/AG		+ (Divide)	1	140
47	53	DAN + SHAY WARNER MUSIC NASHVILLE/WMN		Dan + Shay	6	72
50	54	POLO G COLUMBIA		Die A Legend	6	22
31	55	LIZZO NICE LIFE/ATLANTIC/AG		Coconut Oil (EP)	31	16
56	56	KHALID RIGHT HAND/RCA		American Teen	4	140
51	57	CHANCE THE RAPPER CHANCE THE RAPPER		The Big Day	2	15
29	58	GUCCI MANE GUWOP/ATLANTIC/AG		Woptober II	9	3
90	59	PS KANE BROWN ZONE 4/RCA NASHVILLE/SMN		Experiment	1	52
55	60	CARDI B THE KSR GROUP/ATLANTIC/AG		Invasion Of Privacy	1	83
58	61	MEEK MILL MAYBACH/ATLANTIC/AG		Championships	1	49
64	62	LIL UZI VERT GENERATION NOW/ATLANTIC/AG		Luv Is Rage 2	1	115
RE	63	MICHAEL BUBLE 143/REPRISE/WARNER BROS.		Christmas	1	74
60	64	MORGAN WALLLEN BIG LOUD		If I Know Me	35	58
65	65	SOUNDTRACK FOX/20TH CENTURY FOX/ATLANTIC/AG		The Greatest Showman	1	100
62	66	LUKE COMBS RIVER HOUSE/COLUMBIA NASHVILLE/SMN		The Prequel (EP)	4	22
63	67	KENDRICK LAMAR TOP DAWG/AF TERMATH/INTERSCOPE/JGA		DAMN.	1	134
61	68	CREEDENCE CLEARWATER REVIVAL FANTASY/CONCORD		Chronicle The 20 Greatest Hits	22	444
69	69	LADY GAGA & BRADLEY COOPER INTERSCOPE/JGA		A Star Is Born (Soundtrack)	1	57
71	70	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC		Take Care	1	349
75	71	CHRIS STAPLETON MERCURY NASHVILLE/UMGN		Traveller	1	217
68	72	BAD BUNNY RIMAS		X 100PRE	11	46
73	73	THE BEATLES APPLE/CAPITOL/UMG		1	1	393
72	74	MELANIE MARTINEZ ATLANTIC/AG		K-12 (Soundtrack)	3	9
76	75	LIL BABY & GUNNA YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL		Drip Harder	4	57
NEW	76	YELAWOLF SLUMERIAN		Ghetto Cowboy	76	1
59	77	SUPERM SM/CAPITOL		SuperM: The 1st Mini Album (EP)	1	5
82	78	JOURNEY COLUMBIA/LEGACY		Journey's Greatest Hits	10	589
NEW	79	HIGHLY SUSPECT IN DE GOOD/300/AG		MCID	79	1
80	80	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC		Views	1	184
84	81	TONES AND I BAD BATCH/ELEKTRA/EMG		The Kids Are Coming (EP)	81	5
NEW	82	GANG STARR TTT/GANG STARR		One Of The Best Yet	82	1
81	83	BILLY JOEL COLUMBIA/LEGACY		The Essential Billy Joel	15	168
89	84	2PAC AMARU/DEATH ROW/INTERSCOPE/UMG		Greatest Hits	3	297
3	85	REX ORANGE COUNTY REX ORANGE COUNTY/RCA		Pony	3	2
96	86	21 SAVAGE SLAUGHTER GANG/EPIC		I Am > I Was	1	46
91	87	FLEETWOOD MAC WARNER BROS./RHINO		Rumours	1	345
88	88	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UMG		Legend: The Best Of...	5	599
98	89	MAREN MORRIS COLUMBIA NASHVILLE/SMN		GIRL	4	35
95	90	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/JGA		Evolve	2	124
109	91	FRANK OCEAN BOYS DON'T CRY		Blonde	1	152
RE	92	MY CHEMICAL ROMANCE REPRISE/WARNER BROS.		The Black Parade	2	95
NEW	93	DOJA CAT KEMOSABE/RCA		Hot Pink	93	1
83	94	TYLER, THE CREATOR COLUMBIA		IGOR	1	25
86	95	LANA DEL REY POLYDOR/INTERSCOPE/JGA		Norman Fucking Rockwell!	3	10
100	96	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC		More Life	1	138
NEW	97	COUNTERPARTS PURE NOISE		Nothing Left To Love	97	1
106	98	J. COLE DREAMVILLE/ROC NATION/COLUMBIA		2014 Forest Hills Drive	1	257
101	99	TRAVIS SCOTT GRAND HUSTLE/EPIC		Birds In The Trap Sing McKnight	1	166
97	100	NF NF REAL MUSIC/CAPITOL/CAROLINE		Perception	1	109



Lambert Gets Dealt A Good Hand

Miranda Lambert lands her sixth straight Billboard 200 top 10 as her latest effort, *Wildcard*, bows at No. 4 with 53,000 equivalent album units earned in the week ending Nov. 7, according to Nielsen Music.

On Top Country Albums, *Wildcard* is Lambert's seventh total and consecutive No. 1 — her entire chart output. She matches Carrie Underwood as the only artists in the list's 55-year history to rule in seven career-opening appearances.

In more country news, Luke Combs' *What You See Is What You Get* is set to bow at No. 1 on the Nov. 23-dated Billboard 200 and Top Country Albums charts with 175,000-plus units earned in the week ending Nov. 14, according to industry forecasters. The album's tracks may log over 75 million on-demand audio streams, breaking the record for the biggest streaming week for a country set.

—KEITH CAULFIELD

SOUND ▶ CHECK

A NETFLIX FILM & SERIES MUSIC SHOWCASE

PRESENTED BY

billboard & *THE HOLLYWOOD*
REPORTER

On November 4, Netflix hosted Soundcheck, an inaugural event celebrating the music of their film, series and documentary projects. The program included panels, performances and conversations with some of the most talented artists working in music today. The audience, consisting of various industry, guild and Academy affiliations, joined the participating artists and the Netflix Music Team for an after-party at Capitol Records following the program.



(1) Music Supervisors from Netflix's film and series projects. From left to right: **Aaron Byrd** (*When They See Us*), **Randall Poster** (*The Irishman*), **Nora Felder** (*Stranger Things*), **George Drakoulis** (*Marriage Story*), **Trygve Toven** (*Dolemite Is My Name*).

(2) Director **Noah Baumbach** in conversation with *Marriage Story* music supervisor **George Drakoulis**.

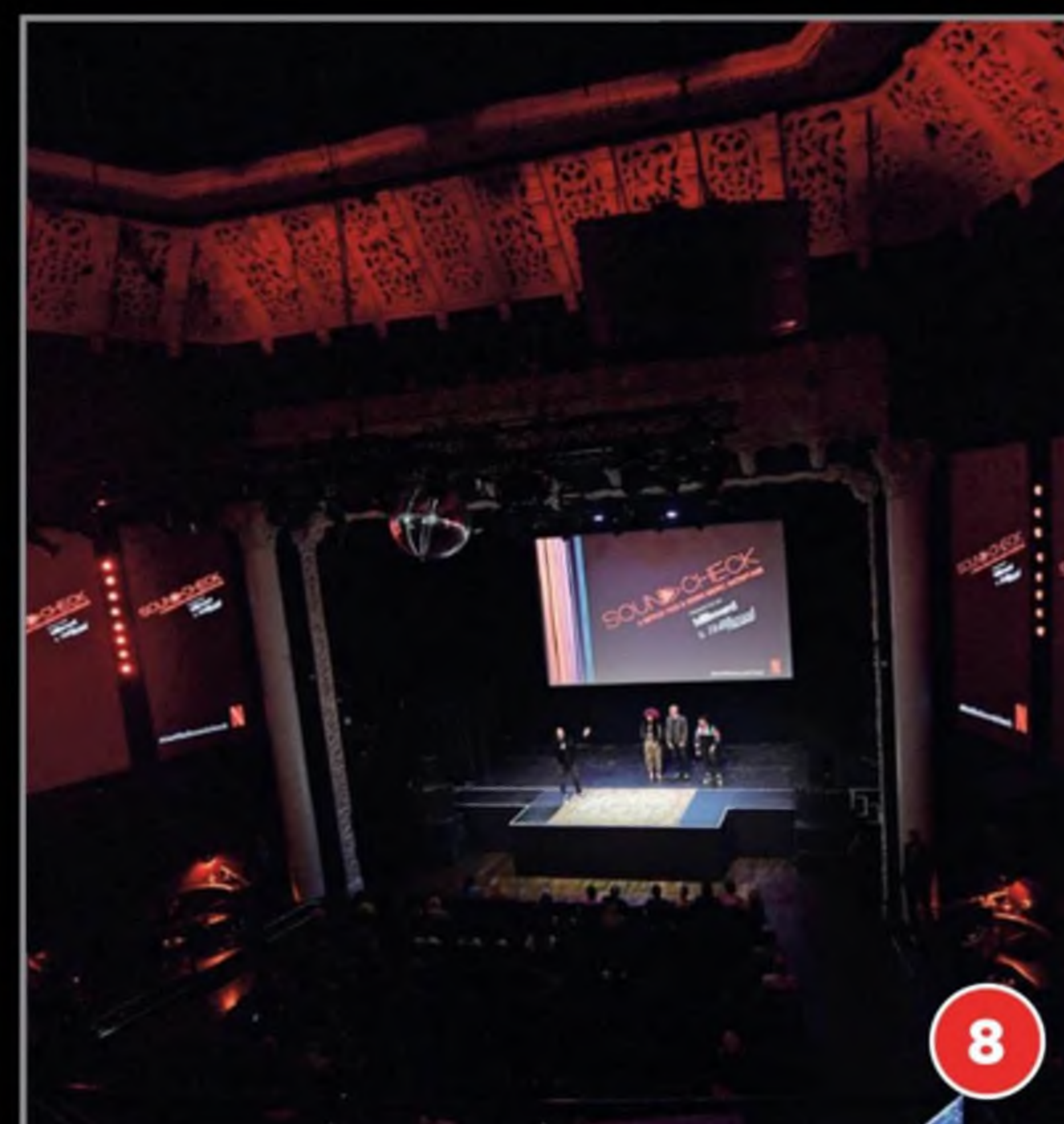


(3) **Zara Larsson** and Songwriter **Justin Tranter** pose for a photo after Larsson's performance of the original song "Invisible" from Netflix's first original animated feature *Klaus*.

(4) Conducted by **Joey Newman**, a live orchestra performs the first suite of **Randy Newman's** *Marriage Story* original score live to screen.

(5) **Pharrell Williams** performs his original song, "Letter To My Godfather" from the Netflix original documentary *The Black Godfather*.

(6) Emmy® nominated composer, **Kris Bowers** performs a live-to-screen of his score from **Ava DuVernay's** *When They See Us*.



(7) Songwriter **Philip Lawrence**, Producer **Lyn Sisson-Talbert** and Director **David E. Talbert** of the upcoming musical, *Jingle Jangle*.

(8) Netflix's inaugural Soundcheck event, partnered with Billboard and The Hollywood Reporter, was held at the Avalon in Hollywood.



LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION IMPRINT/PROMOTION LABEL	Title	PEAK POS.	WKS. ON CHART
102	101	ELLA MAI 10 SUMMERS/INTERSCOPE/JGA		Ella Mai	5	56
NEW	102	EARL SWEATSHIRT TAN CRESSIDA/WARNER		FEET OF CLAY	102	1
99	103	GUNNA YOUNG STONER LIFE/300/AG		Drip Or Drown 2	3	37
110	104	SOUNDTRACK 2 WALT DISNEY		Moana	2	155
105	105	TOM PETTY AND THE HEARTBREAKERS 12 MCA/GEFFEN/UME		Greatest Hits	2	330
104	106	NIPSEY HUSSLE ALL MONEY IN NO MONEY OUT/ATLANTIC/AG		Victory Lap	2	42
85	107	VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UME		NOW 72	85	2
107	108	THE WEEKND 3 XO/REPUBLIC		Starboy	1	154
113	109	PANIC! AT THE DISCO 2 DGD2/FUELED BY RAMEN/EMG		Pray For The Wicked	1	72
108	110	XXXTENTACION 1 BAD VIBES FOREVER/EMPIRE		17	2	115
93	111	AC/DC 22 COLUMBIA/LEGACY		Back In Black	4	384
54	112	MICHAEL JACKSON 33 EPIC/LEGACY		Thriller	1	391
RE	113	NIRVANA 5 DGC/GEFFEN/UME		MTV Unplugged In New York	1	93
94	114	J BALVIN & BAD BUNNY UNIVERSAL MUSIC LATINO/UMLE		Oasis	9	19
RE	115	R.E.M. 4 WARNER BROS.		Monster	1	55
114	116	LIL WAYNE 1 YOUNG MONEY/REPUBLIC		Tha Carter V	1	58
111	117	BRANTLEY GILBERT VALORY/BMLG		Fire & Brimstone	9	5
116	118	KENDRICK LAMAR 3 TOP DAWG/AFTERMATH/INTERSCOPE/JGA		good kid, m.A.A.d city	2	367
117	119	SZA 1 TOP DAWG/RCA		Ctrl	3	126
119	120	FRANK SINATRA FRANK SINATRA ENTERPRISES/CAPITOL/UME		Ultimate Sinatra	32	83
103	121	MEGAN THEE STALLION 1501 CERTIFIED/300/AG		Fever	10	25
121	122	MAC MILLER 1 WARNER		Swimming	3	66
112	123	MICHAEL JACKSON 4 EPIC/LEGACY		The Essential Michael Jackson	31	302
70	124	KANYE WEST 1 G.O.O.D./DEF JAM		The Life Of Pablo	1	152
NEW	125	TRAVIS GREENE RCA INSPIRATION/PLG		Broken Record	125	1
132	126	PLAYBOI CARTI 1 AWGE/INTERSCOPE/JGA		Die Lit	3	74
128	127	H.E.R. 1 MBK/RCA		H.E.R.	23	107
129	128	KANE BROWN 1 ZONE 4/RCA NASHVILLE/SMN		Kane Brown	5	153
122	129	LIL BABY 1 QUALITY CONTROL/MOTOWN/CAPITOL		Harder Than Ever	3	77
150	130	SOUNDTRACK 4 WALT DISNEY		Frozen	1	134
118	131	ARIANA GRANDE 1 REPUBLIC		Sweetener	1	64
NEW	132	NICKY JAM LA INDUSTRIA/SONY MUSIC LATIN		Intimo	132	1
123	133	THE WEEKND 3 XO/REPUBLIC		Beauty Behind The Madness	1	218
124	134	BAZZI 1 ZZZ/AMCOSMIC/ATLANTIC/AG		Cosmic	14	83
RE	135	EMINEM 10 WEB/AFTERMATH/INTERSCOPE/UME		The Eminem Show	1	359
149	136	BTS 1 BIGHIT ENTERTAINMENT		Map Of The Soul: PERSONA	1	26
157	137	SAM SMITH 2 CAPITOL		In The Lonely Hour	2	280
130	138	THOMAS RHETT VALORY/BMLG		Center Point Road	1	23
135	139	SHAED 1 PHOTO FINISH		MELT	135	6
133	140	TAYLOR SWIFT 1 BIG MACHINE/BMLG		1989	1	256
145	141	TWENTY ONE PILOTS 4 FUELED BY RAMEN/EMG		Blurryface	1	234
NEW	142	MICHAEL KIWANUKA POLYDOR/INTERSCOPE/JGA		Kiwanuka	142	1
126	143	DRAKE 1 OVO SOUND/REPUBLIC		Care Package	1	14
139	144	KODAK BLACK 1 DOLLAZ N DEALZ/ATLANTIC/AG		Dying To Live	1	47
87	145	TOOL 1 TOOL DISSECTIONAL/VOLCANO/RCA		Fear Inoculum	1	10
148	146	TWENTY ONE PILOTS 1 FUELED BY RAMEN/EMG		Trench	2	55
158	147	BRYSON TILLER 2 TRAPSOUL/RCA		TRAPSOUL	8	199
125	148	KACEY MUSGRAVES 1 MCA NASHVILLE/UMGN		Golden Hour	4	64
131	149	EAGLES 33 ASYLUM/ELEKTRA/RHINO		Their Greatest Hits 1971-1975	1	299
137	150	JASON ALDEAN 1 MACON/BROKEN BOW/BMG/BBMG		Rearview Town	1	82



7

YOUNG THUG
So Much Fun

The set is up 23% in equivalent album units earned in the week ending Nov. 7, according to Nielsen Music. The surge is owed to streams of a new remix of "Hot," which adds Travis Scott alongside the original album version's featured guest, Gunna.



26

HOOTIE & THE BLOWFISH
Imperfect Circle

The band's first studio album in 14 years (17,000 units, with 15,000 of that sum in album sales) also marks its highest charting since 1998's *Musical Chairs* (No. 4). On Top Country Albums, the set bows at No. 3, the quartet's first entry.

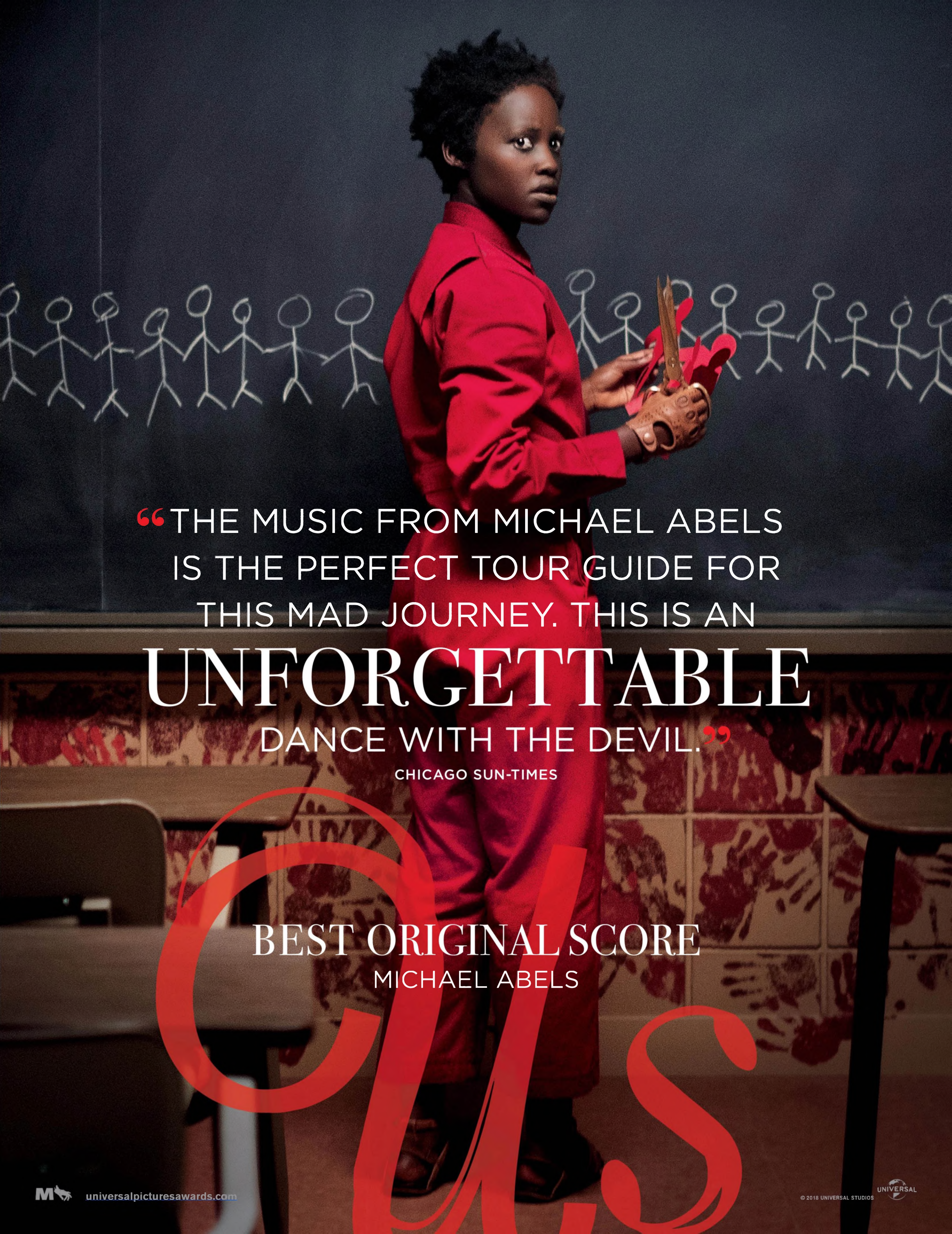


35

MARIAH CAREY
Merry Christmas

A 25th-anniversary deluxe reissue of the set, boasting bonus tracks, helps push the album's 558% unit gain (to 14,000 for the week). Meanwhile, the album's "All I Want for Christmas Is You" reenters Digital Song Sales at No. 40 (4,000 sold, up 312%).

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION IMPRINT/PROMOTION LABEL	Title	PEAK POS.	WKS. ON CHART
134	151	LIL DURK ALAMO/INTERSCOPE/JGA		Love Songs 4 The Streets 2	4	14
144	152	MIGOS 2 QUALITY CONTROL/MOTOWN/CAPITOL		Culture II	1	93
151	153	GUNS N' ROSES 18 GEFFEN/UME		Appetite For Destruction	1	208
156	154	THE NOTORIOUS B.I.G. 1 BAD BOY/RHINO		Greatest Hits	1	199
165	155	BTS 1 BIGHIT ENTERTAINMENT		Love Yourself: Answer	1	53
79	156	LUNAY STAR ISLAND		Epico	79	2
147	157	BAZZI IAMCOSMIC/ATLANTIC/AG		Soul Searching	20	13
159	158	METALLICA 18 BLACKENED/RHINO		Metallica	1	547
146	159	JOJI 88RISING/12TONE		BALLADS 1	3	53
142	160	DJ KHALED 1 WE THE BEST/EPIC		Father Of Asahd	2	25
153	161	ED SHEERAN 4 ATLANTIC/AG		x	1	281
163	162	DRAKE 4 YOUNG MONEY/CASH MONEY/REPUBLIC		Nothing Was The Same	1	310
166	163	YNW MELLY YNW MELLY/300/AG		I Am You	20	44
66	164	EMINEM 7 SHADY/AFTERMATH/INTERSCOPE/JGA		Curtain Call: The Hits	1	470
168	165	RIHANNA 3 WESTBURY ROAD/ROC NATION		ANTI	1	197
NEW	166	NATANAEL CANO RANCHO HUMILDE/CINQ		Corridos Tumbados	166	1
169	167	YOUNGBOY NEVER BROKE AGAIN 1 NEVER BROKE AGAIN/ATLANTIC/AG		Until Death Call My Name	7	80
172	168	METRO BOOMIN 1 BOOMINATI/REPUBLIC		Not All Heroes Wear Capes	1	53
167	169	RODDY RICCH BIRD VISION/ATLANTIC/AG		Feed Tha Streets II	67	51
178	170	BOB SEGER & THE SILVER BULLET BAND 10 HIDEOUT/CAPITOL/UME		Greatest Hits	8	302
175	171	IMAGINE DRAGONS 2 KIDINAKORNER/INTERSCOPE/JGA		Night Visions	2	371
173	172	ADELE 14 XL/COLUMBIA		21	1	438
170	173	TAYLOR SWIFT 3 BIG MACHINE/BMLG		reputation	1	104
162	174	TAME IMPALA 1 MODULAR/INTERSCOPE/JGA		Currents	4	19
155	175	MARSHMELLO 1 JOYTIME COLLECTIVE		Marshmello: Fortnite Extended Set	45	40
161	176	EMINEM 1 SHADY/AFTERMATH/INTERSCOPE/JGA		Kamikaze	1	62
120	177	FUTURE 1 A-1/FREEBANDZ/EPIC		Monster	120	2
189	178	NIRVANA 10 SUB POP/DGC/GEFFEN/UME		Nevermind	1	446
176	179	SOUNDTRACK 1 WALT DISNEY		Descendants 3	7	14
179	180	BRUNO MARS 5 ELEKTRA/EMG		Doo-Wops & Hooligans	3	446
182	181	FIVE FINGER DEATH PUNCH PROSPECT PARK		A Decade Of Destruction	29	93
174	182	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG		Greatest Hits So Far...	20	236
194	183	MACHINE GUN KELLY EST19XX/BAD BOY/INTERSCOPE/JGA		Hotel Diablo	5	18
193	184	TRIPPIE REDD TENTHOUSAND PROJECTS		A Love Letter To You 3	3	44
180	185	QUEEN 1 HOLLYWOOD		Bohemian Rhapsody (Soundtrack)	2	55
185	186	LIL BABY 1 QUALITY CONTROL/MOTOWN/CAPITOL		Street Gossip	2	49
177	187	JON PARDI CAPITOL NASHVILLE/UMGN		Heartache Medication	11	6
183	188	YOUNGBOY NEVER BROKE AGAIN 1 NEVER BROKE AGAIN/ATLANTIC/AG		Realer	15	46
164	189	STEVIE WONDER 1 MOTOWN/UTV/UME		The Definitive Collection	35	81
143	190	JAYDAYOUNGAN ATLANTIC/AG		Misunderstood	43	4
RE	191	FRANK OCEAN 1 DEF JAM		Channel Orange	2	59
186	192	ILLENIUM ASTRALWERKS		Ascend	14	12
198	193	TRIPPIE REDD TENTHOUSAND PROJECTS		!	3	13
136	194	KANYE WEST 2 ROC-A-FELLA/DEF JAM		My Beautiful Dark Twisted Fantasy	1	115
RE	195	ADELE 11 XL/COLUMBIA		25	1	175
RE	196	ZAC BROWN BAND ZAC BROWN COLLECTIVE/BMG		The Owl	2	4
154	197	KANYE WEST 2 ROC-A-FELLA/DEF JAM		Graduation	1	151
184	198	CAMILA CABELLO 1 SYCO/EPIC		Camila	1	95
RE	199	ELVIS PRESLEY 6 RCA/LEGACY		Elvis: 30 #1 Hits	1	117
RE	200	THE BEACH BOYS 1 CAPITOL/UME		Sounds Of Summer: The Very Best Of The Beach Boys	16	184



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UNFORGETTABLE

DANCE WITH THE DEVIL.”

CHICAGO SUN-TIMES

BEST ORIGINAL SCORE

MICHAEL ABELS

OSCAR

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THE GREATEST HITMAKER

Paul McCartney is No. 1 in *Billboard* chart history with **The Beatles** — plus No. 12 on his own. Now, at 77, he's writing a musical and reclaiming his Beatles songs in the United States. "If you're in it, why not win it?"

64

THE TOP 125 ARTISTS OF ALL TIME


A ranking of music's all-time top acts, whose achievements prove that *Billboard's* now 125-year history mirrors the history of pop music itself.



From left: McCartney, Ringo Starr, John Lennon and George Harrison of The Beatles board a plane in New York in 1964.

TO OUR READERS

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



CATS

"BEAUTIFUL GHOSTS"

MUSIC & LYRICS BY

ANDREW LLOYD WEBBER

& TAYLOR SWIFT

BEST ORIGINAL SONG

WORKING TITLE

AMBLIN
ENTERTAINMENT

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For the first time in her career, **Idina Menzel** has a clear path of projects laid out ahead, starting with *Frozen 2* — and she plans to keep it that way.

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A look at the scores and songs aiming for Academy Award nominations ahead of the 92nd annual ceremony.

MY BILLBOARD

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120

Folk icon **Judy Collins** recalls when her album *Wildflowers* peaked at No. 5 on the Billboard 200 in 1968, marking a career best.

Menzel photographed by Austin Hargrave on Sept. 9 at The St. Regis in Toronto.



TUNE IN: CLOSE CALLS

In a new episode of our *Close Calls* video discussion series, "Billboard's Greatest Hits: From the Juiciest Gossip Columns to the Most Epic Chart Battles," insiders Ed Christman (left) and Irv Lichtman — who for years edited *Billboard's* beloved Inside Track feature — take a stroll down memory lane with longtime record-label leader Bob Sherwood and dish on chart war tactics, what really goes on at music-biz conventions and more. Billboard Pro members can access video of the conversation at billboard.com/close-calls.



QUIZZED

New Girl lead Zooey Deschanel visits superfan Grace VanderWaal to test her knowledge of the show on the latest episode of *Billboard's* new *Quizzed* video series, which pairs musical artists with the stars of their favorite films and TV shows. Watch the episode at billboard.com/quizzed.

F O R Y O U R C O N S I D E R A T I O N

BEST ORIGINAL SONG

“Letter to My Godfather” Pharrell Williams

“INCREDIBLE.

**IT GRAPPLES WITH THE IDEA OF LEGACY AND INFLUENCE,
AND BRINGS INTO FOCUS, CLARENCE AVANT, A STELLAR FIGURE
TOO LONG IN THE SHADOWS.”**

**The
Guardian**



The Clarence Avant Story

**THE BLACK
GODFATHER**



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BEST ORIGINAL SCORE

GEORGE KALLIS



A historical scene at sunset. In the foreground, a stone well is partially visible. A horse-drawn cart is being used, with a woman in a red dress and a man in a blue coat standing nearby. The background shows a vast, open field with sparse vegetation and distant hills under a golden sky.

CLIFFS OF FREEDOM

DIRECTED BY VAN LING

FOR YOUR
CONSIDERATION



**BEST
ORIGINAL SONG**

"I'LL WAIT FOR YOU"

MUSIC BY GEORGE KALLIS

LYRICS BY MARIANNE METROPOULOS

**BEST
SOUND MIXING**

MICHAEL HEDGES
ALEXIS FEODOROFF
EDUARDO SANTIAGO

**BEST SOUND
EDITING**

DAVE WHITEHEAD
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"I'll Wait for You"

Is nominated in the Hollywood in Media Awards in the ORIGINAL SONG
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**“WHEN THE DRAGONS TAKE FLIGHT TO
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**“THE FILM FEELS TIMELESS, ESPECIALLY WITH
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JOHN POWELL

BEST ORIGINAL SONG


“TOGETHER FROM AFAR (HOW TO TRAIN YOUR DRAGON: THE HIDDEN WORLD)”

Written By **JÓNSI**

 DREAMWORKS

HOW TO TRAIN YOUR

DRAGON
THE HIDDEN WORLD

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The Market

PG. 26 INSIDE ROCK HALL VOTING * PG. 30 INDONESIA RISING * PG. 32 ADAM GRANITE'S GLOBAL VIEW



Why Artists Are Giving Fans Their Digits

A new startup backed by Guy Oseary is helping celebrities talk to their fans — and (finally) find out who they are

BY MICAH SINGLETON

ASONEREPUBLIC TOOK the stage at the Red Rocks Amphitheatre outside of Denver, giant monitors displayed what appeared to some fans to be too good to be true: a phone number for the band.

“Hey it’s OneRepublic!” read the message sent to roughly 2,000 fans who tried texting the number that night in the sold-out, 9,500-seat venue. “This is an autotext to let you know we got your text. From now on it will be us. Make sure you click the link and add yourself to our contacts so we can text you back.”

As a result, the band racked up contact information and locations for most of those attendees, to whom it can now sell concert tickets,

merchandise and music directly by sending text messages to the specific groups — or even the individuals — who might be most likely to respond. “We captured over 20% of our audience at Red Rocks and immediately had so much more engagement than we’ve ever had with Instagram and Twitter,” Ryan Tedder, the lead singer of OneRepublic, told *Billboard*. “Nobody else should have your fan’s information other than you — the fact that Facebook owns all of it and we can’t have access to it unless we want to pay exorbitant fees is ridiculous.”

OneRepublic is one of about 300 celebrity acts — from Paul McCartney and Marshmello to Diddy and Jennifer Lopez — who have given out their digits in recent months, asking fans to text

them at seemingly personal numbers that often bear the area codes of their hometowns. Behind their outreach is a startup called Community, backed by Madonna’s longtime manager Guy Oseary, co-founder and principal of Live Nation’s Maverick management group. He’s betting that texting will allow artists to wrest information about the identities, whereabouts and preferences of their most engaged followers away from Twitter, Facebook’s Instagram, Alphabet, Apple and Spotify, which guard such data closely.

The fledgling platform is gaining traction as U.S. regulators pursue antitrust investigations into the big tech companies, with the Depart-

ment of Justice antitrust chief saying at a conference in November that the practice of stockpiling consumers’ data can threaten market competition, and that privacy could factor into the DOJ’s antitrust analysis.

“You may have millions of followers, but you don’t know who’s in that audience,” Community co-founder/CEO Matthew Peltier told *Billboard* in his first public interview since closing a \$35 million funding round and launching the company in July. Peltier said 98% of the texts sent through Community are opened within the first three minutes, while 90% of those are opened within the first three seconds of

\$35M

AMOUNT COMMUNITY RAISED IN FUNDING BEFORE JULY 24 LAUNCH

● GRAMMY AWARD-WINNING PRODUCER **SWIZZ BEATZ** SIGNED WITH UTA. ● **DRAKE** LAUNCHED CANNABIS COMPANY MORE LIFE GROWTH.

being sent. By contrast, the percentage of an audience that interacts with a post is 1.6% on Instagram; 0.48% on Twitter; and 0.09% on Facebook, according to the social media analytics firm Rival IQ. Even when artists and labels spend six figures on ads to target specific fan bases on social platforms, under 2% of the targeted fans tend to click through. SuperPhone, a company founded by music producer Ryan Leslie, has been using a similar blueprint since 2016, letting customers such as Atlantic Records manage thousands of text message conversations.

“YOU MAY HAVE MILLIONS OF FOLLOWERS, BUT YOU DON’T KNOW WHO’S IN THAT AUDIENCE.”

—MATTHEW PELTIER, COMMUNITY

Hurdles to text-based marketing remain. One pop star’s manager said he was hesitant to use Community because it doesn’t yet support text messaging worldwide and didn’t want to frustrate fans overseas. There’s also a learning curve for celebrity texters. Artists and their camps are advised to text in a personal voice that doesn’t replicate their tone on social networks; rapper Guapdad 4000, a new Community user, told *Billboard* that it’s crucial to get “past the barrier of people thinking that you’re a bot.”

“A lot of what we do is make sure our ‘Community Leaders’ really think about this relationship differently,”

says Peltier. “You can’t just market to your fans here, you can’t just promote things. You need to invest in the relationship, and provide value.”

Community may also face stiff competition from behemoths like Facebook, which has a history of borrowing features from smaller startups and incorporating them into its own products, and could easily offer its own texting service to Community’s customer base. But Oseary says Community’s commitment to data privacy could give it an edge. Instead of selling its data to advertisers, Community plans to charge its celebrity users a monthly fee based on how many contacts they accumulate on the service.

“We’re not trying to do 50 other things,” says Oseary. “We’re just going to keep going down our path and keep building the best tech and the best solutions and also do it in a transparent way where people own their data, it’s not shared, and it’s not sold. If we do a good job, people will stick with us.”

To get fans to buy in, some artists are hamming it up. Diplo asked his fans to text him in a YouTube video, stating he was “feeling lonely,” and then put up a billboard in Hollywood that read, “This is Dillon Francis’ phone number. Ur welcome, Diplo.”

Oseary sees potential for Community to reshape how concert tours are planned, thanks to its ability to allow clients to filter their superfans by their location, age, gender and, soon, interests. “I sat with one of the biggest promoters a few days ago, and when I showed him how Community worked, he had the same thought, which is what I always believed, which is a lot of the tour is routed on a guessing game,” says Oseary. “Here, you’re going to know, ‘Wow, we’ve got 10,000 numbers in Phoenix.’ We don’t have to guess as much anymore.”



The Future Is Ozuna

SONY’S GLOBAL DEAL WITH OZUNA COULD CHANGE HOW LATIN ARTISTS GO MAINSTREAM

BY LEILA COBO

UNTIL NOW, LATIN artists with joint record deals were the norm. If an act with mainstream potential was signed to a regional Latin label, it would almost always sign a separate deal with a major in order to release its album in English — even if that label was a corporate cousin of the same conglomerate. But Ozuna, the smooth-voiced reggaetonero from Puerto Rico, is the first major Latin artist to pursue a different strategy in Anglo markets — and he won’t be the last.

In yet another example of the growing importance of the Latin market, Sony Music Entertainment signed the 27-year-old star in an eight-figure agreement that sources with knowledge of the matter say is the largest record deal for a Latin artist in history. The agreement includes multiple future albums and rights to his two previous albums, which were distributed by The Orchard. This is an extension of Ozuna’s previous deal with the indie label Dimelo Vi, which is owned by his former manager Vicente Saavedra.

Traditionally, most artists in Ozuna’s position would have signed with a label like Sony Latin. Instead, Sony went all in with one global deal, signaling that the joint deals Latin artists have made in the past may be outmoded. With today’s streaming metrics, majors have more confidence about which

Latin artists will go mainstream. In Ozuna’s case, the numbers are already compelling enough.

Ozuna’s debut, *Odisea*, was the best-selling Latin album of 2017, according to Nielsen Music, and was streamed in the United States 1.5 billion times that year, more than any other Latin album. His second set, *Aura*, was the best-selling Latin album of 2018 and amassed 900 million on-demand audio streams (the second highest for a Latin LP, after Bad Bunny’s *X 100pre*). That year, Ozuna was the most-viewed act of any genre or language on YouTube outside the United States. He’s tied with Daddy Yankee for placing the most tracks to date on *Billboard*’s Hot Latin Songs chart — 71 — a feat Ozuna managed in three years, compared with Daddy Yankee’s two decades. When Ozuna’s third album, *Nibiru*, comes out Nov. 27, his pattern of domination will likely continue, since it will also be his first release with Sony’s full weight behind it.

“It sets Ozuna up to be a global priority,” says Simran Singh, Ozuna’s attorney.

“I’ve worked with Sony as a distributor for years. They trust my work and my vision, and that’s very important to me,” Ozuna tells *Billboard*. “My aim is to take advantage of all those resources so my music can get to more markets, going deeper into the European and mainstream Anglo markets, and get to countries like Japan.”

MARKET WATCH

23.0B

↑ 1.8%

TOTAL ON-DEMAND STREAMS WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending Nov. 7.

13.2M

↑ 0.6%

ALBUM CONSUMPTION UNITS WEEK OVER WEEK

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending Nov. 7.

956.2B

↑ 31.3%

TOTAL ON-DEMAND STREAMS YEAR OVER YEAR TO DATE

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

● TINASHE SIGNED WITH ROC NATION FOR MANAGEMENT. ● COLUMBIA RECORDS SIGNED SINGER-SONGWRITER, PRODUCER AND HBO’S *EUPHORIA* LEAD COMPOSER LABRINTH.



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The Rock Hall's Next Move

Amid criticism of its lack of diversity, the Rock & Roll Hall of Fame is under new management, with a commitment to change

BY STEVE KNOPPER

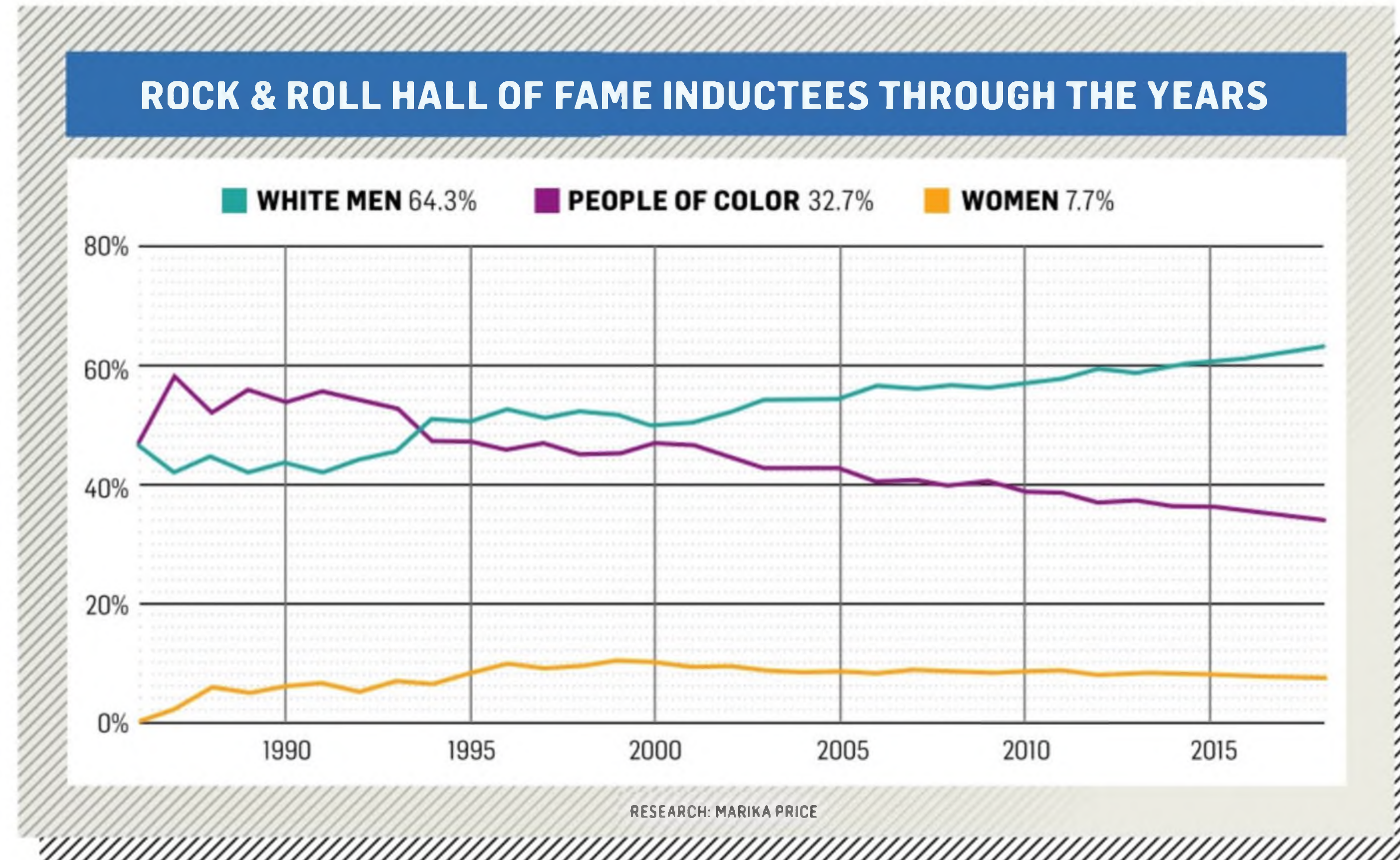
STEVE MILLER CALLED it a “private boys’ club.” *Women Who Rock: Bessie to Beyoncé. Girl Groups to Riot Grrrl.* editor Evelyn McDonnell accused it of “the manhandling of rock’n’roll history.” And a critic for *The Guardian* said it should be “put out of its misery.”

Such is the reputation of the Rock & Roll Hall of Fame.

But John Sykes, the Hall Foundation’s new chairman as of Jan. 1, 2020, says he plans to expand the foundation’s board “to better reflect the nominees we’re inducting.”

Sykes, iHeartMedia’s president of entertainment enterprises, says he has invited two new people already to join a board that includes industry heavyweights like Eagles manager Irving Azoff, Live Nation Entertainment president/CEO Michael Rapino and Sony Music Entertainment CEO Rob Stringer. He’s taking over a Hall of Fame that is financially healthier than ever: Trustees raised \$60 million in the past two years, the museum receives 600,000 annual visitors, and the hall recently asked the city of Cleveland to approve a \$30 million, 50,000-square-foot expansion.

But McDonnell, a Loyola Marymount University professor, criticizes the hall, which was founded in 1983, for giving just 7.7% of the induction



slots to women and 32.7% to people of color. She credits Sykes for emphasizing diversity in interviews, but is skeptical.

“We need a lot more than lip service,” says McDonnell. “[Sykes] has to make radical change. He wants to make things a little better.”

Hall executives point to diversity in recent classes — Stevie Nicks and Janet Jackson made it this year, and Nina Simone in 2018 — but just three of 2020’s 15 nominees are women. Joe Kwaczala, host of the *Who Cares About the Rock Hall?* podcast, calls this ballot “embarrassing, specifically in terms of female representation.”

Outgoing Hall Foundation chair-

man and *Rolling Stone* founder Jann Wenner, who will remain on the board and nominating committee, insists the hall has no bias. “The quality of music should be gender- and racially neutral,” he says. “The fact that there are less women is not the fault of the Hall of Fame. It is just the way history evolved here. There will come a time 20 years from now: ‘What are you inducting all those women for? Every day it’s Halsey this and Halsey that!’ That’s not in our control.”

Jon Landau, head of the Rock Hall’s 30- to 40-member nominating committee, says no individual has excessive influence over the induction process. The committee includes stars

like Questlove and Tom Morello, and 800 voters pick the final inductees.

Landau says he usually plays a “referee role” during meetings — except once, when he declared, “KISS gets in over my dead body.” Years later, sitting with Morello at a bar in Australia, he allowed himself to be talked into KISS’ influence. “It’s a very inappropriate thing I did,” says Landau, “for which I apologize here.”

What Sykes will deliver, says Rock Hall president/CEO Greg Harris, is a radio background that will help with “distribution and reaching wide audiences with meaningful rock’n’roll content experiences.” Sykes talks about expanding the hall’s base of customers, sponsors, donors and advertisers through social media and “taking the intellectual property to audio and video platforms — we can monetize that.” He mentions powerful board members who helped secure its HBO broadcast, among other initiatives.

Yet all the powerful board members he cites are white, and just one, former MTV exec Judy McGrath, is a woman. “People from different backgrounds have different fundraising contacts,” says Hall Foundation president/CEO Joel Peresman. “Rock’n’roll is one river that branched in a lot of directions, and that’s what we want to grow. It’s one of few museums you can take your kid to where they won’t hate you.”

Pay Per View

NUGS.NET’S LIVE-MUSIC STREAMING AND DOWNLOAD SITE HELPS ARTISTS MAKE MONEY FROM TOURING EVEN WHEN THEY’RE NOT ON THE ROAD

BY FRED GOODMAN

IN 2002, BRAD SERLING received an unexpected call from a representative for Phish, inviting him to a meeting at the then-disbanded jam act’s barn in Burlington, Vt.

A well-regarded tape head, Serling had founded the website *Nugs.net* in 1993 as a shared, free streaming site for jam band fans to trade recordings of live shows. When he arrived, the band and its managers told him

the group was reuniting — and the members wanted him to help them launch a live-music site of their own. The result was Live Phish, which later merged into *Nugs.net* when the group broke up again in 2004.

Today, *Nugs.net* offers over 30,000 hours of live music from top touring acts like Dead & Company, Metallica, Pearl Jam, Phish, Bruce Springsteen and Wilco through a subscription

streaming service, live webcasts, downloads and CDs.

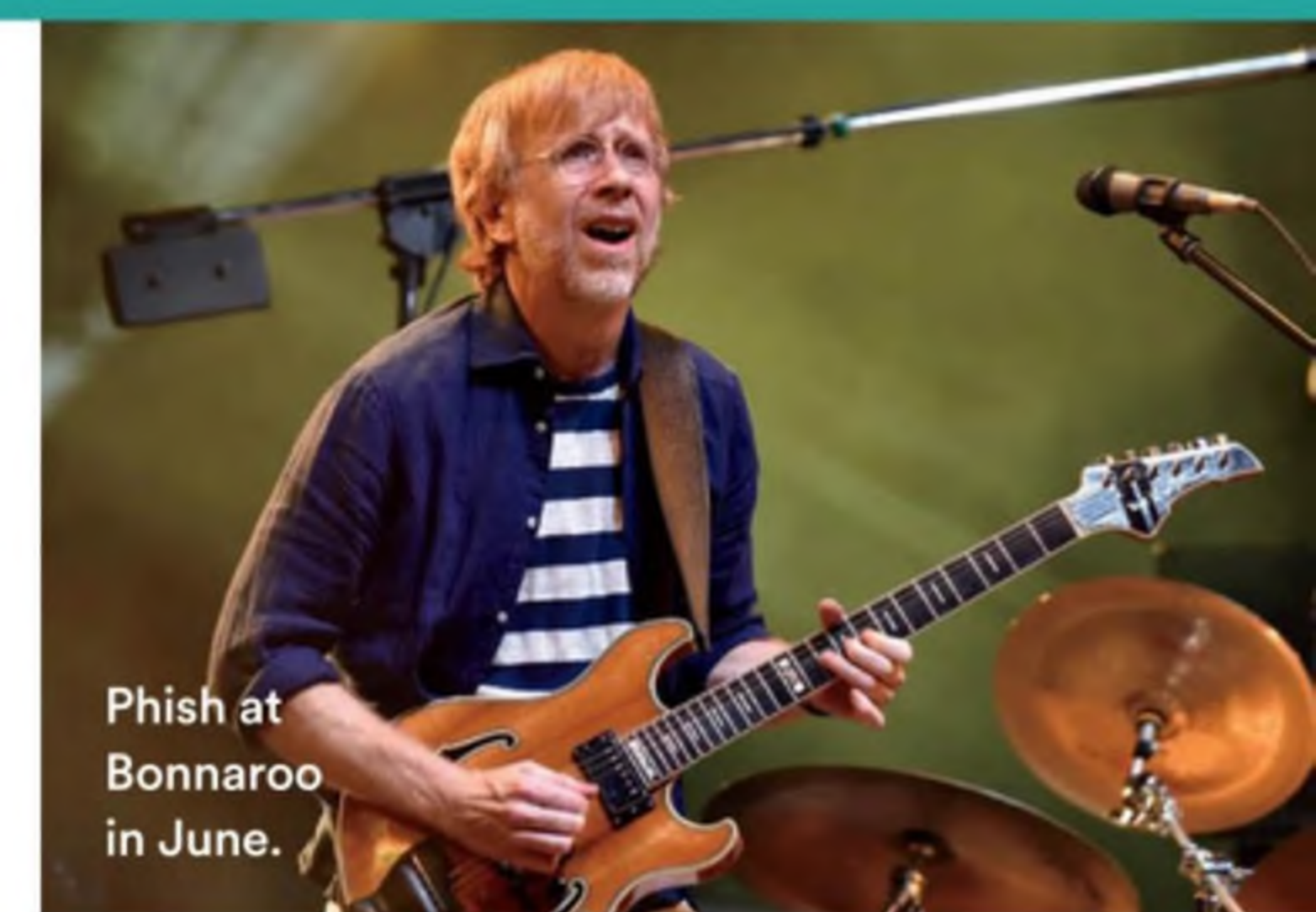
“We don’t compete with Spotify,” says Serling, 47. “We’re more like the music equivalent of a premium sports channel that gets you all access to all your bands.”

Like Serling, who began trading Grateful Dead concert tapes in 1988, Nugs has grown increasingly sophisticated through the years. Largely self-financed until 2017 and still privately held, Nugs has doubled its \$12.99-per-month subscription base since May, says Serling, adding that download splits mirror iTunes, while Nugs pays triple Spotify’s rate for streams. That provides artists a consistent way to stay relevant — and get

paid — even while off the road.

Pay-per-view webcasting, which the company first staged with Phish for its New Year’s Eve 2010 show, is a growth area at additional cost, and Nugs offers live webcasts of every Dead & Company show and select Phish and Widespread Panic concerts, among others. One-third of its users pay \$25 per month for high-definition audio streams and downloads.

The platform’s greatest value may be marketing, however. “We created a mousetrap that’s incredibly effective,” he says. In the case of Phish, which offers a download of each show to ticket holders, the “cheese” is the download and the “mouse” is



Phish at Bonnaroo in June.

the ticket that has to be swiped to get it. That brings in more fan data than Ticketmaster, which normally only identifies a ticket buyer, but not the ultimate ticket holder. All of that information belongs to the artists, not Nugs.

“The band moves on to the next town, but we’ve found a way to keep fans coming back,” says Serling. “That’s the holy grail.”

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Consent Decree Battle Heats Up

PUBLISHERS AT ODDS WITH ASCAP AND BMI OVER RIGHTS WITHDRAWALS



The Robert F. Kennedy Department of Justice Building in Washington, D.C.

ALMOST EVERY ORGANIZATION ON THE publishing side of the music business supports changes to the consent decrees that regulate ASCAP and BMI, seeking more leverage to negotiate bigger payouts from streaming services. But they don't agree on the details: Some publishers say ASCAP and BMI have begun voicing concerns about the National Music Publishers' Association suggestion to the U.S. Department of Justice that the consent decrees be amended so publishers or songwriters can selectively withdraw rights for digital services, allowing them to negotiate direct deals with the likes of Spotify and Pandora.

In an Oct. 28 letter sent to the DOJ that was signed by the three major publishers and many of the biggest indies, music publishers agreed with the NMPA's request to be able to withdraw rights. The letter also opposes ASCAP's request that an amended decree allow it to license more than just performance rights and be able to bundle mechanical and performance rights together, for example — a power that BMI has, but has yet to exercise.

The letter says that if that ability were granted, their "effectiveness as a PRO will be diminished."

Sources familiar with the PROs' thinking say they wonder if now is the right time to push for selective withdrawal. The Music Modernization Act says that Congress must be notified if the DOJ plans to amend or eliminate the consent decrees, and sources say both sides fear that if the issue goes to Congress they'll face several industries with more lobbying power than they have and could result in 100% licensing — meaning only one songwriter's consent would be needed for a song to be used — and even worse, a compulsory license, an outcome that publishers, songwriters and PROs have described in the past as a disaster.

"On this issue, I see a path where, today, selective rights withdrawal doesn't end well," said BMI CEO Mike O'Neill in a statement to *Billboard*. The Music Artists Coalition added, "Any action which would lead to compulsory or 100% licensing must be avoided at all costs." —ED CHRISTMAN



Shirley (standing) at Messiah Project 2018, held at Skid Row's Midnight Mission.

GOOD WORKS

The Road Less Traveled

Violinist Vijay Gupta is bridging the gap between Los Angeles' Disney Hall and the Skid Row homeless community

BY TATIANA CIRISANO

IN 2007, VIJAY GUPTA WAS one of the youngest violinists to join the Los Angeles Philharmonic, but his path in music took an unexpected turn when he met Nathaniel Ayers — a Juilliard-trained double bassist whose crippling schizophrenia ended his professional career and left him homeless. Actor Jamie Foxx portrayed Ayers in the 2009 movie based on his harrowing life story, *The Soloist*.

"[Nathaniel] had a more encyclopedic knowledge of music than my professors at Yale," says Gupta. "This was his oxygen, this was his survival. A lot of people on Skid Row turned to self-medicating with drugs, but Nathaniel turned to music."

When Gupta would visit his unlikely new friend at his home on Skid Row — a mere 50 blocks from the Phil's gleaming Disney Hall — he felt an overwhelming sense of shame. "[My first thought] was, 'I should've become a doctor because this is where people need a doctor,'" he recalls. "My other thought was, 'What I can give [to] this place is music.'"

That's exactly what he did. In 2011, Gupta launched Street Symphony, an organization that hosts 80 free concerts every year for the city's homeless, disenfranchised and incarcerated. In 2017, he expanded it with a mentorship program pairing homeless people with professional musicians for two years of intensive, free musical instruction. He received a MacArthur Genius Grant of \$625,000 for the project, and now, at events like its annual Messiah Project (set for Dec. 13), people who live on Skid Row perform alongside world-class musicians.

Thanks to the grant, Gupta is able to invest in the Skid Row community in more meaningful ways, like paying musicians — including the homeless performers — for those

free concerts. "Show up" has become Street Symphony's unofficial slogan, says Gupta.

"This isn't 'drive-by Beethoven,'" says Benjamin Shirley, Street Symphony's community engagement director. Shirley, who played in the L.A.-based rock band U.P.O. and was addicted to drugs, understands both worlds and the importance of continued social support for the homeless. "I saw other organizations come down and try to be helpful on Christmas and Thanksgiving, and then everyone pats themselves on the back and goes back to their million-dollar homes," he says. "[Street Symphony] is an actual level of care and love. It has the right motive."

More recently, the organization has been diversifying its concert repertoire beyond Handel and Bach to include mariachi music, West African drumming and even some recognizable modern tunes. At the upcoming Messiah Project, members will perform Diana Ross' "Reach Out and Touch Someone" and *The Sound of Music's* "Climb Every Mountain."

Despite these achievements, Gupta says working on Street Symphony doesn't always result in redemption. In October, one of its homeless musician fellows overdosed on drugs after five years of sobriety. "We gauged our impact by telling his story, but then we lost him," says Gupta. Meanwhile, since Street Symphony was founded, L.A.'s homeless population has nearly doubled: According to the Los Angeles Homeless Services Authority, the number of homeless rose from 39,414 in 2011 to 58,936 in 2019.

That's part of the reason why Gupta isn't interested in expanding Street Symphony to other cities yet. "The story of Skid Row is complicated and nuanced, and could change tomorrow," he says. "The only thing we have is today." **B**



Gupta

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FROM YOUR FRIENDS AT WARNER MUSIC GROUP





With Outsize Streaming Influence, Indonesia's Potential Shines

The Southeast Asia country is home to “trigger cities” and fuels Spotify's Pop Indo Hub

BY ROB SCHWARTZ

JAKARTA, INDONESIA — Streaming adoption has laid the foundation for Southeast Asia to emerge as Spotify's fastest-growing region, according to the company. And among the places flashing the most potential is Indonesia, an almost all-digital music market with 270 million people that is growing despite lingering concerns about high levels of piracy.

Indonesian artists' songs have been streamed close to 10 billion times on Spotify since the service launched in the country in March 2016, according to Spotify data provided to *Billboard*. And more than most Asian countries, Indonesia — particularly its capital, Jakarta, with its more than 10 million people — exerts influence over musical taste beyond its borders. It is “home to a number of music streaming ‘trigger cities’ — cities that have an influence on global streams and trends,” says Jim Butcher, Spotify's spokesman for Asia-Pacific.

The country is among the top performers for Spotify in Southeast Asia, where the service is also available in Singapore, Malaysia, Thailand, the Philippines and Vietnam. Apple Music and Deezer are also available in Indonesia, along with local services like Langit Musik and JOOX.

While revenue numbers are still

relatively small, streaming revenue has increased nearly fivefold in Indonesia during the past three years, to \$19.1 million in 2018, according to IFPI's latest global report. Over 98% of the country's total music revenue in 2018 came from digital sources, second in the world percentagewise only to Bolivia, and ninth in the world in other digital revenue, IFPI reported.

Overall, Indonesia's \$41.2 million ranked as the 35th-largest music market in 2018, with 0.2% of global revenue, and 37th in streaming revenue, with under 0.2% of the global total. (Japan, the world's second-biggest market overall, draws 64% of music revenue in Asia, compared with Indonesia's 0.9%.)

Indonesia's monetized music penetration — paid and free streaming users — is still below 5% of the country's population, which is the fourth-largest in the world, says Toto Widjojo, managing director of Warner Music Indonesia. “If people can find a way to properly monetize some of the streaming outlets, the potential can be huge,” says Cindy Gu, regional marketing manager for dance music at Warner Music Asia.

While the Indonesian market is not as well known as Asian powerhouses like South Korea or Japan,

its potential is luring major labels and forward-thinking international producers. Composer-producer Iggy Strange Dahl, co-founder of Swedish hit-making collective The Kennel, says his group started to compose songs for Indonesian artists as early as 2013.

“When we started to work with Indonesia, they sold lots of physical CDs,” says Dahl. “Now most of the biggest digital platforms are present in this region, which gives more artists possibilities to reach an audience both inside and outside of the country.” Dahl adds that Indonesian labels are focused on synchs and brand deals, which he says will be crucial for artists in the future.

With Indonesian stars like DJ Dipha Barus and R&B singer NIKI — who has opened in the region for Halsey (2018) and Taylor Swift (2014) — paving the way, Indonesian music, some of which is sung in English, has become so popular outside of its home country that Spotify created the Pop Indo Hub for fans in 2016, while its Indonesia Top 50 playlist has over 300,000 followers.

Against that backdrop, some international music labels, including Uni-

versal Music Group, are signing more local acts. In September, UMG established a hub in Singapore from which it plans to pump up A&R and marketing resources in Indonesia, Malaysia, Indochina, Thailand, the Philippines and Singapore — an area that includes some 700 million people. UMG's plans for the region also include newly launched Def Jam Southeast Asia, headquartered in Singapore, which has been signing Indonesian rappers such as A. Nayaka.

“Where streaming penetrates, local repertoire consumption goes up dramatically,” says Adam Granite, UMG executive vp market development. “We fully expect that to be the case in places like Indonesia. It's already the case in places like India and China.”

Still, despite smartphone penetration reaching 73% in 2017, Indonesia's music market faces the same challenges in producing higher revenue as other emerging markets, most notably an ingrained lack of willingness to pay for music, says Yonathan Nugroho, managing director at Trinity Optima Production, one of Indonesia's biggest local labels. “Kids will still pirate files, go to free sites or to the ad-supported models instead of paying a subscription fee.”

Aside from its burgeoning pop and hip-hop scenes, Indonesia and Thailand are the top markets for electronic music consumption in Southeast Asia, says Gu. Because catalog consumption is so heavy (up to 50% of streams come from releases older than 18 months), legacy acts often do well in Indonesia, but it's difficult to break new dance hits there, she says.

Despite that growing sway, global streaming services like Spotify and Deezer are still more focused on

international repertoire than domestic music, says Nugroho. (Their libraries are about 70% international and 30% domestic.) But as their followings have grown, artists like rapper Rich Brian — whose track “Dat \$tick” has over 134 million YouTube views and was certi-

fied gold in the United States by the RIAA in 2017 — are starting to break through internationally.

Says Dahl: “It's just a question of time when we see the first Indonesian artist or band climbing the charts in the U.S. and Europe.”

Additional reporting by Alexei Barrionuevo.

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INDONESIA'S
REVENUE THAT
COMES FROM
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OUR WORLD

FROM THE DESK OF

ADAM GRANITE

Executive vp market development,
Universal Music Group

BY ALEXEI BARRIONUEVO
PHOTOGRAPHED BY PIP

MOST DAYS, ADAM GRANITE WAKES up in London and communicates with music executives across three different continents. As Universal Music Group's executive vp for market development, Granite oversees a daunting portfolio — 19 operating companies across 88 countries. One minute, he's consulting with a Nigerian superstar on an A&R issue, the next he's negotiating with a local digital partner in the Middle East.

Since Granite can't physically be in all of those places at once, his workday is structured around the sun. Mornings are reserved for Asia; by late in the day he has worked through the time zones to strategize with his colleagues at UMG's Santa Monica, Calif., headquarters. "There's always someone awake, so it never ends," says Granite, 45. "I always say I have a home and an office in London, but I live on British Airways."

Despite Granite's peripatetic life, Philadelphia is never far from his mind — a signed Eagles jersey from quarterback Nick Foles hangs by his desk — and he's a fan of just about every musical export his hometown has ever produced, from Hall & Oates and Boyz II Men, to the newer wave of soul like The Roots and Jill Scott. "Philadelphia is a great music town, a town of underdogs," says Granite. "There's a lot of Philly people in the music business. They're all scrappy; they all work really hard." Among them is Jody Gerson, chairman/CEO of Universal Music Publishing Group, a close friend who got a plaque on Philadelphia's Avenue of the Arts Walk of Fame in October.

Granite was introduced to the music industry at a young age — his uncle is artist manager Michael Lippman, whose company managed icons like George Michael. Granite embarked on his career at Epic Records, which eventually brought him to London as part of Sony Music International in 2011. He has been working abroad ever since.

On the couch in his office sit two pillows, one adorned with an American flag, the other that of the United Kingdom, meant to emphasize that he and his wife are now dual citizens. "I sometimes ask people how they are feeling that day — American or British," he says. "These days politics are so screwed up in both countries I should perhaps get a third pillow and label it 'neither.'"

What did you learn when starting out on the business side of the industry?

I learned a lot about how a global music company



Granite photographed Oct. 4 at Universal Music Group in London.

operated. If you can follow the money, you can understand any business. I was the CFO [at Epic] for a period, and then I was a general manager there for a period as well. That was a very challenging time in the music industry. We were in the midst of disruption, so it wasn't the most fun period. Constant restructuring and downsizing. I also got to spread my wings and get involved in all aspects of the business.

How tough was it to start that first job in London for Sony with no international experience?

I only had been to London once or twice before then, so it was a steep but incredibly fun learning curve. It was really at the beginning of Spotify in the Nordics, and that was part of my remit, so it was great to get a window into what I could quickly see was going to become the future of the industry.

GRIPPING BY ELYRE ROUX AT CAROL HAYES MANAGEMENT

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1

What is the most challenging aspect of your role? I would say the time zones and the travel, but it’s part of the job. It’s a wide range of activities. One minute you’re on a call with a Nigerian artist, the next year dealing with a Chinese [digital service provider]. In between that, of course, I’m trying to act as a bridge between Asia and our corporate headquarters in Los Angeles, which is probably why I’m in London.

Does subscription streaming work in developing markets? It seems like it’s taking hold, but much of it is ad-supported. How do you plan to change that? In many of these parts of the world, music has been free for many, many years. It’s unrealistic to expect that immediately you’re going to take a large swath of consumers who are used to getting music for free and immediately put them behind the paywall. You need something in between. Often, that can be an ad-supported product and then hopefully convert them over time to a paid consumer. It also comes down to products and pricing as well. The right products for the right set of consumers. The right price points to attract the mass of consumers.

How do you develop a market like Africa? Africa is incredibly challenging. When you’re dealing with almost half of the population not even on the electricity grid, you have some fundamental challenges. Obviously, Africa, that’s really painting something with a very broad brush. It’s 55 different countries, thousands of languages, so we focus on a handful of those: South Africa, Nigeria, Kenya. It’s going to take a long time. The good news is, I’m quite confident that the industry will grow there for the rest of my life.

The dominance of U.S. and European record labels is based on the idea that Western pop dominates in other countries. That’s starting to change with K-pop, and with more music coming out of Africa. Is English-language pop losing ground in emerging markets? The majority of global superstars are going to continue to come out of the U.S. and the U.K., but we’re seeing more and more local repertoire

growth in markets around the world. Where streaming penetrates, local repertoire consumption goes up dramatically. We fully expect that to be the case in places like Indonesia. It’s already the case in places like India and China. It all relates to why we’re investing in Southeast Asia and a lot of these markets, because we see that growth of local repertoire happening, and we know it’s going to continue.

How did Taylor Swift do so well in China with her new album, *Lover*? We started talking with her team very early on when we were thinking about the global campaign for this album. We worked with them very closely from the beginning on a specific strategy to take advantage of what we knew was already a huge fan base for her in China. They were very supportive of everything, and it allowed us to treat China, probably for one of the first times in a superstar campaign, as important as we would any of the other major markets. Traditionally, for a superstar, they want to talk about the U.S. or the U.K., or France or Germany. It’s rare that China is at the top of that list as well. It speaks volumes to not just the growth of China, [and] its importance globally, but to Taylor and her team, and to her fan base there, and to their dedication to continue to grow it.

UMG is planning to open an office in Vietnam by year’s end. How do you foresee the next two or three years playing out in Southeast Asia? We’ve obviously put in place a lot of the pieces of the puzzle. In two years, I think you’ll see all of our markets with significantly more artists signed to their rosters. Then [there will be] additional businesses we’re going to be able to build around those artists to help support them and expand their reach, whether that’s into merchandising or live or into the brand space. I think that those will all grow as we grow those local rosters. Vietnam is, as well, a very important market. A hundred million people, very digitally driven, mobile, young, and it’s all about local repertoire there. If you want to participate, compete and win in a market like that, you need to be on the ground. You need to have local resources. **B**



2



3

1. The aforementioned pillows that Granite keeps on his sofa. 2. Granite’s classic rotation: “These records [belonged to] my parents ... I grew up listening to their music. That definitely started me on this path.” 3. 3-D models of his kids, Jem and Dash: “I try to keep my family first — but like many of my colleagues, I struggle with work/life balance.”

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Nearly 100 talent agents, promoters and chart-topping acts like deadmau5 and Hootie & The Blowfish discussed the most pressing issues facing artists and executives on the road at *Billboard's* annual Live Music Summit and Awards. During panels, Woodstock '69 co-founder Michael Lang took aim at investors for the failed Woodstock 50 festival, StubHub president Sukhinder Singh Cassidy talked about transparency in ticketing, and Goldenvoice president/CEO Paul Tolleff looked back on Coachella's history-making

performances, like Beyoncé's 2018 set as the festival's first black female headliner. "These are all great memories; we're just in search of the next one," he said. At the Nov. 5 awards, P!nk, who became the first solo female artist to be named Legend of Live, took home the Tour of the Year for her *Beautiful Trauma* trek, which grossed nearly \$400 million. Onstage, the pop superstar thanked her team: "Every single person is as good as it gets," she said. "They work their asses off, and they are masters of their craft." —TAYLOR MIMS



Lang on Nov. 5.



▲ KRRR Los Angeles DJ Big Boy (center) presented Hootie & The Blowfish's Mark Bryan, Darius Rucker, Dean Felber and Jim Sonefeld (from left) with the Tour of the Summer award on Nov. 5.



Singh Cassidy on Nov. 6.

From left: Brandon Pankey, Josh Kurfirst, Jeanine McLean, Lesley Olenik, Cheryl Paglierani, Gary Richards and Sascha Stone Gutfreund discussed artist-curated festivals on Nov. 5.



▲ Pink and her longtime manager, Roger Davies, whom she called "a visionary" in her award acceptance speech on Nov. 5.



▲ Paradigm agent Sara Bollwinkel accepted the Chip Hooper award, named after the late Paradigm head of music, on Nov. 5. "The drive to leave as incredible of a legacy as he did has me hellbent," she said.



Keynote interview speakers Marty Diamond (left) and Larry Webman (right) of Paradigm with Billboard's Robert Levine on Nov. 5.



▲ Tollett (right) with Billboard's Jason Lipshutz on Nov. 5.



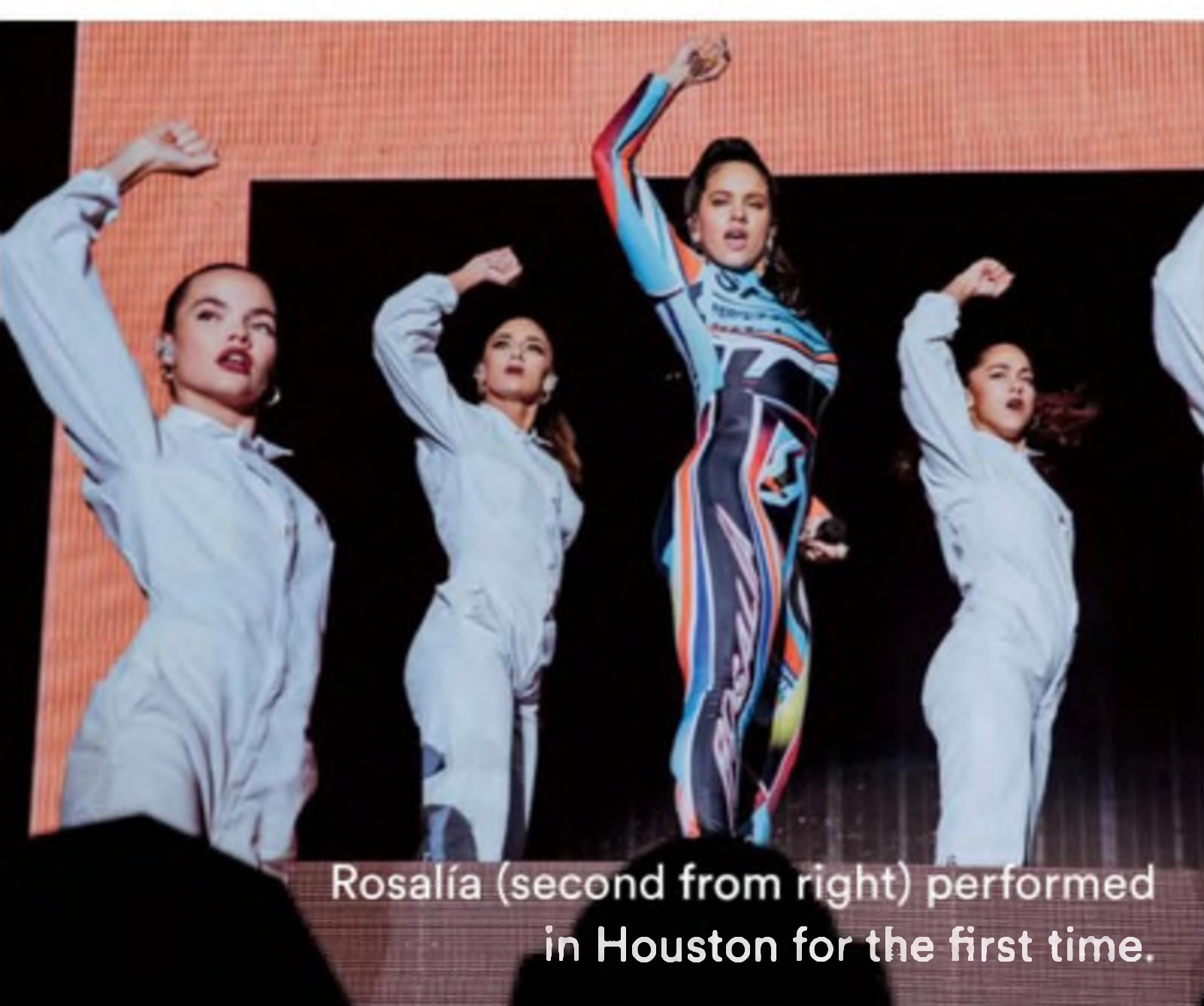
Stagecoach organizers Caroline Burruss, Meredith Jones, Mapi Moran, Stacy Vee, Lindsay Lyons and Nikki Lane (from left) all spoke on a panel about the festival on Nov. 6.



▲ West joined Scott's set to perform "Follow God" from his new album, *Jesus Is King*, and "Can't Tell Me Nothing" off 2007 LP *Graduation*.



Marilyn Manson, who performed fan favorites like "The Dope Show," backstage.



Rosalía (second from right) performed in Houston for the first time.



HOMETOWN HERO On the eve of his second curated Astroworld festival, which took place in his native Houston on Nov. 9, Travis Scott posted on Instagram, "BEEN WAITING ON THIS DAY FOR 364 DAYS." His headlining set was a rowdy rager where the rapper brought out special guests Roddy Ricch, Migos, Young Thug, Kanye West and, finally, Swae Lee, who joined a closing performance of Scott's 2018 smash "Sicko Mode."



DaBaby (center) jokingly captioned an Instagram video of his set "Another day in the office."



▲ Pharrell Williams packed his setlist with hits he has written or produced through the years, from Snoop Dogg's "Drop It Like It's Hot" to Kelis' "Milkshake."

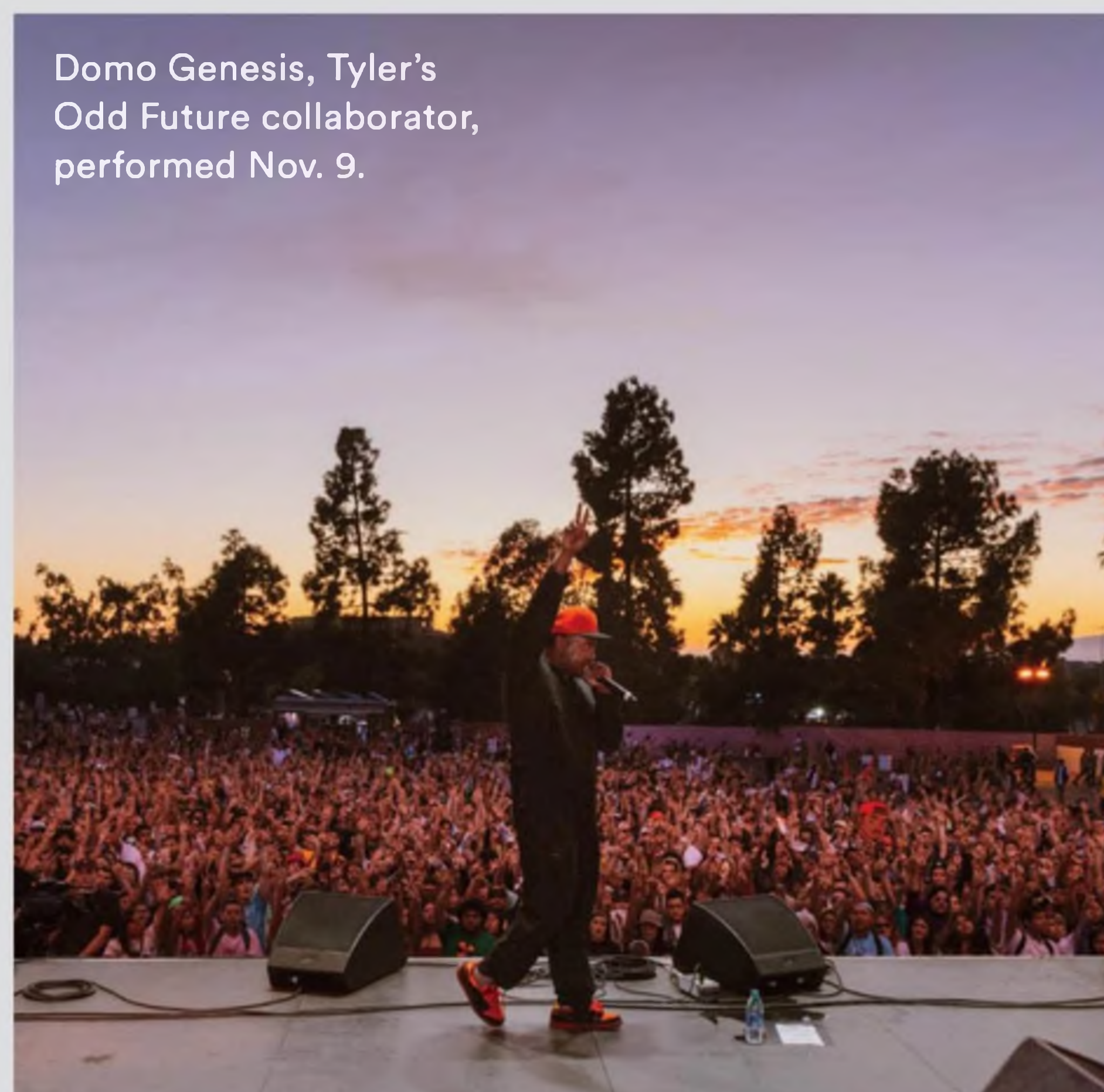


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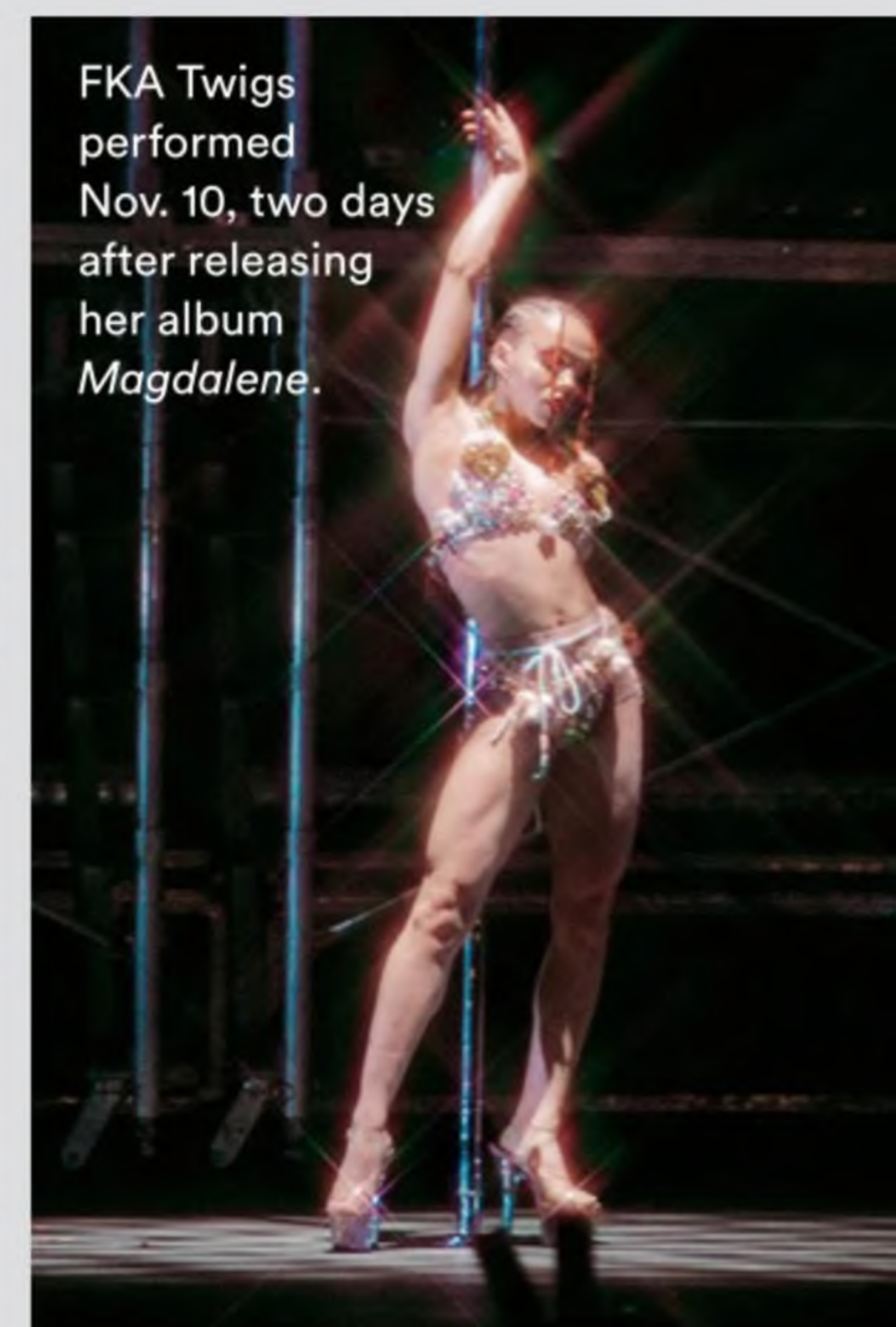
▲ Tyler, the Creator performed at his curated festival on Nov. 9, telling the crowd, "I ain't ride anyone's wave."



Willow Smith brought out her brother, Jaden, during her Nov. 10 set.



Domo Genesis, Tyler's Odd Future collaborator, performed Nov. 9.



FKA Twigs performed Nov. 10, two days after releasing her album *Magdalene*.

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PG. 44 SELENA GOMEZ'S HOT 100 NO. 1 ✦ PG. 46 TRENT REZNOR ✦ PG. 48 2020 OSCARS PREVIEW

ALL HAIL THE QUEEN

For the first time in her career, Idina Menzel has a clear path of projects laid out ahead, starting with *Frozen 2* — and she plans to keep it that way

BY GAB GINSBERG

PHOTOGRAPHED BY AUSTIN HARGRAVE

Menzel photographed Sept. 9
at The St. Regis in Toronto.

IN OCTOBER, IDINA Menzel released her latest holiday album, featuring a duet with one of pop's biggest stars; in November, she'll reprise her role in one of the most successful Disney franchises ever; and in December, she'll co-star in a gritty drama in which her character discovers Adam Sandler trapped naked in a trunk after a deal gone wrong. The 48-year-old is refusing to stay in one lane, and it's by design. "I want to challenge myself," she says.

The actress-singer has long sought to diversify her projects after first breaking through on the theater stage. When Menzel was in her early 20s, she landed a breakout role as Maureen Johnson in the 1996 musical *Rent*. She gave her final performance a year later and hoped to translate her Broadway success into mainstream music stardom with a 1998 debut album on Hollywood Records. The LP flopped, and after the label dropped her, "I couldn't get a job for years," she says today. "And then, I finally got *Wicked*."

It wasn't long after her run as Elphaba in the 2003 Broadway retelling of *The Wizard of Oz*, however, that the same self-doubt she felt post-*Rent* returned. Menzel later scored gigs in the 2007 Disney film *Enchanted* and on TV's *Glee* — she acted and sang in both — but nothing stuck. "I know how it feels to be in something really successful and then for it to go away — to have to work yourself back up into the pic-



Still from *Frozen 2*. From left: Sven, Kristoff (Jonathan Groff), Olaf (Josh Gad), Anna (Kristen Bell) and Elsa (Menzel).

ture again," says Menzel. "I'm always wrestling with the fact that I'm more comfortable in myself as a singer; as a regular human being, I tend to go inside and self-deprecate. But when I step into myself as an entertainer and a vocalist, I've always been larger than life." Which is how Menzel landed her biggest role to date.

In 2013, Disney announced Menzel would be the voice star of a new queen, Elsa, in its animated film *Frozen*. The franchise immediately exploded: *Frozen* — in which princess Anna journeys into the mountains to find sister Elsa, whose icy powers unleashed a magical, though threatening, winter on their kingdom — became the top-grossing film of 2013, surpassing \$1.3 billion in worldwide revenue, and, at the time, the top-grossing animated movie in box-office history. "I had no idea that it would become what it has become," says Menzel, who is now excited to grow with a role instead of out of one. "This idea of harnessing your own power and not apologizing for what makes you really

special as a woman in this world, that holds true no matter how old you are."

Meanwhile, the soundtrack — its 10 original songs were written and composed by Kristen Anderson-Lopez and Robert Lopez — was the second-best-selling album of 2014 in the United States (second only to Taylor Swift's 1989) based on sales alone, according to Nielsen Music, and spent 13 weeks atop the Billboard 200. Breakout track "Let It Go" peaked at No. 5 on the Billboard Hot 100; it earned the Lopezes a Grammy Award for best song written for visual media and became Menzel's highest-charting hit. "It's a conduit for people to come up to me and share what the song means and what time in their life it helped them through," she says. "It keeps everything real." Now, *Frozen* even has its own Broadway adaptation.

The unprecedented success of *Frozen* led Walt Disney Animation Studios to make an equally unprecedented move: In March 2015, it announced *Frozen 2*, Disney's first-ever animated

musical sequel. "It's rare," says Menzel, who cites *The Lion King* and *The Little Mermaid* specifically as massive franchises that in the past year have been remade but never given a sequel. "It was very, very important to [the creators] to have a real reason, a real story to tell," says Menzel, "and to not just do it because they were trying to make money." Just as *Frozen 2* hits theaters Nov. 22, five years after it was first announced, the original will become available on the newly launched Disney+ streaming service.

Frozen 2 centers on the origins of Elsa's powers, making Menzel's role a much larger focus compared with the first film. Still, the theme is consistent: "I love that it maintains the story between these two really incredible, powerful sisters — and this idea of unconditional love between family, not romantic love." The film's plot aligns with Menzel's life outside of *Frozen*, too. The Long Island native born Idina Kim Menzel (she later changed the spelling of her last name) is close with her younger sister, Cara. In 2017, Idina wrote the foreword to Cara's memoir, *Voice Lessons: A Sisters Story*.

Menzel, 48, says she has always supported girl power, as further evidenced on her latest holiday album, *Christmas: A Season of Love*, on which she duets with Ariana Grande on a track rallying praise for Mrs. Claus. And in the coming years, Menzel will star in Sony's *Cinderella* movie musical alongside Camila Cabello.

Until then, Menzel says she's busier than ever. Come Dec. 13, she'll reveal a "completely different" side of herself in *Uncut Gems*, a film about a celebrity jewelry dealer. Menzel calls it her first "artsy-cool film" and says that "it's a nice juxtaposition to the Disney movie — dark and raw." (And no singing.)

That's not to say she's leaving musicals behind. While she has "no idea" if there will be a *Frozen 3* (she's absolutely interested), she's confident the songs in *Frozen 2* will resonate just as the music from the first film did. "Will [the songs] dominate the world exactly how 'Let It Go' did?" she says. "I have no idea, but I do know they are goose-bump moments." **D**

DO YOU WANT TO BUILD A FRANCHISE?

Disney executives and *Frozen* producers on how the sequel came together — and why its soundtrack will be a massive success

WALT DISNEY ANIMATION

Studios had never greenlit an animated musical sequel prior to *Frozen*, but considering the blockbuster success of the 2013 film, there was no better time. "We didn't want to leave the *Frozen* world," says *Frozen*/*Frozen 2* producer Peter Del Vecho. "These characters are real to us. We realized, 'Now that the sisters are together, Anna and Elsa's story was really just the beginning of an even bigger journey.'"

Of course, *Frozen 2* needed music to match that journey — and, it is hoped, the record-breaking success of the *Frozen* soundtrack. To do just that, Paulo DaCosta, Disney Music Group director of marketing, developed a three-point plan that

maps out the key marketing objectives for *Frozen 2*, which will be released in a market dominated by streaming, whereas in 2015 digital music revenue had just overtaken physical sales for the first time. DaCosta's plan includes streaming activations, social media promotions, user-generated content and collectible vinyl releases. Additionally, his plan includes "a comprehensive and global soundtrack campaign that helps drive awareness for the film and album across numerous music and entertainment channels" and, as such, aims to ensure continued engagement.

Tom MacDougall, senior vp music and executive producer of the *Frozen 2* soundtrack, is well aware

of the *Frozen* legacy — and thanks to the return of Idina Menzel, as well as end-credit songs by Kacey Musgraves, Weezer and Panic! at the Disco, believes the new music will be received just as well. "When we started working on this film, we were only focused on making a follow-up that honored the love the world had for these characters," he says. "Our early conversations focused on what moments we felt we could put to song, and in those conversations we didn't quite realize all the questions we still had from the first film. When we started to explore those and how to express them musically, the songs came quite naturally — which is the best recipe for creating [music] that will resonate." —LYNDSEY HAVENS

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IN DEMAND

ALMA

Alma-Sofia Miettinen says she was bullied as a teenager, which led her to discover how therapeutic songwriting could be. “When a pop hit goes big, it goes fucking *big*,” says the Finland native, 23. “Even haters have to listen.” In 2013, she placed fifth in the Finnish singing competition *Idols* (part of the *Idol* franchise) and began releasing her own edgy, electro-pop music as ALMA, signing to Universal Music Group in 2016 (and Warner in the Nordics). She has since built up an impressive history of collaborations including Justin Tranter, Charli XCX, ZHU and even Lindsay Lohan, whose Instagram DM earlier this year led to their collaboration, “Xanax,” in September. In November, ALMA shared the first of her three-part debut album, *Have U Seen Her?* — a release strategy aimed at appealing to “people who want the whole album, and people who care about singles” — and is now opening shows on Christina Aguilera’s U.K. tour. ALMA says that her networking skills stem from her Finnish background: “I come from a culture where if we’re friends, we’re going to be friends forever.”

—TATIANA CIRISANO



MILEY CYRUS
She Is Coming

After hitting it off at a Lykke Li album-release party in 2018, ALMA and Cyrus wrote three songs together: “Mother’s Daughter” and the RuPaul-featuring “Catitude,” both off Cyrus’ 2019 EP, *She Is Coming*, and Cyrus’

latest one-off, “Slide Away.” ALMA says that they quickly connected because “we both want to change the world.” And when she jokingly suggested they get inked after a session, Cyrus had a tattoo artist in the studio within the hour — Cyrus tattooed “gay” on ALMA’s arm herself. Says ALMA: “If we talk about something, we get it done.”



VARIOUS ARTISTS
Charlie’s Angels (Original Motion Picture Soundtrack)

When Ariana Grande (left) asked Cyrus to feature on the soundtrack to the *Charlie’s Angels* reboot that Grande executive-produced, Cyrus insisted on bringing ALMA. Suddenly, the singer-songwriter

found herself in a writer’s room with the legendary Max Martin, co-writing the soundtrack’s lead single, “Don’t Call Me Angel,” for Grande, Cyrus and Lana Del Rey. It hit No. 13 on the Billboard Hot 100 in September. “I learned to trust myself,” says ALMA, “and never doubt that I can do it.” She also guests on the horn-blasting “How It’s Done” with Kim Petras, Kash Doll and Stefflon Don.



TOVE LO
Sunshine Kitty

In August, ALMA teamed with fellow Nordic pop artist Tove Lo to release the rebel jam “Bad as the Boys,” the second single off the latter’s recent album, *Sunshine Kitty*. Tove Lo returned the favor by co-writing and featuring on

“Worst Behaviour” on ALMA’s LP. ALMA says that her debut is full of personal stories, and as such, she felt most comfortable collaborating with people who really know her. She and Tove Lo’s bond will become even stronger in 2020 when ALMA opens for the singer on her North American tour of 2,000-capacity-plus venues.



Gomez in the music video for “Lose You to Love Me.”

BEHIND THE HIT

“LOSE YOU TO LOVE ME”

FOUR YEARS AFTER releasing her second solo album, Selena Gomez returned in October with a somber, bare-bones post-breakup song — and “Lose You to Love Me,” the lead single from her upcoming album, promptly became her first Hot 100 No. 1. It also started strong at pop radio, logging 38.8 million U.S. streams in the week

ending Oct. 31, according to Nielsen Music.

Gomez wrote the song in February with Julia Michaels and Justin Tranter — who co-wrote previous hits like “Hands to Myself” and “Bad Liar” with the pop star — as well as production duo Mattman & Robin. (Finneas, Billie Eilish’s brother, later added production work.) Michaels says they started writing “Love Me” on Valentine’s Day: “We were in the studio and all of us were not in a relationship at the time, just being curmudgeons about love,” she recalls.

“The song is about letting go of things that hold you back in order to find your self-worth — that inner love for yourself — again.”

The day after Gomez released “Love Me,” she surprised fans with another new song, the more up-tempo “Look at Her Now,” which debuted at No. 27 on the Billboard Hot 100. The two-track release included a pair of videos that were shot entirely on an iPhone 11 Pro, a fact quickly touted in new Apple commercials featuring Gomez. Meanwhile, the singer launched multiple

merchandise items related to the new songs, including a 12-inch single vinyl release.

Gomez herself decided to lead her next album campaign with the more contemplative “Love Me,” which caused widespread online speculation as to which relationship she was singing about. “It’s really brave and beautiful to want to do a song this intimate and vulnerable for her first [single],” says Michaels. “She wants to let people know that she’s strong — and that she’s come the fuck back.”

—JASON LIPSHUTZ

CONGRATULATIONS JASON ISBELL AND THE 400 UNIT ON SEVEN SOLD-OUT NIGHTS!



SPECIAL THANKS TO
TRACI THOMAS, ANDREW COLVIN,
WME AND OUTBACK PRESENTS

Photo by Erika Goldring



RYMAN



INSIDE LOOK

SWEET SUCCESS

Los Angeles' Dirty Honey isn't the only emerging band with a sound that harks back to the riff-driven classic rock of the 1970s and '80s — there's blues-rock group DOROTHY, Arizona-bred The Black Moods and the Grammy Award-nominated Greta Van Fleet. Only Dirty Honey, though, has scored a No. 1 song at radio while remaining unsigned.

The group became the first label-less act to top *Billboard's* Mainstream Rock airplay chart in October with the Aerosmith-meets-Led Zeppelin track "When I'm Gone" — it garnered 172,000 streams that same week, according to Nielsen Music. Says Red Light Management's Mark DiDia, who started managing the band in 2018: "When I heard that song, I flipped out. I thought it could be a No. 1 rock record."

DiDia and his handpicked team, along with UTA's Ken Fermaglich, made sure to land Dirty Honey on festival lineups like the 2019 editions of Sonic Temple and Welcome to Rockville. Fermaglich was also instrumental in securing the band opening gigs for acts like Guns N' Roses and Alter Bridge. Now, after topping Mainstream Rock, the bandmembers feel even more confident about waiting for the right deal to come along; frontman Marc LaBelle says the band's growing merchandise sales at shows (he designs Dirty Honey's shirts himself) further affirms their choice.

That's not to say there wasn't label interest early on, but the group feels it's at a place where it has more control — and the members like it. For now, DiDia says he's "not shopping" for a deal. Adds LaBelle: "We've already done so much groundwork, what's a label going to do now? Other than take some of your touring, take your merch [and] take your masters."

Fermaglich believes that rock — or at least the group's vintage brand of the genre — is "coming back, and bands like Dirty Honey are a great litmus test for that."

Adds DiDia: "Rock'n'roll has never gone out of style." —KEVIN RUTHERFORD



From left: Dirty Honey's LaBelle, John Notto, Justin Smolian and Corey Coverstone.



Reznor onstage at the 2018 Alive Festival in Lisbon, Portugal.

Q&A

HE'S ON A ROLL

Nine Inch Nails' Trent Reznor has had renewed success with old hits in 2019 — and already has his 2020 mapped out

BY ANDREW UNTERBERGER

WITHOUT SCORING ANY HITS of his own in 2019, 54-year-old rock icon Trent Reznor of Nine Inch Nails had his biggest impact on pop music since his mid-1990s heyday: 5 Seconds of Summer interpolated his band's "Closer" for its Billboard Hot 100 hit "Easier"; Miley Cyrus radically reinterpreted NIN's "Head Like a Hole" as the character Ashley O in sci-fi series *Black Mirror*; while Reznor and longtime collaborator Atticus Ross earned writer-producer credits on the longest-reigning Hot 100 No. 1 of all time when Lil Nas X sampled their "34 Ghosts IV" instrumental for "Old Town Road." But Reznor isn't coasting on the revival — he and Ross are releasing the score to the first season of HBO's *Watchmen* adaptation as three albums, and they'll score the upcoming Disney/Pixar film *Soul*. Reznor, whose band received its third Rock & Roll Hall of Fame nomination in October, jokes: "It was all part of a 30-year plan."

What do you think of "Old Town Road"?

I've heard it now three or four times and would wake up in the morning singing it. I was like, "All right, it has made its way into my brain — it's catchy." I'm in awe of how it went on to infect the world. I wasn't involved in any of [the publishing negotiations]. I just said, "Look, don't hold it up. Be fair." That was my instruction, and I didn't hear anymore about it. Until it blew up, and then I said, "By the way, what did we get?"

Why did you and Ross decide to release the *Watchmen* score as three albums?

Putting out an hour-and-a-half of music today is like throwing it out the window — it's asking too much of a short-attention-span audience that we've all become.

Soul will be your first time scoring an animated film. What appealed to you about that?

[Ross and I] met [animators] Pete Docter and Dana Murray and found that Pixar was like a different universe. I could sense that we were a foreign entity, and that made us feel like, "Ah, we have something to prove. It's not all just bowel-churning noise that we make."

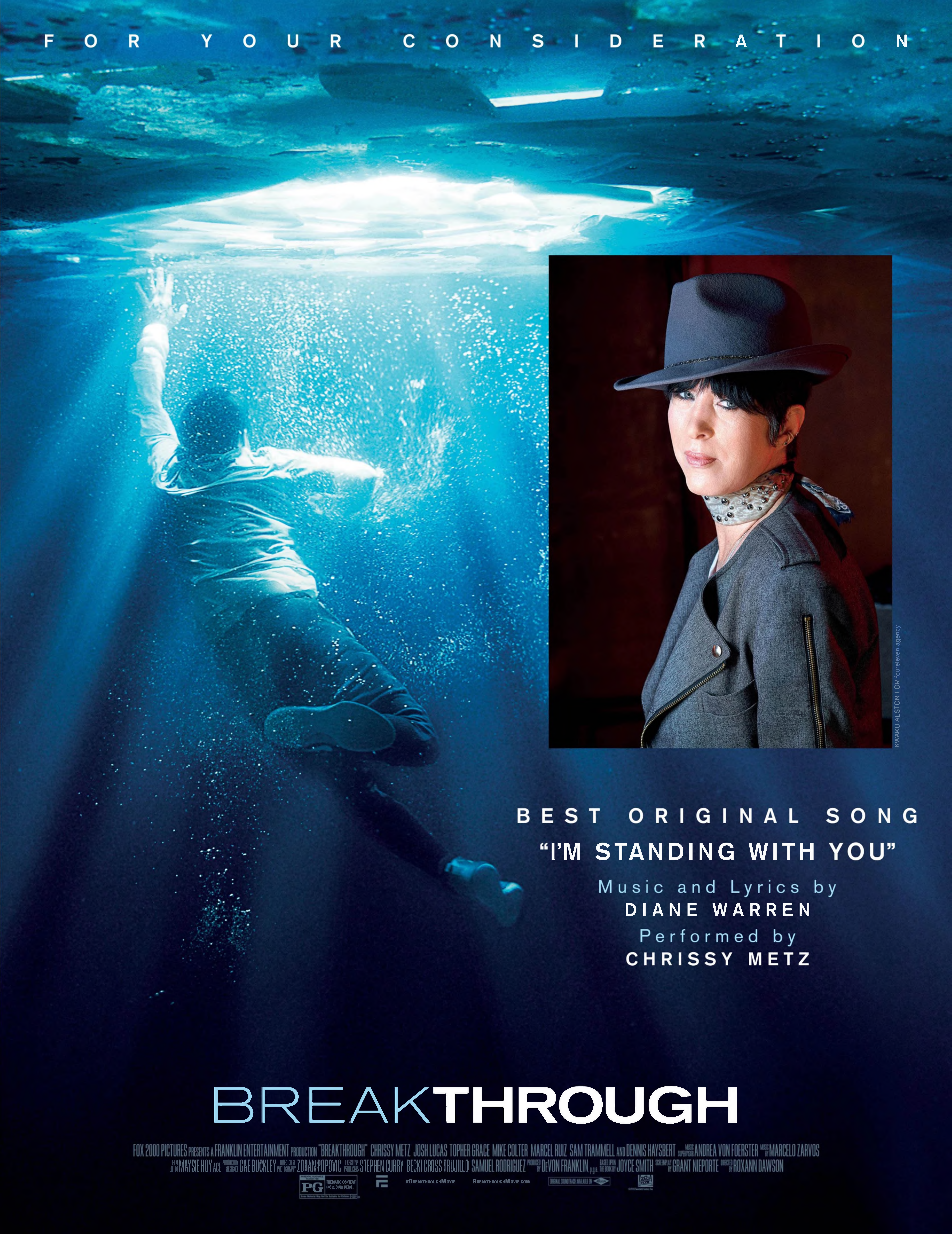
You left Apple Music a year ago — what do you think of that decision today?

If I could wave a magic wand, I wish I could have helped influence an industry so that my kids might want to be a musician because there's a chance they could make a living doing it... that's worth fighting for — and I didn't try my best at Apple. Additionally, music is an art form that needs to be treated with respect. I don't think it should be free. I don't think YouTube is helpful for the music industry and its safe harbor bullshit laws. I did a little, but I could've done more. And to do more would've meant not being a musician anymore, and full time in the trenches. That I couldn't do — I'm doing what I was meant to.

Last year you inducted The Cure into the Rock & Roll Hall of Fame. Did that experience change your attitude about what it means to be inducted?

It did — I was very cynical about it, much like I still am about the Grammys... But I walk out [to do my speech] and there's huge applause for The Cure, and I thought, "Wow, man, this feels pretty good." I got goose bumps right now just thinking about it. I watched [frontman] Robert [Smith] come up and sensed that he was authentically grateful to be there. I watched them play and was like, "Yeah, all right, whatever's happening here is pretty cool." So I take it back. Now *please*, let me in. **B**

F O R Y O U R C O N S I D E R A T I O N



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BEST ORIGINAL SONG
"I'M STANDING WITH YOU"

Music and Lyrics by
DIANE WARREN
Performed by
CHRISSY METZ

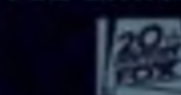
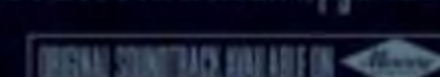
BREAKTHROUGH

FOX 2000 PICTURES PRESENTS A FRANKLIN ENTERTAINMENT PRODUCTION "BREAKTHROUGH" CHRISSY METZ JOSH LUCAS TOPHER GRACE MIKE COLTER MARCEL RUIZ SAM TRAMMELL AND DENNIS HAYSBERT MUSIC BY ANDREA VON FOERSTER MISC BY MARCELO ZARVOS
FILM EDITOR MAYSIE HOY ACE PRODUCTION DESIGNER GAE BUCKLEY DIRECTOR OF PHOTOGRAPHY ZORAN POPOVIC EXECUTIVE PRODUCERS STEPHEN CURRY BECKI CROSS TRUJILLO SAMUEL RODRIGUEZ PRODUCED BY DEVON FRANKLIN BASED UPON THE BOOK BY JOYCE SMITH SCREENPLAY BY GRANT NIEPORTE DIRECTED BY ROXANN DAWSON



#BREAKTHROUGHMOVIE

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Clockwise from left: Joaquin Phoenix in *Joker*; dragons from *How to Train Your Dragon: The Hidden World*; Robert Downey Jr. as Iron Man in *Avengers: Endgame*; the cast of *Downton Abbey*.



**2020
OSCAR
PREVIEW**

THE SOUNDS OF OSCAR SEASON

Billboard looks at the scores and songs aiming for Academy Award nominations ahead of the 92nd annual ceremony

BY PAUL GREIN

SCORE

History could be made in the field of best original score when the nominations for the 92nd annual Academy Awards are announced Jan. 13: If both Pinar Toprak (*Captain Marvel*) and Hildur Guðnadóttir (*Joker*) receive nods, it would be the first time that two female composers were nominated in the category in the same year. In addition to *Captain Marvel*, two other Marvel Cinematic Universe films are contenders for best original score nominations: *Avengers: Endgame* and *Spider-Man: Far From Home*. Last year, *Black Panther* became the first MCU film to receive a nomination — and subsequent Oscar — for best original score. Ahead of the Oscars ceremony on Feb. 9, the members of the music branch of the Academy of Motion Picture Arts and Sciences (which determines the nominees for best original song and score) will announce its shortlist of 15 semifinalists on Dec. 16.

Until then, these are 25 leading candidates for best original score based on the composers' Oscar history; the excitement generated by their projects; and early-indicator awards and nominations that the films have received.

The Aeronauts

STEVEN PRICE (AMAZON)
Price won in this category six years ago for *Gravity*.

Avengers: Endgame

ALAN SILVESTRI (DISNEY)
Silvestri was last nominated in this category for *Forrest Gump* (1994). *Avengers* is not only this year's No. 1 box-office hit in the United States, it earned the biggest worldwide box-office total in history.

Captain Marvel

PINAR TOPRAK (DISNEY)
Toprak is the first woman to score an MCU film.

Downton Abbey

JOHN LUNN (FOCUS FEATURES)
Downton Abbey is vying to become the first film based on a TV series to be nominated in this category since 1993's *The Fugitive*, scored by James Newton Howard.

Ford v Ferrari

MARCO BELTRAMI (20TH CENTURY FOX)
Beltrami was nominated in this category for *3:10 to Yuma* (2007) and *The Hurt Locker* (2009), collaborating on the latter with Buck Sanders.

Frozen 2

CHRISTOPHE BECK (DISNEY)
Beck was surprisingly passed over for an Oscar nom for his score to the first *Frozen*. It did, however, bring him a Grammy nod.

The Good Liar

CARTER BURWELL (WARNER BROS.)
Burwell has been nominated in this category twice in the last four years for *Carol* (2015) and *Three Billboards Outside Ebbing, Missouri* (2017). He

has a second eligible score this year, *Missing Link*.

Harriet

TERENCE BLANCHARD (FOCUS FEATURES)
Blanchard received his first nomination in this category for last year's *BlackKkLansman*.

A Hidden Life

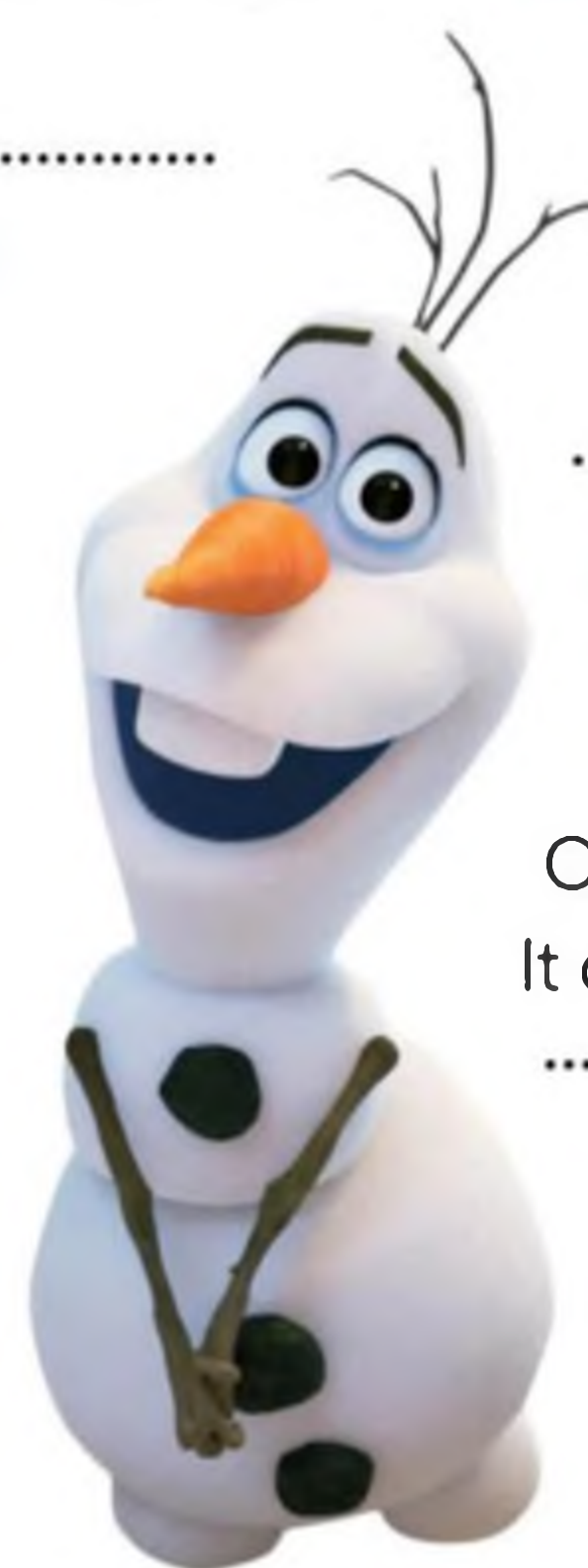
JAMES NEWTON HOWARD (FOX SEARCHLIGHT)
Howard has been nominated six times in scoring categories and is looking for his first win.

How To Train Your Dragon: The Hidden World

JOHN POWELL (DREAMWORKS)
Powell was nominated for the original *How to Train Your Dragon* in 2010.

The Irishman

ROBBIE ROBERTSON (NETFLIX)
This is the 11th film on which Robertson has worked with director Martin Scorsese, a relationship that dates back to The Band's 1976 film, *The Last Waltz*.



Olaf from *Frozen 2*.



Sammy Cahn, Alan Menken, Johnny Mercer and James Van Heusen are tied for most wins for best original song at four each.

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Jojo Rabbit

MICHAEL GIACCHINO (FOX SEARCHLIGHT)
Giacchino has been nominated twice in this category, for *Ratatouille* (2007) and *Up* (2009), winning for the latter movie.

Joker

HILDUR GUÐNADÓTTIR (WARNER BROS.)
The Icelandic composer won an Emmy in September for her work on HBO's *Chernobyl*.

The King

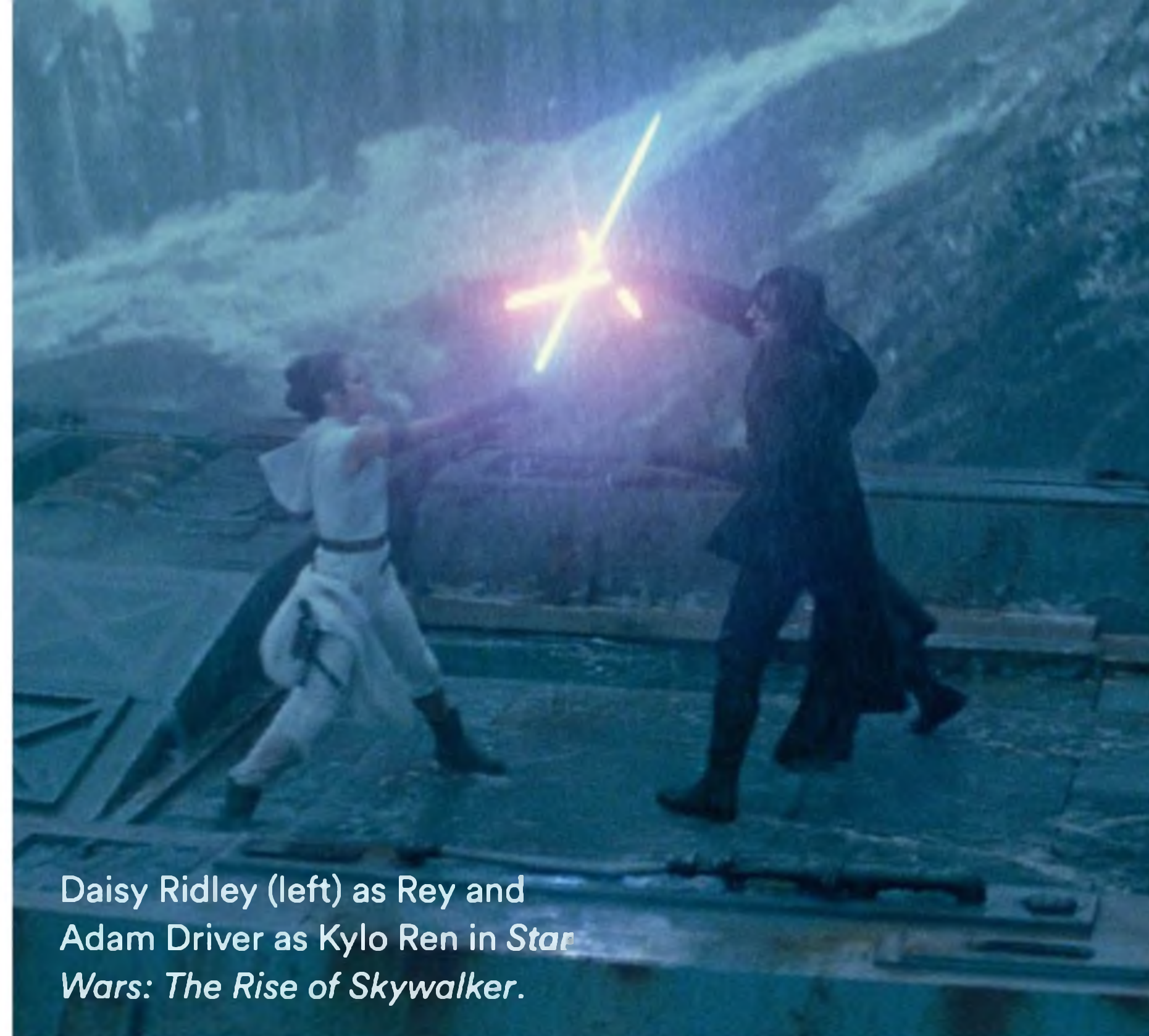
NICHOLAS BRITELL (NETFLIX)
Britell has been nominated in this category in two of the last three years for *Moonlight* (2016) and *If Beale Street Could Talk* (2018).

Little Women

ALEXANDRE DESPLAT (SONY/COLUMBIA)
Desplat is a 10-time nominee in this category and winner for *The Grand Budapest Hotel* (2014) and *The Shape of Water* (2017).

Marriage Story

RANDY NEWMAN (NETFLIX)
Newman has yet to win in this category, despite eight scoring noms. In October, the Hollywood Film Awards named Newman top film composer for his work on the movie.



Daisy Ridley (left) as Rey and Adam Driver as Kylo Ren in *Star Wars: The Rise of Skywalker*.

The Kite Runner (2007) and *Tinker Tailor Soldier Spy* (2011).

Richard Jewell

ARTURO SANDOVAL (WARNER BROS.)
The film reunites the legendary trumpeter with director Clint Eastwood after Sandoval scored Eastwood's 2018 film, *The Mule*.

Spider-Man: Far From Home

MICHAEL GIACCHINO (SONY)
Giacchino's second serious contender in this category following *Jojo Rabbit*. *Far From Home* is vying to become the first score from a *Spider-Man* film to be nominated.

Star Wars: The Rise Of Skywalker

JOHN WILLIAMS (DISNEY)
Williams has received a record 46 noms in this category, including five for previous films in the *Star Wars* franchise.

Toy Story 4

RANDY NEWMAN (PIXAR/DISNEY)
Newman's eight previous noms in this category include one for the first *Toy Story*, released in 1995.

Us

MICHAEL ABELS (UNIVERSAL)
Jordan Peele wrote, directed and co-produced *Us*. Abels also scored *Get Out*, Peele's previous film.

Waves

TRENT REZTOR & ATTICUS ROSS (A24)
Nine Inch Nails' Reznor and Ross won in this category for *The Social Network* (2010). They also won a Grammy for best score soundtrack for visual media for *The Girl With the Dragon Tattoo* (2011).

SONGS

The members of the music branch of the Academy of Motion Picture Arts and Sciences seem more dedicated than ever to rewarding fresh talent. Last year, four of the five nominated songs — including the winner, "Shallow" from *A Star Is Born* — were co-written by first-time nomi-



From top: Gugu Mbatha-Raw as Laura Rose in *Motherless Brooklyn*; Erivo (left) as Harriet Tubman and Aria Brooks as Anger in *Harriet*; Avant in *The Black Godfather*; Elsa in *Frozen 2*.



Zendaya (left) as Michelle and Tom Holland as Spider-Man in *Spider-Man: Far From Home*.

Motherless Brooklyn

DANIEL PEMBERTON (WARNER BROS.)
Pemberton received Golden Globe nominations for his scores to *Steve Jobs* (2015) and *Gold* (2016).

1917

THOMAS NEWMAN (UNIVERSAL)
Newman has amassed 13 Oscar noms for his scores — but no wins (yet) — making him the living composer with the most scoring nods without a win.

Pain And Glory

ALBERTO IGLESIAS (SONY PICTURES RELEASING INTERNATIONAL)
Iglesias is a three-time nominee in this category for *The Constant Gardener* (2005),

needs. These are 20 top contenders for best original song based on the songwriters' Oscar history; the heat generated by their projects; early-indicator awards and nominations the films have received; and, of course, the song itself.

"Speechless"

ALAN MENKEN, BENJ PASEK & JUSTIN PAUL, *ALADDIN* (DISNEY)
Menken is a four-time winner in this category; Pasek and Paul won for "City of Stars" from *La La Land*. "Speechless" is performed by Naomi Scott.

"I Punched Keanu Reeves"

RANDALL PARK & DANIEL M. NAKAMURA, *ALWAYS BE MY MAYBE* (NETFLIX)
Park, who performs the song, co-produced and co-wrote the film, in which he stars with Ali Wong.

"Letter To My Godfather"

PHARRELL WILLIAMS & CHAD HUGO, *THE BLACK GODFATHER* (NETFLIX)

Williams, who performs the song, was nominated in this category six years ago for "Happy" (*Despicable Me 2*) and has already been honored at the Hollywood Film Awards for "Letter." The documentary is a profile of legendary music executive Clarence Avant.

"For You My Love"

A.R. RAHMAN, SHELLEE & RIANJALI, *BLINDED BY THE LIGHT* (WARNER BROS.)
Rahman, who also performs the song in this valentine to Bruce Springsteen, has received three best song noms, winning for "Jai Ho" from *Slumdog Millionaire* (2008).

"One Little Soldier"

REGINA SPEKTOR, *BOMBSHELL* (LIONSGATE)
Spektor, who performs the song in the Charlize Theron film based on sexual harassment at Fox News, received a Grammy nomination six years ago for "You've Got Time" for the TV series *Orange Is the New Black*.

Gulzar was 74 when he won best original song for "Jai Ho" from 2008's *Slumdog Millionaire*, making him the oldest winner in this category.



“I’m Standing With You”

DIANE WARREN, *BREAKTHROUGH* (20TH CENTURY FOX)

Warren, a 10-time nominee in this category, hopes to score her first win with this tune, performed by Chrissy Metz, who also stars. Warren has a second eligible song, “Forward Motion” from *Late Night* (Amazon Studios).

“Da Bronx”

PAUL WILLIAMS & CHARLES FOX, *THE BRONX, USA* (HBO)

Nominated three times in this category, Williams won for co-writing “Evergreen” from *A Star Is Born* (1976). Fox has been nominated twice before. The doc is a sociocultural history of the Bronx. Performed by Robert Klein and Donald Webber Jr.

“Beautiful Ghosts”

TAYLOR SWIFT & ANDREW LLOYD WEBBER, *CATS* (UNIVERSAL)

Performed by Francesca Hayward, reprised by Judi Dench and sung by Swift during the end credits, this is vying to become Lloyd Webber’s third song nomination. He won for “You Must Love Me” from *Evita* (1996) and was nominated for “Learn to Be Lonely” from *The Phantom of the Opera* (2004).

“Don’t Call Me Angel (Charlie’s Angels)”

ALMA-SOFIA MIETTINEN, ARIANA GRANDE, ILYA SALMANZADEH, LANA DEL REY, MAX MARTIN, MILEY CYRUS, SAVAN KOTTECHA, *CHARLIE’S ANGELS* (SONY)

Martin was nominated three years ago for “Can’t Stop the Feeling” from *Trolls*. No more than four songwriters can be recognized on any one

song in this category, so some of the seven co-writers will be taken off if the song is nominated. Performed by Grande, Cyrus and Del Rey.

“Into the Unknown”

ROBERT LOPEZ & KRISTEN ANDERSON-LOPEZ, *FROZEN 2* (DISNEY)

The Lopezes won their first Oscar with “Let It Go” from *Frozen* (which, like “Unknown,” was performed by Idina Menzel). They have since picked up a second award for “Remember Me” from *Coco*.

“Stand Up”

JOSHUAH BRIAN CAMPBELL & CYNTHIA ERIVO, *HARRIET* (FOCUS FEATURES)

If Erivo, who also performs the song, wins an Oscar — either for best actress or best original song — she would become an EGOT (Emmy, Grammy, Oscar and Tony winner). Erivo will be 33 on awards night, which would make her the youngest EGOT, a distinction currently held by Robert Lopez, who was 39.

“Catchy Song”

DILLON FRANCIS, ALAYA HIGH, JON LAJOIE & JAMES RUSHENT, *THE LEGO MOVIE 2: THE SECOND PART* (WARNER BROS.)

Performed by Francis featuring T-Pain and That Girl Lay Lay. “Everything Is Awesome” from the first *LEGO Movie* was nominated in this category five years ago.

“Never Too Late”

ELTON JOHN & TIM RICE, *THE LION KING* (DISNEY)

The two Brits won in this category 25 years ago for “Can You Feel the Love Tonight” from the



Grande



Nala (left, voiced by Beyoncé) and Simba (voiced by Donald Glover) in *The Lion King*.

original *Lion King*. (John, who performs the song, may not have helped his chances when he bad-mouthed the music in the movie.)

“Spirit”

BEYONCÉ KNOWLES-CARTER, TIMOTHY MCKENZIE & ILYA SALMANZADEH, *THE LION KING* (DISNEY)

This would be the first Oscar nom for all three writers. Beyoncé, who performs the song, is a 23-time Grammy winner and an eight-time Emmy nominee.

“Daily Battles”

THOM YORKE, *MOTHERLESS BROOKLYN* (WARNER BROS.)

This would be the first Oscar nom for Yorke, who has won three Grammys with Radiohead. Performed by Yorke and Flea.

“(I’m Gonna) Love Me Again”

ELTON JOHN & BERNIE TAUPIN, *ROCKETMAN* (PARAMOUNT)

Performed by John and Taron Egerton, who played John in the film, this would be John’s fourth nomination in this category and Taupin’s first. Remarkably, John and Taupin have shared just one Grammy nomination, for writing the 1971 soundtrack to *Friends*.

“The Song Of Names (Cantor Prayer)”

HOWARD SHORE, JEFFREY CAINE, *THE SONG OF NAMES* (SONY PICTURES CLASSICS)

Shore won in this category for co-writing “Into the West” from *The Lord of the Rings: The Return of the King* (2003). Caine, who is also the film’s screenwriter, was nominated for best adapted screenplay for *The Constant Gardener* (2005). Performed by Daniel Hutlue.

“The Ballad Of The Lonesome Cowboy”

RANDY NEWMAN, *TOY STORY 4* (DISNEY/PIXAR)

Newman has been nominated in this category with a song from each of the first three *Toy Story* films, including winning for “We Belong Together” from *Toy Story 3*. Will he keep his streak going? Performed by Chris Stapleton.

“I Can’t Let You Throw Yourself Away”

RANDY NEWMAN, *TOY STORY 4* (DISNEY/PIXAR)

Newman, who performs the tune, has been nominated 12 times in this category, winning twice.

“Glasgow (No Place Like Home)”

CAITLYN SMITH, MARY STEENBURGEN & KATE YORK, *WILD ROSE* (NEON)

The versatile Steenburgen won a 1980 Oscar for best supporting actress for her role in *Melvin and Howard*. Performed by Jessie Buckley.

Additional reporting by Melinda Newman.



Erivo in the studio during the production of *Harriet*.

HARRIET HITS THE HIGH NOTES

MULTIHYPHENATE CYNTHIA ERIVO brings famed abolitionist Harriet Tubman to life in Focus Features’ *Harriet*: along with playing the titular role, the 32-year-old British actress co-wrote and performed closing-credit anthem “Stand Up.” Erivo, already the recipient of a Tony, Emmy and Grammy, could become the third artist in three years to receive a nomination for acting as well as best original song for the same film, following Mary J. Blige for 2017’s *Mudbound* and Lady Gaga for 2018’s *A Star Is Born*. This had never happened prior to 2017.

What responsibility did you feel to portray Harriet Tubman, and how did that inspire the writing of “Stand Up”?

It was a huge responsibility, because you don’t see those kinds of movies at all — or very often. I wanted to make sure that young actresses who look like me are inspired to know that there is hope in the storytelling for us. I wanted to make sure that the song we wrote served as a thank you and an homage to Harriet, and also a version of the journey that she had been on. It meant a great deal to be able to tell the story through song and in my voice.

How did you end up working with Joshua Campbell, who has gained recognition recently for writing songs about the Black Lives Matter movement?

The production company found Joshua’s

song about civil rights activist [and congressman] John Lewis on YouTube, and asked him to submit a song for the movie. I liked it, but I knew there was something that wasn’t quite right. I sat with Joshua to work on it; he was lovely and open to changes in the melody and lyrics. We had a choir come in and worked together to create the song that we wanted.

Was there a particular scene that you drew from when writing this song?

We recorded the song maybe a month or so after shooting. I drew on the whole experience to create a full picture of who she was. I wanted to bring the “then” to the “now,” to see ourselves in her shoes — to inspire people. —MIA NAZARENO

Isaac Hayes became the first African American best song winner for “Theme From *Shaft*” in 1971.



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MUSIC AND LYRICS BY JON BON JOVI

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I WAS BORN TO BE OF SERVICE
Camp Lejeune just felt like home
I had honor I found purpose
Sir yes sir That's what I know

They sent us to a place
I never heard of weeks before
When your 19 it ain't hard to sleep
in the desert on Gods floor
Close your eyes STOP counting sheep
you ain't in bootcamp anymore

We were taught to shoot our rifles
men and women side by side
Thought we'd be met as Liberators
in a thousand year old fight
I got this painful ringing in my ear
from an IED LAST night
BUT no lead lined Humvee war machine
could save my sergeants life
3 more soldiers & civilians
need these words to come out right

God of Mercy, God of Light
Save your children from this life
Hear these words This humble plea
for I have seen the suffering
And with this prayer I'm hoping
That we can be UNBROKEN...

It's 18 months now I've been stateside
with this medal on my chest
But there are things I can't remember
And there are things I won't forget
I lie awake at night with dreams
The Devil shouldn't see

I want to scream but I can't breathe
And Christ I'm sweating through these sheets
Where's my Brothers, Where's my country
Where's my how things used to be

God of Mercy, God of Light
Save your children from this life
Hear these words This humble plea
for I have seen the suffering
And with this prayer I'm hoping
That we can be UNBROKEN...

My service dogs done more for me
than the medication would
There ain't no angel that's coming to save me
But even if they could

TODAY 22 will die from suicide
JUST like yesterday they're gone
I live my life for each tomorrow
So their memories will live on
Once we were boys and we were strangers
Now we're brothers and we're men
Someday you'll ask me was it worth it
To be of service in the end
Well the blessing and the curse is
yeah, I'd do it all again.....

Thank you to all
who serve...



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TO BE OF SERVICE

VETERANS WITH PTSD AND THEIR SERVICE DOGS: THE BOND THAT HEALS

NETFLIX



Guðnadóttir

NO LAUGHING MATTER

After nearly 20 years as a composer, Hildur Guðnadóttir may earn her first nod thanks to *Joker*

BY PAUL GREIN

HILDUR GUÐNADÓTTIR, 37, has been composing for almost two decades, but in the past year, she has risen to the highest ranks of film/TV composers. The Icelandic musician — who is now based in Berlin — won her first Primetime Emmy Award in September for scoring HBO's *Chernobyl*; her first blockbuster film, *Joker*, has raked in \$985 million worldwide, according to Box Office Mojo; and her cello-based score for the film is a strong candidate to receive an Academy Award nomination for best original score.

How did you get hired for *Joker*?

Todd [Phillips, the director] called me up and said he was working on a film and asked if I was interested in reading a script — I loved it, I really related to it. [Then] he asked if I was interested in writing some music based on my feelings. I knew he had listened to my solo albums and was really drawn to the cello and wanted that to be a center voice in the score. So I wrote some music that ended up being the main themes in the film. They shot a lot of the film to that very early music; it really

influenced the cinematography, acting, choreography. There are a few scenes that didn't even exist in the script. The bathroom dance scene was added in response to the music. That's actually [Joaquin Phoenix, who plays Joker and his alter ego, Arthur Fleck], dancing to this music [I made early on] that you hear in the film.

How did you approach composing the score for *Joker*?

I wanted to go into Arthur's head. I wanted to explore his emotional side, maybe even a family-based approach to his turbulence. I was very empathetic toward the tragedy that he went through with his family. That's something that I wanted to emphasize instead of scoring the action. [Maybe] because I'm a mother.

How has your career changed since your Emmy win and now with the Oscar buzz?

I'm definitely getting a lot of offers. I have been clear about not really wanting to take anything on at the moment; the last year was really intense. I just signed a contract with Deutsche Grammophon for a new

record, so I'm going to try to create some head space outside of film.

With your scoring talents in such demand, how do you find time for more solo albums?

For me, it's important that I have the space to do a variety of things because if I get too stuck in one box I feel limited by that. I have been working in film for about 17 years — a lot of European productions [that I have worked on are] not necessarily films that have made it into this realm of the industry.

Hollywood is looking to increase the number of women hired across the board, including composers. How has that affected you?

[In the past], I definitely came across a kind of reluctance to trust me for projects. I always wondered if it's because I'm a woman, and then I started talking to other female composers who experienced the same thing. In the last few years, there has been so much awareness about this — people are starting to take the so-called risk of trusting women for these jobs and finding out that there's no reason we can't do it. **B**



Swift in *Cats*, out Dec. 20.

TAYLOR SWIFT ON CATS

WHEN I WALKED INTO ANDREW LLOYD Webber's studio in London, I thought we were just rehearsing "Macavity," the number I was set to perform in the movie *Cats*. Pretty soon he was sitting at the piano, playing a new melody I hadn't heard before. I had a feeling it might be the rumored original song for Victoria that people had been whispering about. Up until this point, I had spent weeks on set watching the filming. I watched Francesca Hayward make Victoria the balletic kitten come alive, break her heart and then mend it again. I saw the intense choreography and live singing that this film would demand of me and the cast, and had become well versed on the heart, fun, wisdom and insanity of this special show. So when Andrew asked, from behind his piano, if I had any ideas on what Victoria might say if she had a song, I knew what he was asking. He was asking to help him write it.

That moment, and the ones following it, are moments I won't ever forget: All of a sudden feeling this immediate intuition about what this character would say, feverishly writing lyrics, my brain churning them out quicker than my pen could keep up with. Singing the song live for the first time with Andrew playing piano in a rehearsal room, hands shaking, for Francesca and director Tom Hooper. The looks on their faces told me it was the right song for this character at that exact point in her story. Watching as it was turned into sheet music and being given a matching "Cats Music Department" hoodie by my fellow collaborators working behind the scenes on the music. Sitting in a director's chair watching Frankie sing it live for the film, knowing that she had learned to sing specifically for this song. Watching Tom well up almost every time he hears the bridge.

The song "Memory" is about missing your glory days, wishing you could go back in time and relive those magical times from your past. "Beautiful Ghosts" is sung from a young voice who is wondering if she will ever have glory days. Longing for the sense of belonging she sees everyone else finding. Reaching for it, desperately afraid of never having beautiful ghosts of days gone by to cling to in her older years. No matter what happens, I can safely say the memories from my experience working on *Cats* will be ones I carry with me. Beautiful ghosts, if you will. **B**



Markéta Irglová was 19 when she won best original song for co-writing "Falling Slowly" from 2007's *Once*, making her the category's youngest winner.



FOR SCORES

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Clockwise from left: Ansel Elgort in *The Goldfinch*; Kristen Stewart in *Charlie's Angels*; Roman Griffin Davis in *Jojo Rabbit*; Jennifer Hudson in *Cats*; Taron Egerton in *Rocketman*.

A VIEW FROM THE TOP

Revisiting the knockout year for these music department heads from five major film studios

BY CATHY APPLEFELD OLSON



DANIELLE DIEGO

Executive vp/head of music, 20th Century Fox

YEAR IN REVIEW

Diego, who started at Fox 23 years ago, worked on *Ford v Ferrari*, *Jojo Rabbit* and *Spies in Disguise*, among other films this year. "The most rewarding part of the job is collaborating with incredible filmmakers to help them realize their musical vision, and ultimately, their film," says Diego. "We get to be in the process from the predevelopment stage all the way to final delivery, so it's a complete journey that ends with something tangible that we can be proud of."

FAVE 2019 SCORE

Michael Giacchino's *Jojo Rabbit*



RANDY SPENDLOVE

President of worldwide music and publishing, Paramount

YEAR IN REVIEW

Working on the music for *Rocketman* was "a long and complicated load," but also exhilarating, says Spendlove, who started at Paramount 13 years ago. "Working with Elton [John], Giles Martin, Taron [Egerton] and the director, Dexter Fletcher, was one of those very rare moments in our career — it happened with *Chicago* and *Dreamgirls* and now *Rocketman*," he says. "You think the whole thing is going to fall apart — then something magical happens."

FAVE 2019 SCORE

Hildur Guðnadóttir's *Joker*



SPRING ASPERS

President, Sony

YEAR IN REVIEW

Tapping Ariana Grande to executive-produce the soundtrack to the latest *Charlie's Angels* was a highlight for Aspers in 2019. "Ariana pulled together this very diverse group of women for the music, and I love that it portrays a future for young women that's really strong," she says. "It's very empowering, and that's the point of that movie — that people find hope and empowerment. That is where soundtracks can be so personal. Music can get you straight in the heart."

FAVE 2019 SOUNDTRACK

Once Upon a Time in Hollywood



MIKE KNOBLOCH

President of global film music and music publishing, Universal

YEAR IN REVIEW

Nearly a decade into his tenure at Universal, working on *Cats* this year was momentous for Knobloch. Of the collaboration between Andrew Lloyd Webber and Taylor Swift for "Beautiful Ghosts," he says, "It's such a tall order to take a legendary body of work, like his music for *Cats*, and add a new song to it... The way it plays in the film like it was always meant to be there is just stunning."

FAVE 2019 SCORES

Hildur Guðnadóttir's *Chernobyl* and Nicholas Britell's *Succession*



PAUL BROUCEK

President of music, Warner Bros.

YEAR IN REVIEW

Broucek takes pride in the fact that everyone on his creative team comes from a music supervision background — himself included. "The day that I can't work on films and I just have to be an executive is probably the day when I go, 'Well, what else can I do?'" says Broucek. "I just love the whole film process, working with the directors and with the composer." Broucek, who worked on *The Goldfinch* and *Joker* this year, came to Warner Bros. 10 years ago from New Line.

FAVE 2019 SCORE

Trevor Gureckis' *The Goldfinch*

GOLDFINCH: MACALL POLAK/WARNER BROS. ENTERTAINMENT AND AMAZON CONTENT SERVICES; ANGELS: MERIE WESHLER WALLACE/20TH CENTURY FOX; FORD V FERRARI: JAMES HAMILTON/SONY PICTURES; JOJO RABBIT: JAMES HAMILTON/SONY PICTURES; SPYES IN DISGUISE: JAMES HAMILTON/SONY PICTURES; CHICAGO: JAMES HAMILTON/SONY PICTURES; DREAMGIRLS: JAMES HAMILTON/SONY PICTURES; ROCKETMAN: JAMES HAMILTON/SONY PICTURES; CATS: JAMES HAMILTON/SONY PICTURES; JOKER: JAMES HAMILTON/SONY PICTURES; CHERNOBYL: JAMES HAMILTON/SONY PICTURES; SUCCESSION: JAMES HAMILTON/SONY PICTURES; THE GOLDFINCH: JAMES HAMILTON/SONY PICTURES; BEAUTIFUL GHOSTS: JAMES HAMILTON/SONY PICTURES; ONCE UPON A TIME IN HOLLYWOOD: JAMES HAMILTON/SONY PICTURES; FORD V FERRARI: JAMES HAMILTON/SONY PICTURES; JOJO RABBIT: JAMES HAMILTON/SONY PICTURES; SPYES IN DISGUISE: JAMES HAMILTON/SONY PICTURES; CHICAGO: JAMES HAMILTON/SONY PICTURES; DREAMGIRLS: JAMES HAMILTON/SONY PICTURES; ROCKETMAN: JAMES HAMILTON/SONY PICTURES; CATS: JAMES HAMILTON/SONY PICTURES; JOKER: JAMES HAMILTON/SONY PICTURES; CHERNOBYL: JAMES HAMILTON/SONY PICTURES; SUCCESSION: JAMES HAMILTON/SONY PICTURES; THE GOLDFINCH: JAMES HAMILTON/SONY PICTURES; BEAUTIFUL GHOSTS: JAMES HAMILTON/SONY PICTURES; ONCE UPON A TIME IN HOLLYWOOD: JAMES HAMILTON/SONY PICTURES.

Howard Ashman, who won best original song for co-writing the title track to *Beauty and the Beast* in 1992, is the only posthumous winner.





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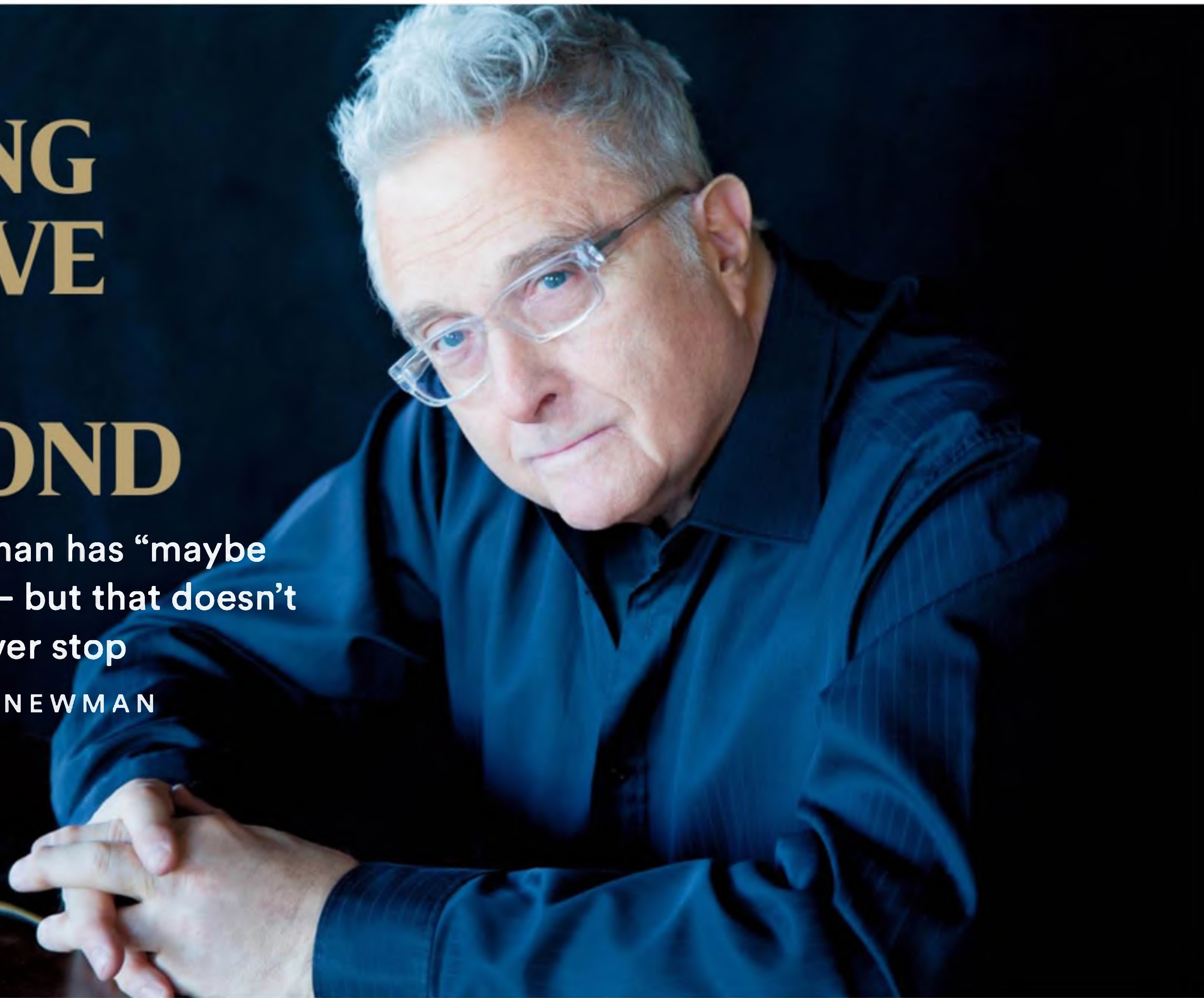
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GOING ABOVE AND BEYOND

Randy Newman has “maybe mellowed” — but that doesn’t mean he’ll ever stop

BY MELINDA NEWMAN



IT HAS BEEN A PROLIFIC year for revered singer-songwriter-composer Randy Newman: He scored his fourth *Toy Story* installment, wrote two original songs for the Pixar animated franchise and composed the music for Noah Baumbach’s unsparing drama *Marriage Story*. The 20-time nominee, 75, has won two Academy Awards for best original song and is a strong contender for both best original song and score nominations at the upcoming Oscars.

Marriage Story opens with two extremely long musical cues as Scarlett Johansson’s and Adam Driver’s characters talk about what they love about each other. Is that exhilarating or terrifying for a composer to set the tone? You can’t let it [scare you]. Animated pictures can be really terrifying because you’ll see a chase scene and people are really moving, and [you have a certain] amount of notes you have to put down. This didn’t scare me; I knew I could do it, but it’s the first thing you hear and it is important. I was worried about, “Should this be an oboe or a flute?” Things you usually worry about.

This is the second film you have worked on with Baumbach following 2017’s *The Meyerowitz*

Stories. Why do you two work so well together?

[We have developed] a shorthand on the process. He doesn’t have to hear the whole cue, but he wants to hear some version on a piano. And when he likes something, he uses it. He used things I gave him in other parts of the picture that I hadn’t even seen. He’s a great enthusiast. You know, when guys don’t let you know that they like something, it makes you a little squeamish. He was pretty good about that.

You’ve said that Baumbach had become savvier about his musical choices. That must have made your job easier.

Yeah, it did. In the old days, I would say tough things about directors in general, like, “They don’t know anything, and I wish they would leave us alone,” and things like that. But people I have been working with lately, Pixar guys and Noah, have been pretty good.

You don’t think you have changed at all?

Maybe I’ve mellowed. I was glad to get a chance to write some of that stuff — the lyrical kind of quasi-romantic stuff [for *Marriage Story*] — because for the most part, *Toy Story* doesn’t have that. The last two have had it — big scenes, six, eight minutes that are emotionally fraught.

But for the most part, Buzz and Woody aren’t really getting it on.

For *Marriage Story*, you recorded with a chamber orchestra. How was that different from a *Toy Story* score?

It’s a different toolbox from what I’m used to. *Toy Story* has over 100 [musicians]. [With *Marriage Story*], you can’t hide musically. And I felt that was appropriate because they can’t hide either. With a big orchestra, if you put a flute with the violin in the string section, you don’t hear the flute, really, but it colors the violin. You hear everything in this. You don’t have a big enough violin section to drown them out.

You recorded the *Marriage Story* score at the Newman Scoring Stage on the 20th Century Fox lot, which is named after your uncle Alfred, who was one of three of your uncles to work there. It must be wonderful to feel your family’s legacy there.

It is. I would go there when I was 6 or 7 years old; it’s different, but a lot of it’s the same on the soundstage. I have usually recorded at Sony and haven’t recorded at Fox more than three or four times. But it is a big deal to me to go there and remember all my uncles being up on the stand. It’s a wide range of feelings — mostly pretty good. **B**

THE MORE THE MERRIER

RANDY NEWMAN IS THE ONLY songwriter in Academy Awards history to receive a nomination for best original song for three films from the same franchise. His tunes have been nominated for each of the first three *Toy Story* films — “You’ve Got a Friend in Me” (1995), “When She Loved Me” (1999) and 2010 winner “We Belong Together” — and he could extend his streak come Jan. 13, 2020, with a nomination for *Toy Story 4*, from which he has two eligible titles: “The Ballad of the Lonesome Cowboy” and “I Can’t Let You Throw Yourself Away.”

Alan Menken and the teams of Elton John and Tim Rice, and Kristen Anderson-Lopez and Robert Lopez, are also vying for best original song nominations for their work on franchises that have already won them an Oscar. Menken, who shared the 1993 award for “A Whole New World” from *Aladdin*, co-wrote “Speechless” for the live-action version with fellow Oscar winners Benj Pasek and Justin Paul. John and Rice, who won in 1995 for “Can You Feel the Love Tonight” from *The Lion King*, co-wrote “Never Too Late” for this year’s remake. And the Lopezes, who won in 2014 for “Let It Go” from *Frozen*, wrote “Into the Unknown” for *Frozen 2*.

While Newman is the only songwriter to receive a nod for best original song for three films in the same franchise, legendary composer John Williams has equaled or surpassed this feat in the best original score category with two franchises: He was nominated for best original score for five *Star Wars* films (he won for scoring the 1977 original) and three *Indiana Jones* movies. He may land his sixth *Star Wars* nom for *Star Wars: The Rise of Skywalker*, out Dec. 20.

Elsewhere, these composers have been nominated for scoring two films in the same franchise: Williams was nominated for two *Harry Potter* movies, Howard Shore won for two installments in the *Lord of the Rings* franchise, and in the late 1940s, Morris Stoloff was nominated for the biopics *The Jolson Story* and *Jolson Sings Again*. Come 2020, Menken will join this list if he’s nominated for scoring the reboot of *Aladdin* — nearly three decades after he won for scoring the original. —PAUL GREIN



Buzz Lightyear in *Toy Story 4*.



“When You Wish Upon a Star” from 1940’s *Pinocchio* was the first best original song winner from an animated film.



Diane Warren

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McCartney with a fanzine at the height of Beatlemania in 1964.

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THE GREATEST HITMAKER

He's No. 1 in *Billboard* chart history with **THE BEATLES** — plus No. 12 on his own — a stadium-filling star and a publisher who owns several chapters of the American Songbook. Now, at 77, **PAUL McCARTNEY** is writing a musical and reclaiming the rights to his Beatles songs in the United States: “If you’re in it, why not win it?”

BY ROBERT LEVINE

It's hard to imagine Paul McCartney coming into the office. He has always been casually cool — first as a mop-topped Beatle, then as the laid-back leader of Wings, and most recently as a stadium-filling solo star. But on a recent sunny London Monday, in the Soho Square townhouse headquarters of his company MPL, there he is, humming to himself and dancing slowly across his cozy office — imposing desk on one end, comfortable sofa on the other — as a Wurlitzer jukebox plays “Friendly Persuasion” by Pat Boone. “I like the melody,” he says.

At 77, McCartney is well past the age — to say nothing of the tax bracket — at which most men are content to stay home. And it would be hard to argue that he wasn't entitled to take it easy: The Beatles are officially the No. 1 act on *Billboard's* ranking of the top-charting artists of all time (see page 64), and he's No. 12 as a solo artist (including his work with Wings). Yet he's as active as ever. Last fall he released *Egypt Station*, which became his first No. 1 album in the United States since 1982's *Tug of War*, after which he embarked on a Freshen Up tour that grossed \$129.2 million, according to *Billboard* Boxscore. He still comes into the office, though, “maybe a day a week,” he says. “And I'm on the phone and email.”

Long before every pop star considered themselves CEOs, McCartney set up MPL, as The Beatles were breaking up, to run his own business out of a small office in this building (which he bought years later). At the time, music manager Allen Klein had taken control of Apple Records, the group's company, and the resulting disagreements over financial and other matters were driving the bandmembers apart. “I just thought, ‘I've got to do my own little Apple,’” remembers McCartney.

What started as a personal office, with his late wife Linda's friend as a secretary, turned into a company that gradually acquired an array of publishing rights — including McCartney's post-Beatles music; songs by Buddy Holly, Carl Perkins and Frank Loesser (including “Baby, It's Cold Outside”); standards like “Autumn Leaves,” “One for My Baby (And One More for the Road)” and “The Christmas Song” (“Chestnuts roasting on an open fire...”); and even the original music for *Grease*. Perhaps most exciting: McCartney says he's in the process of getting back his share of the U.S. rights to his Beatles songs from Sony/ATV Music Publishing, although the company still owns international rights. (Sony/ATV declined to comment.)

As he works on a musical based on *It's a Wonderful Life*, among other projects, McCartney is also curating his legacy. He's overseeing a series of archival releases of his old Wings and solo albums, which he owns the rights to. And he still plays an active role in archival Beatles projects, through Apple Records: He talks about changing the direction of the book that came with the recent *Abbey Road* reissue, and he has begun to look over the original footage shot for the *Let It Be* movie, with an eye toward releasing it in some form.

As we sit on the couch, surrounded by a museum's worth of memorabilia — a leather-bound book of his lyrics on the shelf; the art deco statuette that was photographed in a Switzerland snowbank for the cover of *Wings Greatest* — McCartney talks

openly about The Beatles, his business and what's next on the horizon. He's relaxed and friendly, at one point pulling out an acoustic guitar to play the riff he contributed to a song he wrote with Kanye West. He seems genuinely pleased to chat about his historic chart success, and he's willing to talk about pretty much anything — except slowing down. “If you're in it,” he says, “why not win it?”

Does it surprise you that The Beatles are the highest-charting act in *Billboard* history?

That's fantastic. They were a great group.

They? It was you!

They. You know, I wasn't the group. We were a great group, though. The more I listen, the more I'm amazed, because a lot of that stuff was live. You listen to the *Ed Sullivan* performances and you think, “Wow.”

Last year you said that you're still “very competitive.” Does that extend to the pop charts?

I'm competitive with anything. We started off in my auntie's back parlor, banging away on three guitars — me, John [Lennon] and George [Harrison] — and we managed to get gigs in Liverpool, and then play the Cavern Club. We were always trying to succeed — I think everyone is.

You're already No. 1, though — where do you go from there?

You could have said when we got our first No. 1, “Well, you've done it, boys,” or when we got our 10th. But those were like unexpected bonuses. They were the bonuses we wanted, but we were just trying to get better and develop. That was the force behind The Beatles: We'd do one song, and it'd be a hit, and instead of doing another with the same formula, we'd say, “OK, we've done that.” You listen to The Beatles' output and no two songs are alike.



So it matters to you that *Egypt Station* was No. 1?

Yeah. When you do something, you kind of do it for yourself, but at the same time, you want people to hear it and judge whether it's any good. So you put a bit of effort into thinking, “How should we best do this?” And as time goes by and the parameters change, you think, “How do we do it now?” We don't just put out a single and hope for the best — there's streaming and things to consider.

I've got a great team, and my main thing is: Let's try and keep it exciting. I've got people who will say, “Why don't you play Amoeba in Los Angeles?” [which McCartney did in 2007] or “Why don't you play Grand Central Station” [in New York in 2018]?

The Beatles changed pop music by writing their own material, but these days most pop hits are written by several songwriters. Did you get a sense of what that's like when you worked with Kanye West?

I had no idea what was going to happen. I didn't want it to be at his house or my house, because it could be awkward if one of us wanted to leave. So we met on neutral ground — a cottage at the Beverly Hills Hotel — and I showed up with a guitar and my roadie, and we had a keyboard and a bass. I was sitting around, strumming the guitar — that's normally how I start a song — and Kanye was looking at his iPad, basically scrolling through images of Kim [Kardashian]. So we were telling stories, and at one point I told him how “Let It Be” came from a dream about my mother,



The Beatles goofed off in Hollywood during their U.S.-Canada tour in 1964. Inset: McCartney filmed his first TV special for ABC in 1972, on which he introduced "Live and Let Die."



How involved are you in your company, MPL, day to day?

When we first did this, I said, "I could be on tour for a year — don't expect me to come in." Then, having said that, it was like, "Well, I'm in London next week, I'll pop in." And that's still how it still happens: I've got so much brain, and 90% of it has to be free for songs and art. If I block that out with finance, I'm sunk. So 10% of me can think about where we're going, but I keep the rest open to do various artistic things.

Why did MPL first start to acquire song catalogs in the 1970s?

When we came down from Liverpool, I thought — naively — when you earn money, you put it in the bank. Then you meet accountants who say no, no, no — you have to invest it. Linda's dad and brother [Lee and John Eastman] were my lawyers, and they're brilliant, and Lee rang me up at one point and said, "One of my clients wants to sell his publishing company." It was Buddy Morris [who had founded Edwin H. Morris Music]. He named

who had died years before, where she said, "Don't worry, just let it be." He said, "I'm going to write a song about my mother," so I sat down at this little Wurlitzer keyboard and started playing some chords, and he started singing. I thought, "Oh, are we going to finish this?" but that was that. And it became "Only One."

It's a very different way of writing than what you're used to.

It's this modern process that I was happy to open myself up to — you've got loads of stuff, and the skill is to distill it. I was sitting around, just strumming a little groove (*Strums his guitar.*) and nobody said, "Let's make a song of that." But months later I got a song with Rihanna on it and I said, "Where am I?" I didn't recognize it because they changed the key [on the guitar riff]. I thought that record was great. Every time we go to a club, my wife Nancy requests it.

McCARTNEY MILESTONES

The Beatles have the most No. 1 hits in Hot 100 history (20) — just one of Paul's landmark wins

19

The group's total No. 1 albums on the Billboard 200 — the most of any artist, and five more than silver medalist JAY-Z

132

The number of weeks those No. 1 albums ruled the chart, far and away the most time in the top spot by any artist

70.2M

Albums The Beatles sold in the United States in the Nielsen Music era alone (1991-present) — more than any other group, and 20 years after their breakup

6

The Hot 100 spot occupied by "Free as a Bird" in 1996 — 25 years after their breakup, it's The Beatles' 34th top 10 on the chart

1.26M

Copies of the 2000 hits collection 1 sold in the week leading up to Christmas that season — the ninth-best sales week for any album in the Nielsen era

1964

The year when, on April 4, The Beatles held the top five spots on the Hot 100. No act had done it before, or since.

8

McCartney's own count of No. 1 albums on the Billboard 200 in his post-Beatles solo career. He's one of only 14 acts to ever score that many on the chart.



In the studio in 2017.

a very large figure — basically all I had at the time. And I said, “Are you sure this is a good move? Send me a list of the songs it publishes.” I looked at the list, and it had “Stormy Weather,” “The Christmas Song” — you know, “Chestnuts roasting on an open fire” — and I thought, “Here goes nothing! Well, here goes everything!” That was the source of the standards [that MPL publishes], and it was one of the great American catalogs.

Can I ask how much you paid for it?

You can ask — and I know — but I can’t tell. It was a very large amount in those days. But it turned out to be really good.

These kinds of things happened. Someone said, “You’re the publisher for this new show that’s trying out in Boston, and we’re paying them to keep it going — do you want to continue paying?” The company had signed the writers, and we were helping fund the show. And I said, “Let’s just keep going.” Well, that turned out to be *Annie*.

So you publish “Hard Knock Life”?

Yeah. So how pleased was I when JAY-Z used it! It’s luck. But The Beatles was luck! How did these four guys in Liverpool get to meet each other? We weren’t at the same school.

On some level, were MPL’s publishing acquisitions a reaction to not owning your own Beatles songs?

I think so. John and I felt screwed out of our rightful recompense. With our original agreement with Dick James, Dick went to us and said, “You can have your own company.” And we were young boys — we were young and foolish, but we were beautiful! And we said, “Wow, great.” So he gave us our own company, Northern Songs, which was 49% us, 51% him, which gave him voting control. Later, we went to him a couple of times and said, “Dick, now that we’ve done all this stuff, can we have a raise?” And he basically said, “I’m sorry, I can’t — you’re under contract.” I now know he could’ve just said, “I’ll give you a new contract.” So when I had the opportunity to have another publishing company so cleanly, this was great.

Speaking of which: In January 2017, you sued Sony/ATV to make sure you could reclaim your half of the U.S. publishing rights to your Beatles songs. What happened?

I don’t want to talk too much about it, but there’s a certain right under U.S. law where these things revert to me. [For songs written before 1978, creators can file for “copyright termination” 56 years after works were registered to get back the rights to their work in the United States, although there have been questions about how this applies to contracts originally signed in other countries.] Sony didn’t agree. And then they came to us, tail between their legs [to settle, which resulted in a confidential June 2017 deal], and said, “One condition is that you don’t really talk about it.” Believe me, I would love to give you every single detail. It’s only U.S.

You tour in an interesting way, in that you have a promoter, Barrie Marshall, but no booking agent.

That’s how we’ve always done it. I sit in this office with Barrie, and he says something like, “If you want to tour next year, you can go to South America or wherever,” and he puts some stuff together, and I either say “I don’t fancy that” or “This looks good,” and then he books the places, and we do it.

You also own your own master recordings, although you now license new ones to Capitol Records. How involved are you in these reissues, and do they ever make you reevaluate those old albums?

I go through these songs, and when we remaster, I go to Abbey Road, and it’s like popping into the office. And I get to hear these songs I haven’t heard forever. “Arrow Through Me” was one I heard recently, and I thought, “Geez,

that’s a good track, and it’s got a great little brass riff on it.” Funky little track.

There have been some interesting Beatles reissues recently, like the 50th-anniversary editions of the White Album and Abbey Road. How much is left in the proverbial vault? Will they ever rerelease the *Let It Be* movie?

As we prepared the *Anthology* series, George and I were joking that we should call the next album *Scraping the Bottom of the Barrel*. These things are like photos of yourself from when you were young that you thought were terrible. Now, you think they look good. And this seems to be an endless barrel — stuff keeps coming up. One of the things we’re working on is the 58 hours of footage that turned into the *Let It Be* film. The director tells me that the overall impression is of friends working together, whereas because it was so close to The Beatles’

breakup, my impression of the film was of a sad moment. Something’s going to come out from that footage. It won’t be called *Let It Be*, but there will be something.

Speaking of movies, did you see *Yesterday*? What did you think?

That began when Richard Curtis, who [directed] *Love Actually*, wrote to me with the idea. And I thought, “This is a terrible idea,” but I couldn’t tell him, so I said, “Well, that sounds interesting — good luck.” I didn’t think anything more of it. Then someone said Danny Boyle would direct it, and I thought, “They must think they can pull it off.” And I thought nothing more of it until they asked if I wanted to see a screening. I asked Nancy, and we said, “Let’s go, you and me, on a date to the cinema.”

You saw it in a normal theater?
We were in the Hamptons in the



With collaborator West in 2015.

summer and there it was, so we got two tickets and walked in when the cinema went dark. Only a couple of people saw us. We were in the back row, giggling away, especially at all the mentions of “Paul McCartney.” A couple of people in front of us spotted us, but everyone else was watching the film. We loved it.

You’re also now writing a musical based on *It’s a Wonderful Life*. How’s that going?

The reason I never wanted to do a musical is I couldn’t think of a strong enough story. But a guy I’ve known since school in Liverpool became a theatrical impresario in London [Bill Kenwright], and he rang me up and said, “I’ve got the musical rights to *It’s a Wonderful Life*.” That’s a strong story. So I met with the writer, Lee Hall, and I asked him to write the first 20 minutes of how he sees this as a play. So I was on holiday in the Hamptons, and I had lots of free time...

And you started working?

(Laughs.) This isn’t working! I don’t work — I play! So I read it and thought, “That’s a good opening, I like this,” and I sat at the piano and threw this melody at these dummy lyrics he had written. This was August. I sent it to them, and they said, “You’ve nailed it.” So it’s going well.

**“I go through these songs,
and when we remaster,
I go to Abbey Road, and it’s
like popping into the office.
I get to hear these songs
I haven’t heard in forever.”**

—McCartney

In 2015, Kanye West said at an iHeartMedia Music Summit that the one question he asked you when you worked together was about what sex was like in the ‘60s.

“Pretty sensational.” Sometimes Nancy will see a girl in the street and say, “Wow, she’s beautiful.” And I’ll say, “She sure is, but, darling, she’s young.” Everyone’s beautiful when they’re young. That was the ‘60s. We were young, they were young, it was quite a time.

You performed two songs with Ringo Starr at Dodger Stadium in Los Angeles last summer, and you recorded a John Lennon song together for his new album. Do you still talk a lot?

Yeah. Whenever he’s over here or we’re over there, we go to dinner or whatever. During that performance at Dodger Stadium, I was singing “Helter Skelter,” and I said, “I’m going to get my singing done and then just look at this guy. And there he was — Ringo, in person, drumming up a storm on “Helter Skelter,” and I was just drinking it in. It was a beautiful moment. ▣

How Paul Built A Publishing Empire

MPL owns 25,000 compositions, including tunes by Buddy Holly, pop standards and “Hard Knock Life”

DURING THE PAST 50 YEARS, Paul McCartney and his lawyers have built MPL from a small company that once occupied half of a small office in Soho Square to a formidable publishing force that now owns and occupies the entire building. The company made its first major acquisition four-and-a-half decades ago when Lee Eastman — Linda’s father and a powerful entertainment lawyer who also represented the abstract expressionist Willem de Kooning — convinced him to purchase the Edwin H. Morris catalog for “a reported \$15 million,” according to *The Washington Post*.

MPL now controls over 25,000 songs — from McCartney’s post-Beatles work to songs by Buddy Holly, Fats Waller, Bert Berns and Bessie Smith. The publishing company, MPL Communications Inc., has helped MPL Communications Ltd. pull in over 350 million pounds in the last 25 years, according to U.K. financial filings, with a peak turnover of 32.86 million pounds (\$52.25 million) in 2014. (That revenue comprises McCartney’s touring revenue, as well as his royalties from recorded music, including that of The Beatles; the band got a 50% royalty from EMI for streams and digital sales, according to label sources, although that could have changed once Universal bought EMI.)

By 1979, after several more acquisitions, Lee Eastman told *The Washington Post* that MPL was “an empire,” as well as the largest independent publisher in the United Kingdom. By 1984, McCartney said in a *Playboy* interview he did with Linda that he made about as much money from his music publishing ventures as he did from Apple. “I owe it all to Linda’s dad, Lee Eastman, and her brother John,” McCartney told the magazine. Lee and John ran McCartney’s business affairs and provided the vision behind MPL, until Lee died of a stroke in 1991; John’s son, also named Lee, now plays the same role, with help from John.

Besides McCartney’s own compositions, which include two Beatles songs — “Love Me Do” and “P.S. I Love You” — most of MPL’s success has come from acquisitions. “With the exception of new material by Paul McCartney, our plan is not to sign new writers but to polish the old silver,” Lee Eastman told *Billboard* in 1979. The value of publishing catalogs has skyrocketed since then, with assets now trading for over 20 times net publisher’s share — a multiple that was unimaginable in the ‘70s. McCartney hasn’t said much about MPL’s revenue, but it’s clear that the silver he bought is still sparkling. —R.L.

Additional reporting by Ed Christman.



Carl Perkins

MPL owns “Blue Suede Shoes,” “Matchbox” and “Honey Don’t” — the latter two of which were recorded by The Beatles.



Nor-Va-Jak

MPL bought Buddy Holly’s publishing company, including “Not Fade Away” and “That’ll Be the Day,” for \$150,000, which it soon earned back several times over every year,” John Eastman told Philip Norman in *Paul McCartney: The Life*.



Frank Music

MPL reportedly acquired this catalog of songs by Frank Loesser — including, most famously, “Baby, It’s Cold Outside” — as part of McCartney’s 1979 deal with CBS Records.

BILLBOARD
125
YEARS

THE TOP 125 ARTISTS

On the occasion of *Billboard's* 125th anniversary, our charts team created an equally monumental ranking. Using a formula blending all titles tallied on both the Billboard Hot 100 songs chart (since its inception on Aug. 4, 1958) and the Billboard 200 albums chart (since it became a combined stereo/mono survey on Aug. 17, 1963), they assembled a list of music's all-time top artists. Due to changes in chart methodology and title turnover rates, certain periods for each chart recap were weighted differently to ensure as equal a representation as possible among all eras. The result: a group of truly iconic acts whose achievements prove that the history of *Billboard* mirrors the history of pop music itself.



From left: Paul McCartney, George Harrison, Ringo Starr and John Lennon.

1 THE BEATLES



2 THE ROLLING STONES



3 ELTON JOHN



4 MARIAH CAREY



5 MADONNA



6 BARBRA STREISAND



7 MICHAEL JACKSON



8 TAYLOR SWIFT



9 STEVIE WONDER




10 CHICAGO

OF ALL TIME



BILLY JOEL
19 “I got an award from *Billboard* as one of the top new artists of 1974, and that was the first award I ever received from the music industry. It proved to be a key factor in future radio promotion for me. My first album never had any radio penetration, and the second LP, *Piano Man*, while having scattered regional airplay, was not a sell-through record. At the time, we were getting great responses from live audiences all over the U.S. but little [Hot] 100 chart action. This changed that for me.”



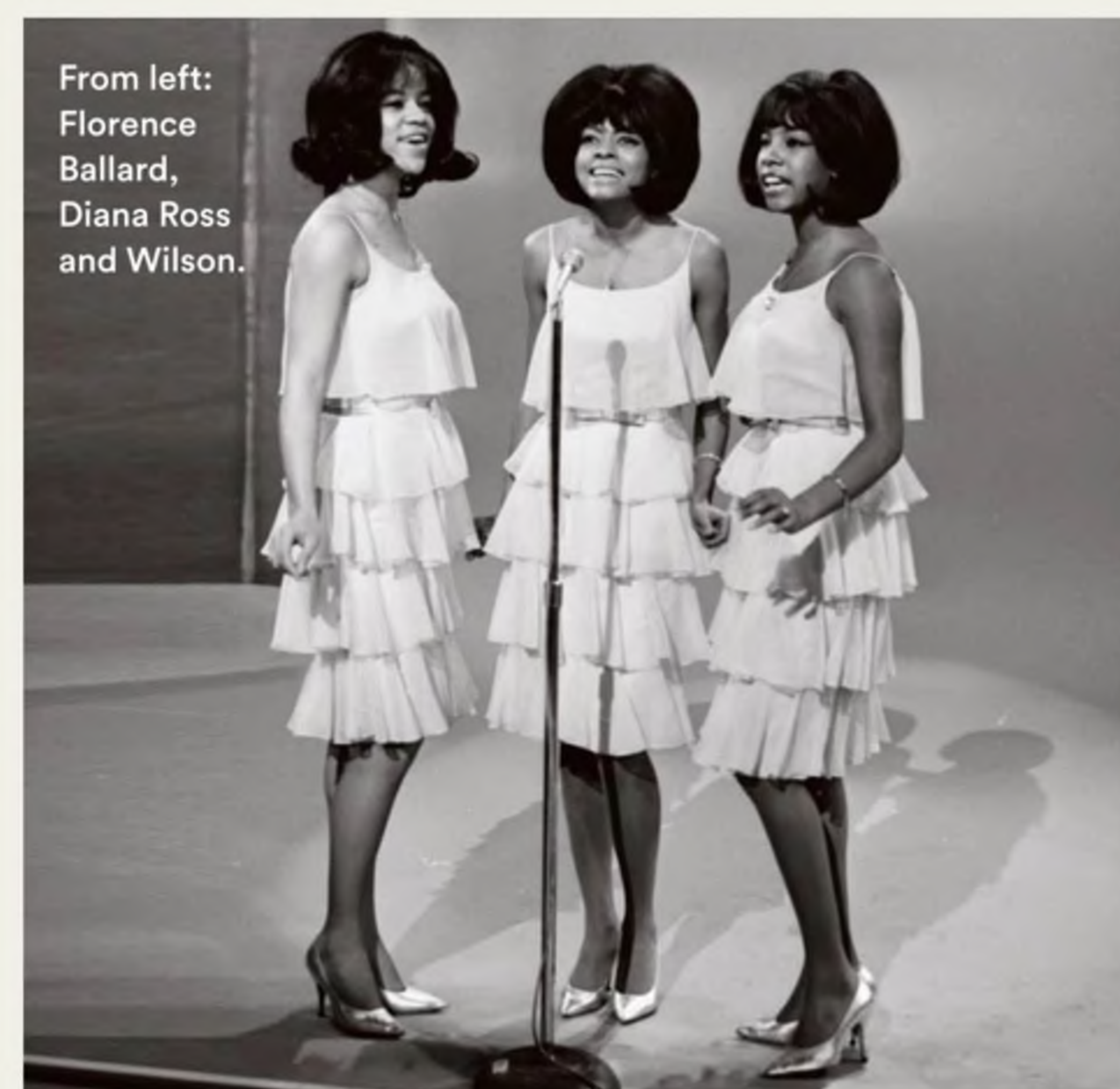
ROD STEWART
15 “Bless that DJ in Cleveland who played the B side instead of ‘Reason to Believe’ and turned ‘Maggie May’ into my first No. 1 on the U.S. and U.K. charts and simultaneously sent *Every Picture Tells a Story* to the top of the albums chart. That changed everything.”



NEIL DIAMOND
25 “You’re asking me to go way back in the Diamond time capsule: 53 years ago with my first No. 1 record in *Billboard*. It was called ‘I’m a Believer,’ and it was done by a new group called The Monkees. I thought I had gone to heaven and would never see that place again on the charts, but guess what? I was lucky enough to see myself on the charts many more times over the years. Each one was as sweet as the last.”

- 11 Whitney Houston
- 12 Paul McCartney
- 13 Elvis Presley
- 14 Janet Jackson
- 15 Rod Stewart
- 16 Drake
- 17 Prince
- 18 Rihanna
- 19 Billy Joel
- 20 Garth Brooks
- 21 Herb Alpert
- 22 Eminem
- 23 Usher
- 24 Bruce Springsteen
- 25 Neil Diamond
- 26 The Supremes
- 27 Eagles
- 28 Bee Gees
- 29 The Beach Boys
- 30 Fleetwood Mac
- 31 Santana
- 32 The Temptations
- 33 Céline Dion
- 34 Aretha Franklin
- 35 Daryl Hall & John Oates
- 36 Adele
- 37 Beyoncé
- 38 Eric Clapton
- 39 Lionel Richie
- 40 Led Zeppelin
- 41 Bruno Mars
- 42 John Denver
- 43 Maroon 5
- 44 Olivia Newton-John
- 45 Bon Jovi
- 46 Phil Collins
- 47 Diana Ross
- 48 Bob Dylan
- 49 John Mellencamp
- 50 JAY-Z
- 51 Donna Summer
- 52 Nickelback
- 53 Boyz II Men
- 54 Carpenters
- 55 Justin Bieber
- 56 Lady Gaga
- 57 Foreigner
- 58 Britney Spears
- 59 P!nk
- 60 Alicia Keys
- 61 Katy Perry
- 62 Miley Cyrus
- 63 The Jacksons
- 64 Earth, Wind & Fire
- 65 Marvin Gaye
- 66 U2
- 67 Linda Ronstadt
- 68 Van Halen
- 69 Bob Seger
- 70 Aerosmith
- 71 The Black Eyed Peas
- 72 Nelly
- 73 Carole King
- 74 Justin Timberlake

THE SUPREMES
26 “We were appearing on the Dick Clark Caravan of Stars tour from Memorial Day to Labor Day in 1964. When the tour started, its headliners were Gene Pitney, The Shirelles, The Crystals and others. We were the ‘and others.’ Motown had released ‘Where Did Our Love Go,’ and over the summer it started climbing to No. 1. One night, we were announced as before — ‘And now, ladies and gentlemen, The Supremes’ — but this time the audience went wild. We couldn’t believe they were screaming for us. It was our first No. 1, and we became the headliners for the rest of the tour.”
—MARY WILSON




SANTANA
31 “Thanks to Mr. Bill Graham and Mr. Clive Davis, ‘Evil Ways’ was released and climbed the charts in early 1970, and that was Santana’s first top 10 hit. We followed up on *Abraxas* with songs like ‘Black Magic Woman’ and ‘Oye Como Va,’ and they continue to remind us that there is a spiritual timelessness and sound resonance vibration to these recordings. I have been supremely blessed in that the music of Santana has reached people’s hearts with a top 10 song in [nearly] every decade since the 1960s, and had an incredible heavenly summit with *Supernatural* in 1999. Songs like ‘Smooth’ and ‘Maria Maria’ remind us to celebrate life and help transform darkness into delight.”
—CARLOS SANTANA

- 75 The Monkees
- 76 Kenny Rogers
- 77 Heart
- 78 Tim McGraw
- 79 Barry Manilow
- 80 R. Kelly
- 81 Journey
- 82 Simon & Garfunkel
- 83 Michael Bolton
- 84 Ed Sheeran
- 85 Kelly Clarkson
- 86 Pink Floyd
- 87 Queen
- 88 Mary J. Blige
- 89 Kanye West
- 90 Three Dog Night
- 91 Commodores
- 92 Paula Abdul
- 93 Bryan Adams
- 94 Chris Brown
- 95 Guns N' Roses
- 96 Def Leppard
- 97 Huey Lewis & The News
- 98 Linkin Park
- 99 James Taylor
- 100 Creedence Clearwater Revival

- 101 Tom Petty & The Heartbreakers
- 102 Paul Simon
- 103 Backstreet Boys
- 104 Lil Wayne
- 105 Carrie Underwood
- 106 Andy Williams
- 107 Styx
- 108 George Michael
- 109 Cher
- 110 TLC
- 111 Shania Twain
- 112 The Doobie Brothers
- 113 The Four Seasons
- 114 Peter, Paul & Mary
- 115 Kenny Chesney
- 116 Destiny's Child
- 117 50 Cent
- 118 Ray Charles
- 119 Genesis
- 120 The Police
- 121 Rascal Flatts
- 122 Ludacris
- 123 Gloria Estefan
- 124 George Harrison
- 125 Alan Jackson

CÉLINE DION

33

"I know how important the *Billboard* charts are, but honestly, I've never really paid too much attention to them. On the other hand, my husband, René [Angéli], would talk to me about the numbers, the moves, all that stuff. ... And he was really into it. I'll never forget how excited he was when 'Where Does My Heart Beat Now' became a top 10 song. It was my first single, from my very first English album, and he was floating for days. It made me happy that he was happy. ... And don't get me wrong, I was very grateful that we achieved this early success."



KELLY CLARKSON

85

"I fought like hell to get 'Because of You' on my first album, and it didn't happen. They said it didn't rhyme and wasn't a hit, and that I should focus on hits. Then I had my lawyer help me get in touch with [Evanescence's] Ben Moody. Turns out, when you work with a producer that the label deems worthy of being heard, they like your song. It was a nice lesson for me as a writer. And although I'd had success as a writer before, that song becoming a hit worldwide was the moment I really found confidence in myself as a writer, not just as a singer."



HUEY LEWIS & THE NEWS

97

"I clearly remember when *Sports Illustrated* went to No. 1. We had just played a gig in Los Angeles at the Palladium, after which our manager informed us that our album would be No. 1 the following week. The feeling was surreal. I remember thinking, 'Wow, we're in Michael Jackson territory.' But more importantly, I felt that this would mean we'd be around awhile. We were — and are — proudest of the fact that we'd produced the album ourselves — very rare for a new band in the early '80s — and recorded it in our hometown."

—HUEY LEWIS

LIL WAYNE

104

"Coming into the rap game at 11 years old, I knew I wanted to bring something different to the table. Also, being in the Hot Boys at 14, I knew I had to work to stand out. So I decided to just have fun and try to bring a new energy to rap with a different flow and crazy bars. It all paid off, since at 17 my first solo album went platinum. Since I don't write down my lyrics, everything I'm rapping about comes from how I'm feeling in that moment. You can hear that especially in *The Carter* series [three of which reached No. 1 on the *Billboard* 200]."



CARRIE UNDERWOOD

105

"'Jesus, Take the Wheel' was No. 1 [on the Hot Country Songs chart] for six weeks, and at that time everything was happening so big and so fast, I had no real idea what that even meant. I remember when I first heard it while picking out songs for my debut album and thinking, 'I have to sing this song, I *have to* — and if I get to sing this song for the rest of my life, that's enough.' I still feel that way."



RASCAL FLATTS

121

"We were so excited about 'Bless the Broken Road' going No. 1 [on Hot Country Songs] because we'd passed on that song on the album before. It's a song that was 11 years old and had been cut by two other artists. I guess sometimes songs just find you. It turned out to be one of the biggest wedding songs of all time."

—GARY LEVOX



GLORIA ESTEFAN

123

"When 'Conga' landed on four charts — the Hot 100, Dance Club Songs, Hot Dance Singles [Sales] and Hot R&B/Hip-Hop Songs — it brought a whole new meaning to the term 'crossover' and gave us particular satisfaction. Many industry people had told us that it would never work. And when *Mi Tierra* went to No. 1 on Top Latin Albums and sat there for 58 weeks, it was of particular significance to us because it was a love letter to our native Cuba and its distinct musical styles. It continues to be one, if not the, musical achievement of which we are most proud."

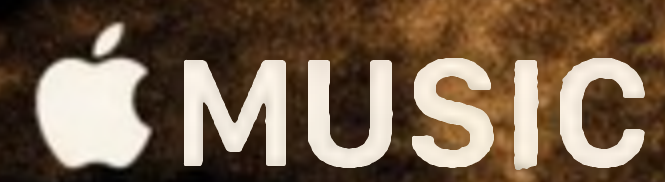
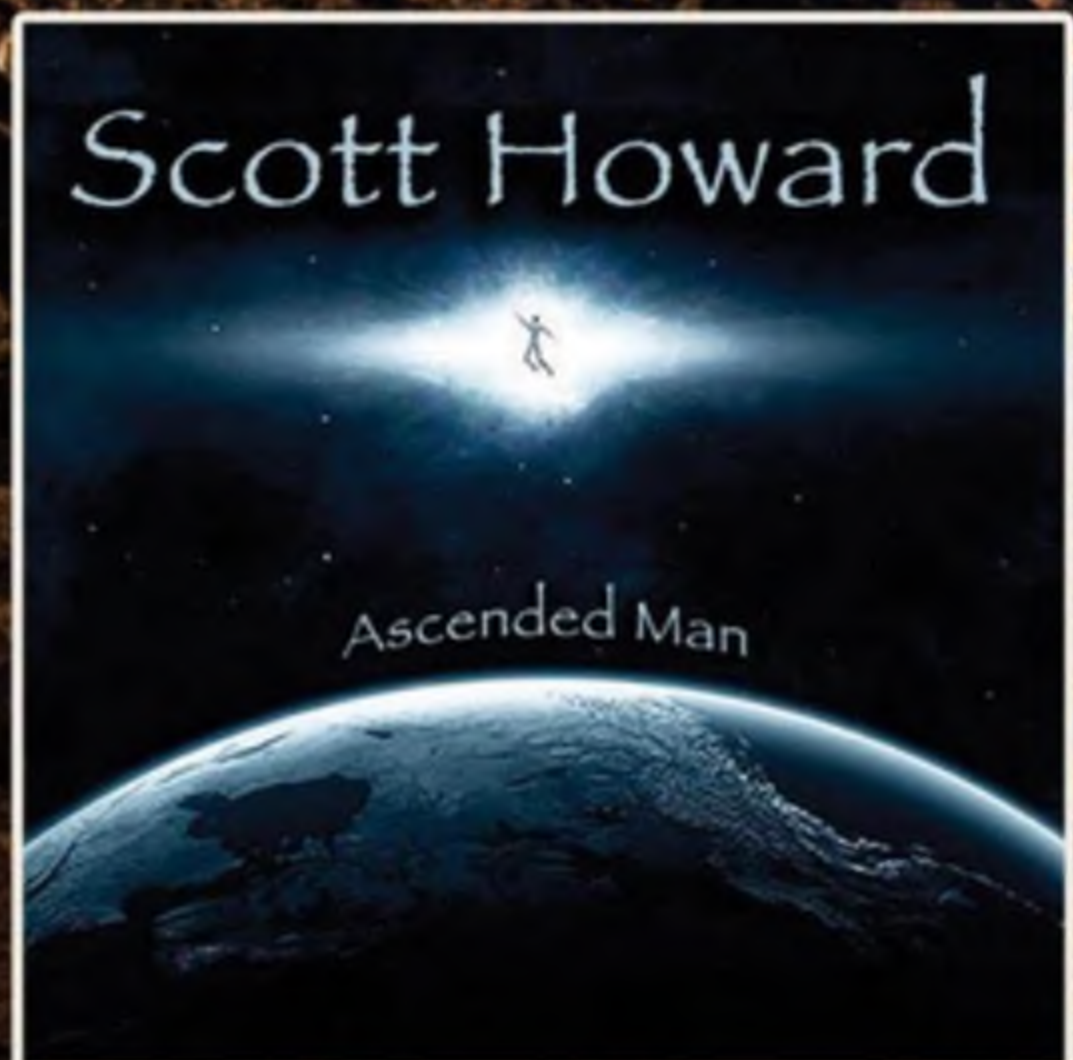


Contributors: Leila Cobo, Bianca Gracie, Lyndsey Havens, Joe Lynch, Gail Mitchell, Melinda Newman, Taylor Weatherby

SCOTT HOWARD



A TREASURE FOUND
A LOOK INTO THE SOUL OF AN
ASCENDED MAN
THE DEBUT ALBUM OF
SCOTT HOWARD
IN 432 HZ





ELTON AND THE HITS

The ultra-prolific singer-songwriter is the top male solo artist of all time, but he's still a charts obsessive

BY MELINDA NEWMAN

ELTON JOHN KEEPS A DIARY. EVERY week, for decades now, he has carefully noted — by hand — his *Billboard* chart positions. “I’ve written them down from the word go,” says John, reeling off where his greatest-hits set, *Diamonds*, sits on the *Billboard* 200. (At the time we spoke, it was No. 32.) “I get the *Billboard* [albums] charts sent to me on Monday. Then I get the [Hot] 100 sent to me on Wednesday. *Billboard* is my bible.”

If John tallied all those entries, he’d clearly see why he’s the top male solo artist on *Billboard*’s list of the 125 top artists of all time. He has charted 57 songs (including nine No. 1s) in the *Billboard* Hot 100’s top 40, and he holds the record for the most consecutive years charting a top 40 hit, at an astonishing 30. On the *Billboard* 200, he has landed seven No. 1 albums.

Today, the celebrations continue for John, with his sold-out Farewell Yellow Brick Road tour ongoing; his biopic,

Rocketman, a global success; and his autobiography, *Me*, a bestseller. The Royal Mail even issued a set of postage stamps with his likeness. “I’ve probably had the greatest year of my career at 72 years of age,” he says. “I’m thrilled.”

Growing up in England, how much attention did you pay to the charts?

I started reading the *Billboard* charts in the late ’60s, when *Billboard* used to come into the Dick James office [in London] when Bernie [Taupin] and I were there. Since then, it has been a big staple.

Your first appearance in the top 40 was as a songwriter with Aretha Franklin’s version of “Border Song,” which reached No. 37 in 1970. Did that give you and Taupin a sense of legitimacy as you were starting out?

God, it was such an amazing thing to have her record our

song. Seeing our names on an Aretha Franklin record, let alone getting onto the chart, it was extraordinary. Those sorts of things have such an effect on you as a songwriter and artist; they give you so much confidence. Every time I saw her in the future, I always thanked her.

After several top 40 hits of your own, you landed your first No. 1 with “Crocodile Rock” in 1973. What was that like?

I wasn’t really a singles artist. There were no singles taken off *Tumbleweed Connection*. The only two singles taken off *Madman Across the Water* were “Levon” and “Tiny Dancer,” which weren’t big chart numbers. I had “Rocket Man” and “Honky Cat” and then “Crocodile Rock,” a complete pastiche of things like [Pat Boone’s] “Speedy Gonzalez,” all the great 45s from the ’50s and ’60s. When you get a No. 1 record, it’s always amazing. It never, ever gets old.

“Candle in the Wind 1997,” memorializing Princess Diana, spent 14 weeks at No. 1 on the Hot 100, the most of any of your songs. Was its success bittersweet?

I would have preferred not to have made the record and for her to still be alive, but it was what it was. It raised 37 million pounds for her foundation because Bernie and I gave up [our] writing credits. We sold 60,000 in India in one day, and I had never sold a record in India before. It was a memento of grief and love for her. Other than at Princess Diana’s funeral, I’ve never, ever played it in front of Prince William or Prince Harry. Even the Marilyn Monroe version, I wouldn’t play it in front of them.

In 1975, *Captain Fantastic and the Brown Dirt Cowboy* became the second album to ever debut at No. 1 on the *Billboard* 200. Were you aware at the time of the enormity of that feat?

Absolutely. No one can ever take that away from me. It’s probably my favorite album that I’ve ever made.

Five months later, your next album, *Rock of the Westies*, also came in at No. 1 on the *Billboard* 200. From what you write in *Me*, though, it sounds like you couldn’t enjoy it.

I always enjoyed the chart positions, but it was a tough time. When I was going through those tough times, I still worked and made records. My love of music kept me alive and kept me from killing myself, although I had a good attempt at it. After *Blue Moves* [in 1976] it got really bad, and that was the final straw, probably.

In the ’70s, you had seven No. 1 albums in a little over three years, including a greatest-hits set. Was your label at the time, MCA, pushing you, or were you and Taupin just that prolific?

We were so prolific. We were contracted to do two albums a year, but we sometimes did three. And we made separate singles like “Philadelphia Freedom” and different B sides. We couldn’t stop ourselves. The energy and the adrenaline we had just drove us, and we were so happy being able to do what we did. It was not a chore. It was just a golden, golden period.

Blue Moves was the end of that golden run. And when it did happen, because of my chart infatuation, I knew that was coming. *Billboard* really prepared me for when I wasn’t going to be No. 1 all the time. It didn’t matter to me because I had a huge back catalog of music and I knew that livewise I could always have a great career. Because I’m such a chart enthusiast, it really readied me for the fact that it’s someone else’s turn now. But it’s still nice to get high positions on the charts. **D**



MY BILLBOARD MOMENT

Al Bell

FORMER CO-OWNER/EXECUTIVE VP, STAX RECORDS

1968 was quite a time for us: Otis Redding's death in December [1967], Dr. [Martin Luther] King's murder in April, the loss of our distribution relationship with Atlantic, along with all of the masters. We were having difficulty getting Otis played, even on black radio stations. Many of the black DJs said he was too 'Bama, too Southern, too

bluesy. After the Monterey Pop Festival in 1967, he stayed in Northern California for some time and started writing "(Sittin' On) The Dock of the Bay." Then he came back to Memphis, got with [guitarist] Steve Cropper and completed it. Jerry Wexler heard the song several days after Otis' death [in a plane crash] and insisted it be released immediately. I know Otis would have been pleased by the reaction [after it topped the Billboard Hot 100 in March 1968]. The song is a pure, artistic masterpiece filled with emotion. In the spirit world, Otis still has to be smiling." —AS TOLD TO GAIL MITCHELL

125 YEARS OF: RECORD LABELS

As technology changed, so did the fortunes of the recorded-music business, with indies growing into the majors that dominate today

BY DAN RYS

IN THE BEGINNING, EVERY label was an indie. At the turn of the 20th century, as phonographs became household staples, companies like Columbia and Victor began slapping labels on the center of their shellac discs, marking the birth of the record label and the beginnings of the recorded music business. As technology evolved — Columbia introduced the 33 rpm LP in 1948, RCA Victor the 45 rpm in 1949 — the business grew into a global operation of superstar artists — and, eventually, executives — of all kinds.

By the time rock'n'roll caught fire, the record industry was booming, with companies like EMI, Decca, RCA and Columbia snapping up smaller companies and launching genre-specific imprints, introducing the concept of the major label. And record label functions expanded: Content owners with marketing wings added departments for A&R, promotions and publicity.

The 1960s and '70s saw the rise of new, visionary executives with artist-friendly independent labels that would shape the modern music business. Ahmet Ertegun's Atlantic, Chris Blackwell's Island, Berry Gordy's Motown and Warner Bros. Records under Mo Ostin helped create a new paradigm where artists were valued for more than just their earning potential.

When Sony and Phillips released the first CDs in 1983, the recorded-music business exploded, with U.S. revenue nearly quadrupling from



\$3.8 billion in 1983 to a record high of \$14.6 billion in 1999, according to the RIAA. The boom brought forth new players like Interscope, Universal Republic and Def Jam, while consolidation created megacompanies like Sony, BMG, Warner Music Group, EMI, Polygram and MCA (the latter two of which merged into Universal Music Group in 1998) that cornered large swaths of the market.

It all crashed at the turn of the 21st century with the arrival of Napster, iTunes and the digital revolution. U.S. revenues bottomed out at \$7.1 billion in 2014 as companies scrambled to stem the bleeding. Again, the industry consolidated, from five major labels to four, then to three in 2012 as EMI was carved up and sold. Imprints

shuttered, indies struggled for survival, layoffs gutted companies, and the remaining major labels — Universal, Sony and Warner — looked for new revenue streams, leading to the "360 deal," where labels took a cut from artists' touring and merchandise income.

Today, streaming has led to new hope, as revenue rises again. Marketing, promotions and sales divisions have gone digital, while playlists have grown to rival radio in importance. Streaming has provided a path for indies to rise again and even for artists to eschew the label system altogether. The majors continue to run an increasingly global business that is still in recovery, but there's more room for others to find a niche — and for labels to chart a new path into the future.



7.27.40

The first top 10 singles chart, Best Selling Retail Records, debuts with Tommy Dorsey's "I'll Never Smile Again" at No. 1 (with vocals by Frank Sinatra, above).

10.24.42

The first R&B chart, Harlem Hit Parade, is published.

1.8.44

The first country chart, Most Played Juke Box Folk Records, is published.



11.12.55

The Top 100 singles chart launches, with "Love Is a Many Splendored Thing" by The Four Aces (above) at No. 1.

3.24.56

The first regularly published weekly albums chart, Best Selling Popular Albums, debuts.



8.4.58

The Billboard Hot 100 launches, replacing the Top 100. The first No. 1: "Poor Little Fool" by Ricky Nelson (above).

BILLBOARD CHARTS MILESTONES

MAPPING MUSIC'S EVOLU

THE CREATIVE AND TECHNOLOGICAL BREAKTHROUGHS THAT CHANGED WHAT WE LISTENED TO

BY STEPHEN THOMAS ERLEWINE

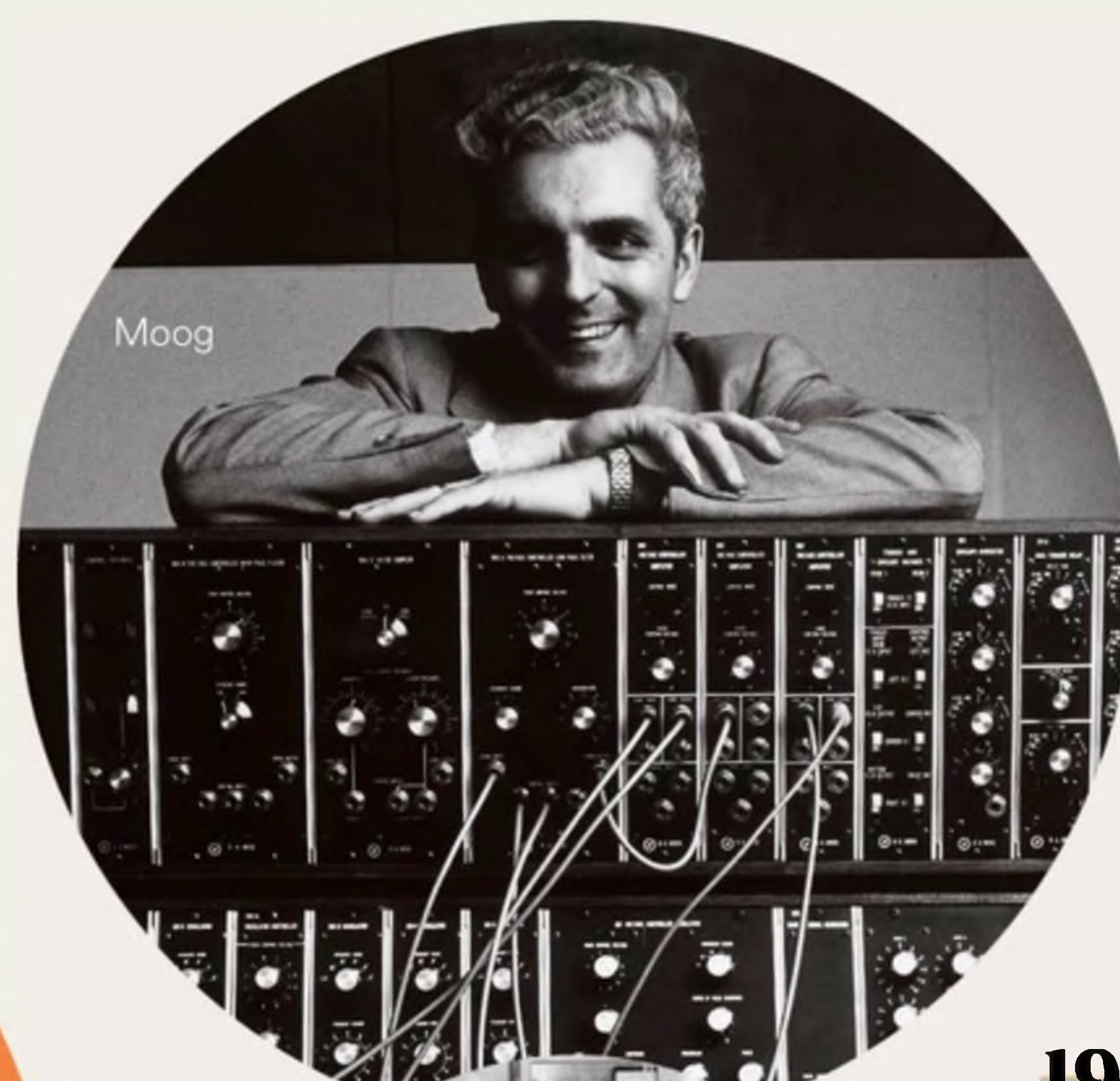


1949

Seeking an alternative to the 78 rpm record — a format prone to breakage — RCA Victor introduces 45 rpm singles, which sounded better and lasted longer, lending themselves to repeated spins on jukeboxes and at home.

1951

In his Memphis Recording Service studio (later called Sun Studio), producer Sam Phillips recorded icons like Elvis Presley and Johnny Cash. He also pioneered many studio techniques, capturing the first fuzz guitar on Jackie Brenston's "Rocket 88" in 1951 and experimenting with echo and reverb.



Moog



Kraftwerk

1974

Kraftwerk scores its first hit with "Autobahn," which features a groundbreaking use of vocoder, Moog synths and other electronic instruments that laid the foundation for dance and disco music.

1948

Columbia debuts long-playing 33 1/3 rpm records, and in the following decades acts like Frank Sinatra (on 1955's *In the Wee Small Hours*) and The Beatles (on 1967's *Sgt. Pepper's Lonely Hearts Club Band*) would help establish the LP as a canvas for longform artistic statements.

1952

Leo Fender unveils the Fender Esquire — the first modern, mass-produced solid-body electric guitar — ushering in a wave of musical innovation.



1970

Carlos had to record *Switched On Bach* one note at a time, a tedious process that could not be replicated live. Moog addresses this problem by unveiling the Minimoog, a small and flexible instrument designed to play live.



Carlos

1940

After experimenting with stereophonic sound in the '30s, Walt Disney brings "Fantasound" to the masses with *Fantasia*.



Fantasia

1931

Electric microphones became common in the mid-1920s, but in the '30s artists like Bing Crosby grasp their full potential, capturing a whispered intimacy on songs like 1931's "Out of Nowhere" that change the relationship between artist and listener.



Crosby

1925

Thomas Edison patented the phonograph in 1877, but the Victor Orthophonic Victrola offers high-quality audio at an affordable price, allowing music — then usually a public or communal affair — to more easily become an in-home experience.

1955

Ampex develops Sel-Sync, a tape recorder that allows musicians to overdub an existing recording; guitarist Les Paul, at the time developing his own methods of multitrack recording, becomes an early adopter.

1962

Trailblazing producer/sound engineer Joe Meek introduces pop to an early synthesizer on The Tornados' futuristic hit "Telstar."



Spector and The Ronettes.

1968

Treated as a novelty at the time, Wendy Carlos' *Switched On Bach* introduces electronic music to the public with synthesizers developed by engineer Robert Moog and producer Rachel Elkind.

1963

The first superstar producer, Phil Spector, showcases the lush "Wall of Sound" production style on The Crystals' "Da Doo Ron Ron" and The Ronettes' "Be My Baby."

125 YEARS OF: MUSIC PUBLISHING

From Tin Pan Alley to hedge-fund billions, publishers have found their value

BY ED CHRISTMAN

FOR NEARLY 70 YEARS after the passage of the Copyright Act of 1909 during the Tin Pan Alley era, music publishing was considered an arcane backwater of the music industry that dealt mainly in pennies. Beginning in 1986, publishing evolved into a

multibillion-dollar sector that has the clout to get Congress to pass laws like the Music Modernization Act and fight for a bigger slice of the music dollar.

From 1909 through 1977, every music format — piano rolls, shellac, tape or vinyl — paid a mechanical rate of 2 cents per song for each copy sold, while

performance royalty rates were smothered by consent decrees that performing rights organizations (PROs) ASCAP and BMI first signed with the Department of Justice in 1941. It wasn't until Jan. 1, 1978, that publishers received their first mechanical rate increase of the century — to 2.75 cents per song, or half a



TION

D — AND HOW



Roland CR-78

1978

Roland launches the first major drum machine, the CR-78, allowing users to program their own beats — and kicking off a revolution that changed the face of pop, dance and hip-hop the following decade.

1979

Though headphones had existed for years prior, the arrival of the Walkman cassette player turns music listening into a more personal — and portable — experience.



The first Sony Walkman (left); the Akai MPC-60.

1979

Hip-hop DJs scratched records throughout the '70s, but Technics' SL-1200MK2 turntable makes mixing beats easier than ever.



1983

The CD becomes widely available, allowing listeners to easily skip from track to track and search within a song, breaking an album into pieces in a way that would soon define the digital era.

1986

Akai releases the MPC-60, a tabletop sampler that makes sampling — the basis of hip-hop — swifter, sleeker and more democratic.

1991

Digidesign releases the first version of Pro Tools, which brings the power of multitrack recording to a computer and infinitely expands the possibilities of what musicians can create on their own.



Springsteen

1979

Tascam's Portastudio brings the capabilities of multitrack recording into the bedroom, allowing musicians to create ambitious projects with unprecedented ease. Bruce Springsteen's 1982 LP, *Nebraska*, later becomes the first major album recorded on a Portastudio.

2004

Apple introduces GarageBand, an entry-level alternative to Pro Tools that would democratize digital recording technology and even empower established hitmakers: Rihanna's "Umbrella" is built around one of the software's free drum loops.

2001

Though the MP3 was born in the '90s, the arrival of the iPod and iTunes makes listening to the format easier than ever — and introduces many music fans to playlists.

1998

Cher's "Believe" puts the creative possibilities of Auto-Tune and pitch correction on the map; in the next decade, hip-hop artists like T-Pain and Kanye West embrace it.



Cher



West



6.7.75

Elton John's *Captain Fantastic and the Brown Dirt Cowboy* becomes the first LP to debut at No. 1 on the albums chart, one of only six albums to do so until the SoundScan era begins in 1991.

3.21.81

The first rock-specific charts, Top Rock Tracks and Rock Albums, debut.

10.20.84

The albums chart becomes Top 200 Albums. It later becomes Top Pop Albums (Jan. 5, 1985), then Billboard 200 Top Albums (Sept. 7, 1991), then Billboard 200 (March 14, 1992).

6.29.85

The first weekly Latin chart, Top Latin Albums, is published.



9.10.88

The Alternative airplay chart debuts, reflecting the growing influence of R.E.M., U2 (above) and others.

3.11.89

The first rap chart, Hot Rap Singles, is published.

5.25.91

The Billboard 200 starts using SoundScan's electronically monitored point-of-sale data, leading to more No. 1 debuts and greater chart diversity.

11.30.91

The Hot 100 shifts to a tally based on electronically monitored airplay by Broadcast Data Systems and SoundScan singles data.

penny per minute, whichever was greater.

Since then, publishing has gradually risen to the forefront of the music business. In 1986, Stephen Swid and his two partners, Martin Bandier and Charles Koppelman, bought CBS Songs for \$125 million, at the time the highest sum ever paid for a music publishing asset.

During the next 15 years, publishing assets ballooned in value — and it was music publishing, not the recorded-music business, that began attracting atten-

tion from Wall Street traders and private equity firms due to the predictability of its income. Multiples for publishing assets began to increase, with net publisher's share — essentially gross profit — reaching 12 and 13 times NPS by 2008, much to the delight of the publishers and songwriters willing to sell their assets.

While publishers continued to secure steady, albeit small, mechanical rate increases — up to 9.1 cents per song per copy sold by 2006 — they struggled to assert themselves in the new digi-

tal marketplace. PROs lost out on an early attempt to convince labels that downloads contained a performance *and* a mechanical right, for example. But they would win both for streaming, as well as the right to be paid directly by streaming services (instead of through labels). That allowed them to audit accounts to ensure they received correct payments — and more aggressively push for higher rates from the Copyright Royalty Board.

Music publishing has made some of its biggest strides in the

past decade. ASCAP and BMI have become behemoths, each regularly collecting and distributing \$1 billion a year. SESAC commanded a \$1.125 billion valuation when a Blackstone investment fund acquired it in 2017. And EMI Music Publishing was valued at \$4.75 billion when Sony bought it in 2018. NPS Valuations have now surpassed 20 times net publisher's share, and as streaming continues to grow, music publishers are becoming even more valuable — and powerful — than ever before.



QUEEN OF CHARTS

With 18 No. 1 hits, Mariah Carey is the top female solo artist of all time. She still has special affection for each of her “little song babies”

BY HILARY HUGHES

HERE'S THE THING,” SAYS MARIAH CAREY. “Do you know which chart it went No. 1 on first?”

She's referring to “Fantasy,” her bubbly 1995 single that became the first song from a female artist to ever debut at No. 1 on the Billboard Hot 100. As Carey is quick to point out, that certainly wasn't the only chart it topped upon release. “There were many different remixes of that song,” she continues. “My favorite version is the Bad Boy remix featuring Ol' Dirty Bastard. I know that [drove the song] to No. 1 on the hip-hop charts, and the original went No. 1 on the pop chart — but I'm not sure which one I found out about first.”

The song actually topped the Hot 100 and Hot R&B/Hip-Hop Songs simultaneously (it did top R&B/Hip-Hop Airplay before Mainstream Top 40). But Carey could be forgiven for a slight memory lapse: For the top solo female artist of all time, “Fantasy” is just one in a long line of record-setting chart achievements. She is the solo artist with the most No. 1 hits on the Hot 100, the only female artist to have three songs debut at No. 1 on that chart and

the artist who has spent the most time at No. 1 (79 total weeks). For 23 years, “One Sweet Day,” her collaboration with Boyz II Men, held or shared the record for most weeks spent atop the chart — until Lil Nas X's “Old Town Road” came along.

It's a heady list of accomplishments, but for the chanteuse herself, one simple truth rules. “Look, I've devoted my life to this career and writing songs,” says Carey, 49. “Obviously I have my own babies now. But these are my little song babies.”

You're the top-charting female solo artist in history — how does that make you feel?

Oh, my God. To see the success on all the different charts, to hear you say that is mind-blowing. I never, ever dreamt of this when I first started. I just wanted to hear my songs on the radio.

Three of your 18 No. 1s are collaborations. Did they teach you anything about yourself as a performer that you didn't already know?

I've done a lot of different collaborations with all types of artists — “One Sweet Day,” obviously. “Heartbreaker” featuring JAY-Z was a really monumental No. 1 for me, because I was coming out of a certain era at Sony and figuring out what I was going to do from there. Even before that, when I collaborated with Luther Vandross on the remake of “Endless Love,” it didn't go to No. 1, but I learned so much from him.

It's pretty amazing to look at these moments and say, “Wow, I was able to work with people that I loved,” even on songs that didn't necessarily chart, like “The Roof” featuring Mobb Deep — one of my hardcore fans' favorite songs. I don't know that these things taught me anything necessarily different about myself as an artist except that I needed to trust my own instincts, you know what I mean? It really feels good to see, OK, this is where music was going, and I knew it, and I wasn't trying to fit into something — I was searching for my own creative autonomy.

You're also such a prolific writer and producer — does it mean something different when a track you wrote and produced goes to No. 1?

Songwriting and producing, being in the studio, that is my favorite thing on earth. When you see the video for “One Sweet Day,” for example — we came together as songwriters, and we documented the whole thing. The cameras were there. We wrote the song together, the whole thing that day. I mean, I don't want to count years, but for it to be the longest-running No. 1 for, what was it, 23 years? It's kind of an incredible accomplishment for me as a songwriter.


When I look back on the songs that I've written that have become part of people's lives, that's what makes me the most proud. “All I Want for Christmas Is You,” the constant presence at Christmastime — to feel that as someone who loves Christmas so much, I can't even explain. And then I think about “Hero,” which I performed at the Tribute to Heroes during the 9/11 tragedy: It was a song that I had written and debuted on a Thanksgiving special, and it went to No. 1 and has become kind of synonymous with me. I don't think many people realize I wrote that song, either — because most people aren't necessarily writing their songs. But I wouldn't feel complete as an artist if I didn't.

How has your own definition of success changed?

It means the same thing that it has always meant: You have to be able to sit back and say, “Wow, I had some success here, and let me not bask in it but at least be aware of it.” In the beginning of my career, it was so much about pushing forward and pushing through obstacles and adversity that I didn't get to take in the moment that much.

This past year, with the whole “Obsessed” challenge when it reentered the charts — do you know what I'm referring to? I have 8-year-old twins, and they're not allowed to watch TikTok yet, but they're sitting there watching all these 13-, 14-year-old kids doing this little “Obsessed” [dance] challenge, which took on a life of its own. It became a thing. It had a huge resurgence.

Speaking of your kids — do they have a favorite among your many No. 1s?

I quiz them on a lot of different people's songs — Stevie Wonder, Aretha Franklin, Michael Jackson, Prince. They'll get it right. And they can recognize my voice. They love “Always Be My Baby,” “All I Want for Christmas Is You,” “We Belong Together.” They surprise me with the songs that they know. They've been to a lot of the shows — you always think they're on their iPads rather than paying attention, but I guess they're paying attention! 

125 YEARS OF: TOURING

From the (literal) Wild West to arenas and stadiums around the globe, live music has become the business' most lucrative sector

BY DAVE BROOKS

WHEN BUFFALO Bill Cody told big-city audiences that the live Western show they were watching included members of the Native American tribes that had defeated Custer in the Battle of the Little Bighorn in 1876, he was usually exaggerating. But Cody knew that authenticity didn't really matter in places like New York and London: If it looked real, the audience would enjoy the show.

By the time he died in 1917, Cody's shows had given way to dozens of competing touring productions, from rodeos to circuses to a new style of music known as jazz and stars like soprano saxophonist Sidney Bechet.

That pushed live entertainment indoors and led to the advent of dance halls, which began popping up nationwide in the early 20th century, followed by genre-based touring circuits: Country artists played honky-tonks across Texas, while African American blues musicians formed what became known as "the chitlin circuit" in the segregated American South. In the 1950s, audiences came out for more contemporary artists like Buddy Holly, Ritchie Valens and The Big Bopper, who all died in a plane crash in 1959.

The explosion of rock music in the '60s and bands like the Grateful Dead, Jefferson



Airplane and The Rolling Stones led early promoters like San Francisco's Bill Graham to build venues that became hubs for a cultural revolution. Music halls like the Fillmore in San Francisco and Wonderland Ballroom in New York became more famous than the bands they hosted, and a new generation of promoters and pioneering booking agents like Frank Barsalona arose in cities across the country. By the mid-'70s, touring the United States meant negotiating a complex map of music bosses in each city — Barry Fey in Denver, Don Law in

Boston, Jack Boyle in Washington, D.C., and Maryland.

Seeing inefficiencies in how that promoter network operated, businessman Robert Sillerman bought up regional promoters in the '90s, creating a company he called SFX, which, after it was sold to broadcaster Clear Channel, was spun off as Live Nation in 2005.

Today, the regional promoter network has largely disappeared, and Live Nation continues to acquire dozens of companies per year, having become the market leader ahead of the much smaller AEG.

As the recorded music business waxed and waned over the past century, touring became artists' biggest source of income. Arena and stadium tours by superstars have made today's touring business into a \$25 billion industry, and its global logistics systems and electronic marketing have become a behemoth of complexity. But it still doesn't stray far from Cody's system: build elaborate stage productions, seek out new markets, advertise relentlessly and never underestimate the public's willingness to suspend disbelief for a few hours of entertainment.

10.3.92

The Nielsen-based Mainstream Top 40 and Rhythmic airplay charts debut as hip-hop takes hold in the early 1990s.

12.5.98

Songs no longer need to be commercially available singles (at the time on CD, cassette or vinyl) to chart on the Hot 100.

2.12.05

The Hot 100 begins incorporating digital sales data, reflecting the rise of iTunes and other online retailers.

12.11.10

As fan armies become a force online, the Social 50 chart debuts, reflecting the top acts based on social-media fan reaction.

12.10.11

The Holiday 100 chart begins ranking the top holiday hits of all eras using the same methodology as the Hot 100.

3.24.12

The On-Demand Streaming Songs chart debuts, reflecting streaming behavior on on-demand audio platforms.

10.20.12

In a large-scale revamp, genre charts like Hot Country Songs and Hot Rock Songs all adopt the Hot 100's streaming, airplay and sales data formula.

3.2.13

The Hot 100 begins incorporating YouTube data, following the debut of the Streaming Songs chart.

12.13.14

The Billboard 200 now measures traditional album sales, track-equivalent albums and streaming-equivalent albums. The first No. 1 on this consumption-based chart is Taylor Swift's 1989.



MY BILLBOARD MOMENT

Bob Ezrin

AWARD-WINNING PRODUCER

Making *The Wall* with Pink Floyd was an intense emotional experience. The entire band was at the top of its game — playing, writing and performing better than ever before. When I first heard "Another Brick in the Wall, Part 2" [the act's sole Billboard Hot 100 No. 1], it only had one verse and one chorus. I told them it was a hit. They said, "We don't do bloody singles. Go fuck yourself." But they understood its power as a social statement, a protest, and it did its job. It didn't take long for the album to reach No. 1 [in January 1980]. It was the perfect payoff, like winning the Stanley Cup. While everyone has their favorite in the Pink Floyd canon, *The Wall* might be the best representation of those four individuals at their very best. It was a psychotherapeutic experience.

—AS TOLD TO NICK WILLIAMS



RÉSUMÉ-BOOSTER

Before they became industry powerhouses, these *Billboard* alumni helped put the magazine together



JIMMY BUFFETT
The mayor of Margaritaville worked as a Nashville correspondent from 1969 to 1970, just before releasing his debut album, *Down to Earth*. Among the concerts he reviewed was Isaac Hayes at Nashville's Municipal Auditorium, of which he wrote: "The 'Hot Buttered Soul' man combined his songs and his keyboard work on both organ and piano with a full and powerful voice range that created a style [that] was truly his own."



JERRY WEXLER
Best known for shaping the careers of icons like Aretha Franklin and Ray Charles as an Atlantic Records executive, Wexler came to *Billboard* in 1947. During his four-year stint, he famously renamed its "Race Records" chart. "A lot of people were beginning to find it inappropriate," he recalled in a 2008 interview. "I [suggested] 'Rhythm & Blues,' and they said: 'Oh, that sounds pretty good. Let's do that.'"



SEYMOUR STEIN
The Sire Records founder and former Warner Bros. Records vice president signed such legends as Madonna and The Cure during his storied career. As a teen, he worked after school at *Billboard*, helping to compile the just-launched *Billboard* Hot 100 and sitting in on meetings to decide which records to review. "I look at my schooling as, in part, my early years at *Billboard*," he told the magazine in 2016.



KARA DIOGUARDI
Before scoring hits as a songwriter with stars like P!nk and Kelly Clarkson, DioGuardi was the executive assistant to *Billboard* president Howard Lander and editor-in-chief Timothy White in the mid-'90s. "[Former dance editor] Larry Flick dubbed me 'Runway,'" she recalls. "He said I used to walk up the aisles of the office ordering people to do things. I worked for the boss, so that was kind of my job."



ISRAEL HOROWITZ
A pioneer in covering the business side of music, Horowitz joined *Billboard* in 1948 and left a few years later to work at Decca, where he helped establish the label as a force in classical music. He rejoined *Billboard* in 1973, later becoming a top editor. Recalls former staffer Geoff Mayfield: "It felt like a luxury to get insights on the economics of a distributor's revised functional discount policy from a man who had been the producer of choice for Grammy-winning classical guitarist Andrés Segovia."



DANNY GOLDBERG
When he was 19, Goldberg — who went on to lead multiple record labels and manage the likes of Nirvana, Sonic Youth and Hole — got a dream assignment: covering Woodstock for *Billboard*. "They asked me if I wanted to go on short notice, but it was an instantaneous yes," he recalled earlier this year. "I felt like, 'I'm the young person. I'm supposed to speak for us. ... These older writers don't get it.'" —BILLBOARD STAFF



125 YEARS OF: MUSIC DISTRIBUTION

As consumption has evolved in the digital age, commerce has changed along with it

BY ED CHRISTMAN

OVER THE PAST century, music distribution has changed more dramatically than almost any other sector of the business. From an environment defined by limited dollars and shelf space, it has evolved into a business without gatekeepers, where virtual shelf space is unlimited and money only changes hands when music is consumed.

In the early days of the music industry, though, the regional independent distribution network was king. During the 1940s, '50s and '60s, record labels relied on regional distributors that covered geographic areas as large as four or five states to get their records into independent stores, local department-store chains and one-stop wholesalers, which also sold to indie stores.

In the late '60s and early '70s, distribution began to change drastically. Companies that would become major labels — Warner Music Group, CBS Records and EMI — began to build their own nationwide distribution networks centered on a branch system with as many as nine regional offices, each with its own warehouse. Indie distribution still managed to thrive through the '80s, however, as small, local record stores evolved into chains, then nationwide retail powerhouses with names like Musicland, Tower Records, Sound Warehouse and Record Bar.

Still, indie labels stuck with indie distributors. But trans-shipping wars — when regional distributors shipped outside their regions to accounts serviced by other distributors — created overstock problems and costly product returns. During the early '90s, four indie distributors merged into the national network INDI, setting the model for others to go national as retail buying power concentrated in key cities that served big-box stores like Target, Best Buy, Trans World and Walmart.

At the same time, the major labels began buying or building indie distributors, taking on credit risk as major music chains went bankrupt due to price wars and digital encroachment. Real indie distributors, without the deep pockets of the majors, lost larger indie labels to them.

Today, only a handful of indie distributors survive. The ability to track, report and deliver payment on hundreds of billions — and, soon, trillions — of microtransactions, while providing the latest in database management, data mining and data analysis, is what rules distribution. New digital-first distributors have sprung up to flesh out the indie ranks, with companies like CD Baby, TuneCore and EMPIRE circumventing the established system.

Yet major-owned indie distributors still dominate, thanks to the powerful analytic tools they have built. As formats have evolved, distribution has become about keeping up with the swift pace of business.



MY BILLBOARD MOMENT

José Behar

FORMER PRESIDENT, EMI LATIN

After I opened EMI Latin in 1989, I went to the Tejano Music Awards and saw Selena. "How did it go in Texas?" they asked me. I said, "I think I found the next Gloria Estefan."

My A&R people from EMI said, "We don't see it." My own EMI Latin people! We had a convention in Key Biscayne [outside of Miami], and the head of the region came up to me and said, "José, she's really good, but that music is for Texas." For No. 1s at the time, *Billboard*'s former charts director, Geoff Mayfield, used to call label heads every week to say congratulations. I had heard about this call but never experienced it. When I got the call that Selena's *Dreaming of You* [had topped the *Billboard* 200 in 1995 after her murder], I dropped the phone. I didn't sleep for two nights. It was the culmination of so many battles. *Dreaming of You* was one of those dreams that really came true. —AS TOLD TO LEILA COBO



WOMEN IN MUSIC

On December 14th, *Billboard* will publish its highly anticipated Women in Music special issue, featuring top women in the music industry who are creating excitement and making their mark across labels, publishing and touring.

Coinciding with the issue, *Billboard's* Women in Music event will be held December 12th in Los Angeles. This event will bring together music's most prominent female artists and the industry's top female business executives to recognize and celebrate their achievements.

Take this opportunity to congratulate the most powerful and talented women in music and wish them continued success.

BONUS DISTRIBUTION: Women in Music Event 12/12, *Billboard* American Express Impact Brunch 12/12

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ON SALE: 12/14 | **ISSUE CLOSE** 12/4 | **MATERIALS DUE** 12/5

billboard

EVENTS & HAPPENINGS



OCT. 15 | LOS ANGELES

On Oct. 15, leading up to the Latin American Music Awards, Billboard celebrated Latin musicians and industry leaders at the inaugural Latin AMAs Fest at NeueHouse in Hollywood. With 400 attendees, the day kicked off with The Summit, featuring engaging panels and roundtable discussions with artists such as Ozuna, Becky G, Sofia Reyes and Eugenio Derbez, among many others.

The Summit was followed by Billboard's second Latin Power Players cocktail reception, where guests and honorees toasted the year's accomplishments in Latin music with tunes from DJ Elekt and live performances by Dalex and Feid, presented by Lexus. The daylong festivities were capped by the Billboard En Vivo concert, with electrifying performances by Joss Favela and Piso 21 featuring Taboo of The Black Eyed Peas.

Billboard thanks its partners Lexus, City National Bank, Tecate, Gran Centenario and St. Jude's Children Research Hospital for an unforgettable Latin AMAs Fest.



1. Joss Favela serenaded the crowd during Billboard En Vivo, presented by Tecate. 2. Gran Centenario's Leyenda tequila was served at the Latin Power Players celebration. 3. St. Jude Children's Research Hospital launched its Esta Camiseta Salva Vidas movement with regional Mexican superstar Christian Nodal. 4. Alexander Cárdenas (left) presented his father, Henry Cárdenas, with Billboard's 2019 Executive of the Year award. 5. Tecate, a proud sponsor of Billboard's first Latin AMAs Fest, kept guests entertained with a variety of products during the full day of programming.



6. From left: Farruko, Becky G, Yandel and Wisin participated in the “Latin AMA Superstar” panel. **7.** From left: Abraham Mateo, Sofia Reyes, Christian Acosta, Kali Uchis and Myke Towers spoke at the “Being Latinx in America” panel during The Summit. **8.** Returning partner of the 2018 Latin Power Players, Lexus invited attendees to experience amazing with its display of the Lexus RX F SPORT. **9.** Sech stopped for a photo on the red carpet with the custom Mexican Cinema Lexus UX F SPORT designed by graffiti artist Vyal One. **10.** City National Bank was a proud sponsor of the 2019 Latin Power Players, whose ranks included Alex Gallardo, president of Sony Music U.S. Latin.



Kristen Bender



Josh Berman



Stephen J. Dallas



Amy Dietz



Jonathan Dworkin



Christopher Horton



Michael Nash



Bob Roback



Tuhin Roy



Bryan Stone

Making all the right connections.

Congratulations to our Billboard Digital Power Players



UNIVERSAL MUSIC GROUP

The Players



Among the year's top-streaming artists are Billie Eilish, Khalid, Ariana Grande, Lil Nas X and Post Malone (from left).

Digital Power Players 2019

WITH STREAMING DRIVING AN UNPRECEDENTED 80% OF U.S. MUSIC REVENUE, THESE EXECUTIVES FROM EVERY SECTOR OF THE MUSIC INDUSTRY ARE TAPPING POINTS OF DATA TO PROPEL BUSINESS UPWARD

DIGITAL DATA TODAY DRIVES every aspect of the \$19.1 billion global music business, in the torrent of information produced by music streaming, the insights offered by online ticket sales, the royalties earned by songwriters and publishers and more.

Billboard's annual Digital Power Players report highlights the work of those responsible for driving the success of the music business through the use of digital data. We've chosen executives from streaming services, music groups and record labels; distributors and music publishers; radio chains and social media platforms; promoters and booking agents; performing rights organizations

and trade groups; and more.

Whatever their industry sector, everyone involved in the music business is living through an era in which the speed of change is unprecedented. It was less than five years ago that IFPI, the recording industry's global trade group, reported that digital music sales had surpassed physical sales for the first time.

IFPI reported in April that total global music sales for 2018 had reached \$19.1 billion, a 9.7% rise over the previous year and the highest rate of growth since it started tracking the market in 1997. Driving that growth: a 33% rise in paid streaming through subscription services like Spotify, Apple Music, Deezer and Amazon Music.

In the United States, the recorded-music business grew 18% to \$5.4 billion at retail for the first six months of 2019, according to the midyear report of the RIAA. Remarkably, streaming now accounts for 80% of recorded-music revenue in the United States, reports the RIAA.

Against that backdrop, this year's Digital Power Players report reflects new forces shaping the music business worldwide. Included for the first time are executives from China's Tencent Music, which come December will be listed on the U.S. stock exchange, and JioSaavn, the largest music streaming service in India.

Asked what is the most pressing issue facing the music industry in this digital age, many executives continue

to cite concerns about the compensation of songwriters.

The Mechanical Licensing Collective is represented by board chair Alisa Coleman as the MLC takes on the task of the U.S. copyright reforms approved under the Music Modernization Act that was signed into law in October 2018.

Along with talking about their achievements, this year's roster of digital experts weighed in on songs they've been streaming lately, the favorite apps on their phones and — perhaps most important of all — how and where they unplug. After all, it takes strength and perspective to spend every workday managing the flood of digital music data.

—THOM DUFFY

STREAMING

Rishi Malhotra

CO-FOUNDER/CEO, JIOSAAVN

Founded in 2007, JioSaavn is now the largest music streaming service in India, despite stiff competition from local and international companies like Apple and Spotify. But the digital distributor also acts as a music label, which has been successful in its own right as the local partner for multinational artists like Ed Sheeran and The Chainsmokers. “We’ve had multiple No. 1s in India in the past 18 months,” says Malhotra, 43. “There are no limits to creativity and the intent to build something lasting.”

MOST PRESSING ISSUES “Compensation, distribution and cultural relevance. Artist ownership [of their work] and compensation are really important. We think shared ownership and shared [rewards] are the way to go. Direct-to-consumer distribution has impacted everything. And the art of true songwriting and storytelling — that transcends fashion — is rare now.”

609.6B
 THE NUMBER OF ON-DEMAND AUDIO STREAMS THIS YEAR IN THE UNITED STATES THROUGH THE WEEK ENDING OCT. 31
 SOURCE: NIELSEN MUSIC

Amanda Marks

GLOBAL HEAD OF BUSINESS DEVELOPMENT AND MUSIC PARTNERSHIPS, APPLE

Expanding “the availability of Apple Music across a whole host of new environments” has been Marks’ goal during the past year, she says, and after securing partnerships with major companies including American Airlines, Amazon and Porsche, it’s clear she’s achieved that goal. Aiming for ongoing revenue increases, Marks — a former senior digital executive at Universal Music Group — plans to “continue to drive the growth of paid music subscriptions when so much is available for free,” she says.

MOST STREAMED SONG “‘Don’t Leave Me Lonely’ by Mark Ronson, which features Yebba.”

Dawn Ostroff

CHIEF CONTENT OFFICER, SPOTIFY

Leading all aspects of Spotify’s content

partnerships across music, audio and video, Ostroff in the past has helped lock up exclusive podcasting deals with Higher Ground, Barack and Michelle Obama’s production company in partnership with Netflix, and acquired podcasting startups like Anchor. Spotify’s insights are key to making these deals work. “At the core of our whole business is data,” says Ostroff, who joined the company in June 2018 after leading Condé Nast Entertainment for seven years. “It’s in everything we do and it allows us to really connect with our listeners on platform and off.”

HOW SHE UNPLUGS “The answer would have to be tennis. I don’t play it often enough, but it is the one thing I do where I don’t actually have earbuds hanging out of my ears.”

Cussion Kar Shun Pang

CEO, TENCENT MUSIC

Tony Yip

CHIEF STRATEGY OFFICER, TENCENT MUSIC

Under the leadership of Pang and Yip, Tencent Music (majority-controlled by China’s Tencent Holdings) now boasts over 650 million monthly active users across its apps worldwide. While it has had a lower profile in the United States than competing digital music companies, that will change after its forthcoming debut in December as a publicly traded U.S. company. In 2017, Universal Music Group struck a deal to distribute its repertoire on Tencent Music platforms including QQ Music, KuGou and Kuwo, while both Sony Music and Warner Music are investors in the company. In August, UMG’s parent company, Vivendi, announced it had entered into preliminary talks with Tencent Holdings to sell an initial 10% stake in UMG to the tech giant.

Chris “CP” Phillips

CHIEF PRODUCT OFFICER/HEAD OF TECHNOLOGY, PANDORA/SIRIUSXM

“Every aspect of our product is powered by data,” says Phillips, 44. The digital veteran took Pandora’s personalization aspect up a notch this past year, unveiling its Voice Mode smart assistant. The feature responds to open-ended music or podcast requests with content based on the recorded preferences of each of the service’s 60 million monthly users. “We have such deep knowledge based on close to 100 billion thumbs up [that] when a listener says ‘play something new,’ we can deliver each individual

a different result,” he says. “That’s an important breakthrough.”

HOW HE UNPLUGS “Exercising outside in beautiful California and reading physical books.”

Ryan Redington

DIRECTOR, AMAZON

Amazon Music Unlimited has grown rapidly in the past year. “We have seen our global hours streamed through Alexa-enabled devices double” through the service, says Redington. Recently the company launched a version of the service that offers high-resolution audio at a lower price than its competition. “We’ve worked really hard to build a seamless integration with Alexa, and seeing that translated to growth has been extremely exciting,” he adds. “I’m really proud.”

FAVORITE APP “Dark Sky. It’s amazing the fidelity and the detail it has compared to other weather apps I’ve used, to see what’s going to happen [here] in Seattle. Fingers crossed for sun.”

Angelo Sasso

SENIOR VP CONSUMER ENGAGEMENT AND ANALYTICS, TIDAL

In a highly competitive streaming market, Sasso, 33, is charged with analyzing TIDAL’s user base and finding ways to better serve those listeners. During the past year, that has meant bringing high-quality audio to TIDAL’s mobile app and allowing users to share tracks and videos on social media, as well as segmenting its concert and festival livestreams into individual videos for users to replay afterward. “Music is supposed to be a personal outlet for fans,” he says. “A deep dive into TIDAL’s user profiles has allowed us to shift the way TIDAL presents its content to users.”

MOST PRESSING ISSUE “Algorithms are changing how music is consumed; similar-sounding songs are likely to become popular and make it on a playlist, regardless of how much artistic merit the song actually has.”

Michael Weissman

PRESIDENT, SOUNDCLOUD

The streaming service that launched the careers of Post Malone, Billie Eilish and, more recently, Lil Tecca upped its game by partnering with Pandora for advertising and by acquiring the rights management and distribution company Repost Network. The latter deal gives SoundCloud, home to over

20 million content creators with more than 200 million unique tracks, a “full-fledged feature set to promote and distribute an artist’s work, to help with their data and earnings — essentially, a suite of tools to allow that artist to flourish,” says Weissman. “We’re the first place tastemaking audiences come to find new music and artists go to upload their music.”

MOST STREAMED SONG “‘Take What You Want’ from Post Malone with Ozzy Osbourne and Travis Scott. I’m a classic-metal fan and a Post Malone fan.”

MUSIC GROUPS

Kristen Bender

SENIOR VP DIGITAL STRATEGY AND BUSINESS DEVELOPMENT, UNIVERSAL MUSIC GROUP

Jonathan Dworkin

EXECUTIVE VP DIGITAL BUSINESS DEVELOPMENT AND STRATEGY, UNIVERSAL MUSIC GROUP

Chris Horton

SENIOR VP STRATEGIC TECHNOLOGY, UNIVERSAL MUSIC GROUP

Michael Nash

EXECUTIVE VP DIGITAL STRATEGY; MEMBER, EXECUTIVE MANAGEMENT BOARD, UNIVERSAL MUSIC GROUP

Tuhin Roy

SENIOR VP NEW DIGITAL BUSINESS AND INNOVATION, UNIVERSAL MUSIC GROUP

Bryan Stone

SENIOR VP DIGITAL STRATEGY AND BUSINESS DEVELOPMENT, UNIVERSAL MUSIC GROUP

Nash, who is one of UMG’s most senior executives, oversees the company’s digital team and says UMG’s recently reported 26.4% rise in subscription and streaming revenue (for the first six months of 2019) can be credited to several factors: partnerships with Apple, Amazon, Google and Spotify; the rise of smart speakers and the connected car; and expanding subscriptions worldwide. Just one result? Billie Eilish hit No. 1 on Apple Music in 96 markets when her album debuted in March. “Interscope was able to manage its portfolio across all those partners,” says Nash. “Our company is a digitally transformed business.” For Dworkin, 44, the focus is on international growth. “We’re having serious conversations with all our partners in places like Indonesia, the Philippines — China is in every conversation about market development; India is on everybody’s lips.” Bender



STONE



ROY



NASH



HORTON



DWORKIN



BENDER



WEISSMAN



MALHOTRA



MARKS



OSTROFF



PANG



YIP



PHILLIPS



REDINGTON



SASSO



Elsa Vivero



John Franck



Oana Ruxandra



Eric Mackay





KOOKER



REID



RUXANDRA



VIVERO



SIGISMONDO



SHAMEL



LIEBENBERG



LARIZADEH DUGGAN



BRUDERMAN



BERMAN

has seen “incredible successes around streaming and catalog growth,” citing the data from “numerous partners and platforms” to set up this year’s 60th-anniversary campaign for Motown Records. A team under Horton, 47, is licensing music for interactive apps using “stems,” or fragments of songs, which previously weren’t “viewed as a commercializable asset,” he says. Roy, 51, helped launch UMG’s “accelerator network” to find the best new music-tech startups worldwide. “The idea was we needed to create capacity in key entrepreneurial centers all over the world,” he says. “That has been a really powerful contribution Universal has made to the ecosystem.” Stone, 48, says that the thing that gets him up in the morning is licensing music to nontraditional products — like Peloton, the fitness-manufacturing giant, for a spin-bicycle subscription service that includes music. “Technologists continually think of new ways to ensure that music is a part of everyday life.”

Josh Berman

SENIOR VP STREAMING AND DIGITAL MARKETING, CONCORD

How can digital data help a country superstar who had her first hit in the 1970s? Berman, 39, recruited the support of Apple Music, Spotify, Amazon and more when Tanya Tucker released *While I’m Livin’*, her first album on the Billboard 200 since 2002, reviving a career that first took off with her hit “Delta Dawn” in 1972. He coordinated a similar campaign, including outdoor billboards, playlist covers and video content creation, for Common’s August release of *Let Love*. “His streaming numbers aren’t like Drake, Travis Scott or Future,” says Berman, “but the [reaction] from the [digital service providers]

made it feel like one of those records, which was fantastic.” Concord recently invested in the digital marketing platform Found.ee (see page 92) to bolster its data-driven campaigns.

FAVORITE APP “ChefsFeed, a Yelp but only for other chefs. It’s crowdsourced. It’s the most efficient way of looking for a restaurant or a dish locally.”

Bob Bruderman

EXECUTIVE VP GLOBAL DIGITAL PARTNERSHIPS, KOBALT

Avid Larizadeh Duggan

COO, KOBALT

Rian Liebenberg

CHIEF TECHNOLOGY OFFICER, KOBALT

Nicki Shamel

VP DIGITAL SALES AND ACCOUNT MANAGEMENT, KOBALT AWAL

Vince Sigismondo

VP GROWTH MARKETING, KOBALT AWAL

In early 2018, Kobalt hired Larizadeh Duggan away from Google Ventures (where her portfolio included managing the firm’s investment in Kobalt) to help manage its rapid growth. “Last quarter we had a 143% year-on-year increase in the volume of payments we made to our publishing clients,” says Larizadeh Duggan. “This is equivalent to over 560 million payments in one quarter.” As chief technology officer, Liebenberg, 46, brings technical expertise that benefits both Kobalt publishing clients and AWAL artists. Amid an ever-increasing volume of transactions, Liebenberg says that “our goal is to maximize the number of outlets while minimizing the time for [royalty] collections and payments.” In the past year, Sigismondo, 33, developed an algorithm that detects rising early-stage artists across AWAL’s roster. “During the past year, we’ve surfaced more than 300 artists this

way, scanning over a billion data points each week,” he says. Shamel, 32, has overseen a 200% increase in monthly AWAL streams in the two years she has been with the company. “Every day we work so hard together to deliver the most competitive results for our artists and label partners. And we have a lot of fun doing it,” she says. Bruderman, who has been appointed to the Music Licensing Collective formed under the Music Modernization Act, is focused on positioning AWAL artists globally. “I’ve been working very closely with our marketing teams on that, and the numbers speak for themselves: AWAL revenue is expected to be up about 80% this past year [for the fiscal year that ended June 30], to more than \$100 million. Ensuring internal teams from A&R, product, tech, marketing, operations and business development are all in a tight communication loop has helped us move and grow incredibly quickly, while still improving execution in the market.”

60M
THE RECORD-HIGH NUMBER OF PAID SUBSCRIPTIONS TO U.S. MUSIC STREAMING SERVICES AS OF JUNE 30
SOURCE: RIAA

Dennis Kooker

PRESIDENT OF GLOBAL DIGITAL BUSINESS AND U.S. SALES, SONY MUSIC ENTERTAINMENT

“Some of us have been around back when there wasn’t anyone who thought the music industry would ever be a growth industry again,” says Kooker, 52. “We set out with a clear strategy to move it in the direction of returning to growth.” By building the tools and systems infrastructure and hiring data scientists to deal with the massive data flowing through the business, Sony’s streaming revenue this year grew 24% over the previous year. At that rate, Sony streaming revenue should hit in the range of \$2.5 billion to \$3 billion for the year. “Our mantra was to first build the tools to allow the artist to focus solely on the creative,” says Kooker. “I take great pride in having a team that is doing groundbreaking things to give our artists the freedom to chase their creative visions.”

MOST STREAMED SONG “We hosted a 2-year-old’s birthday party with a petting zoo and a pony and all the kids did the pony ride with [Lil Nas X’s] ‘Old Town Road’ on repeat.”

Tim Reid

VP MARKETING, BMG RECORDED MUSIC

At BMG, Reid oversaw multifaceted marketing campaigns for several projects in partnership with Commission Music, including hits such as Lil Dicky’s “Freaky Friday” and “Earth” (which surpassed 1.6 billion and 641 million global streams, respectively, says BMG) and MadeinTYO’s “Chucky Cheese” viral TikTok hit used in over 1 million videos. Reid notes the growth of R&B/hip-hop in the digital space at BMG’s frontline label operations increased streaming numbers exponentially — largely contributing to a 100% increase year over year in streaming-equivalent albums from 2017 to 2018 in the United States, according to BMG.

MOST STREAMED SONG “‘King Tubby Meets Rockers Uptown’ from King Tubby with Augustus Pablo. That’s a key track at the top of my personal classic dub reggae playlist, which is my ultimate chill-out soundtrack.”

Oana Ruxandra

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

Elsa Vivero

EXECUTIVE VP GLOBAL DIGITAL ACCOUNT MANAGEMENT, WARNER MUSIC GROUP

“My goal is always to protect the long-term value of music so that our artists can keep creating amazing music for their fans,” says Ruxandra, whose company had a double-digit jump in streaming revenue since she joined WMG late last year (from UMG) to lead digital strategy and negotiations. “We’re consistently getting deals done toward that goal.” Vivero, 49, has been instrumental in building engagement around WMG’s releases on digital platforms. “Fans are increasingly engaging with our streaming campaigns, in particular prereleases, running across multiple services,” she says. “We’re applying best practices on a global basis.” **HOW SHE UNPLUGS Ruxandra** “I am solely jacked into the matrix and ready to go. It’s not my goal to unplug, and I definitely wouldn’t be doing this job if it was.”



Reid (left) with Big K.R.I.T. in July.

INNOVATION WITH PURPOSE

We're finding bold new ways
to focus on
what really matters:
the brilliant creators
who bring music
into our lives.

Thanks Nick,
for helping us serve our
725,000 songwriter, composer
and publisher members
even better.

CONGRATULATIONS TO NICK LEHMAN

EVP, CHIEF STRATEGY & DIGITAL OFFICER

BILLBOARD 2019 | DIGITAL POWER PLAYER



PUBLISHING

Peter Brodsky

EXECUTIVE VP BUSINESS AND LEGAL AFFAIRS, SONY/ATV

Ask Brodsky, 56, what the most significant number for his business was in the past year and he'll answer "zero" — the number of Senate votes opposing the Music Modernization Act. For Sony/ATV, Brodsky worked to achieve passage of the landmark legislation, which was signed into law in October 2018. He's now focused, he says, on working "with the digital companies to get them to deliver meaningful data to us that we use in virtually all aspects of our business."

MOST PRESSING ISSUE "The potential changes and/or termination of the ASCAP and BMI consent decrees. Depending on what the Department of Justice decides to do, you could have major changes in how ASCAP and BMI conduct business."

Joe Conyers III

CO-FOUNDER/CHIEF STRATEGY OFFICER, SONGTRUST

Conyers, 33, has led Songtrust, Downtown Music Publishing's digital-rights management platform, to tremendous growth, with a 180% increase in its client base and a 70% increase in royalty collections, according to the company. But that's not enough. Conyers strongly supports the 44% mechanical royalty rate increase over a five-year period endorsed by the Copyright Royalty Board (and currently facing a challenge from tech companies). "Songwriters are dramatically underpaid in the digital era," he says. "If their rates don't start going up, I think we'll see a real backlash."

MOST PRESSING ISSUE "Very slowly the giants are waking up and realizing that user-generated-content platforms are an important medium. In time TikTok creators will become some of the best cover artists and they'll make their own content."

Stephen J. Dallas

SENIOR VP BUSINESS AND LEGAL AFFAIRS AND DIGITAL BUSINESS DEVELOPMENT, UNIVERSAL MUSIC PUBLISHING GROUP

Dallas relishes leveraging the skill and knowledge of his team to get the "best and most innovative digital deals across the globe" for UMPG songwriters, he says. With revenue up 40%

(to over \$1 billion) since chairman/CEO Jody Gerson arrived at UMPG in 2015, the importance of tapping data to find opportunities is more important than ever. "It comes down to continuing that fight for [the] value of our songwriters' contributions," says Dallas, "and being laser-focused on the long-term growth of the business."

FAVORITE APP "Ultimate Guitar, because I used it to learn the pop songs my kids listen to — [by] Billie Eilish, Shawn Mendes and Ariana Grande. It helps if I want to cheat and get [guitar] tabs, so I can be a cool dad."

Robert Dippold

PARTNER/PRESIDENT OF DIGITAL STRATEGY, PRIMARY WAVE

Primary Wave, one of the largest independent music publishers in the United States, has had "exponential growth of streaming numbers and social media engagement" for its artists, who include Dave Navarro and Culture Club, says Dippold, 48. The company's roster had a 350% increase in online followers and over half a billion more music streams in the past year. The late Whitney Houston, whose estate signed with Primary Wave in May, reached 77 million on-demand U.S. streams with her Kygo-produced remix of "Higher Love."

FAVORITE APP "Radio Garden allows me to explore world music, news, culture and instantly brings me back to my favorite global cities."



Eric Mackay

EXECUTIVE VP GLOBAL DIGITAL STRATEGY, WARNER CHAPPELL MUSIC

In the past 18 months, Mackay, 38, has rebuilt his digital team "from the ground up," he says, just in time to handle digital services renegotiations for the biggest deals driving Warner Chappell's digital revenue. The company's data management systems inform all decisions and provide an "amount of analysis that allows us

to put together better deals," says Mackay. While the growth of digital revenue in music publishing has lagged behind that of the recorded-music side of the business, in the first nine months of its fiscal year, Warner Chappell Music's digital revenue grew 15.4% compared with the same period last year, from \$160 million to \$195 million, which means it now constitutes 41.5% of total revenue.

MOST PRESSING ISSUE "Diversity and inclusion. Warner is making huge strides for inclusivity on gender, ethnicity, sexual identification — fixing a lot of the huge issues that have been in the industry for a long time."

RADIO

Bianca Alarcón

VP CONTENT DEVELOPMENT, SPANISH BROADCASTING SYSTEM

Alarcón, 30, is the force behind LaMusica, the digital platform for all the content created by Spanish Broadcasting System, including its 250 affiliate stations. Marking its 35th anniversary in 2019, SBS is a Hispanic multimedia owner-operator with radio and TV properties in the largest U.S. markets. Alarcón, who says she likes to make "data-driven decisions," launched the livestreaming of SBS' Puerto Rican stations last year, doubling active users on the LaMusica app. "Now that we have proof of concept," says Alarcón, "we want to go everywhere."

MOST STREAMED SONG " 'Dulcito e Coco' by Vicente García. It gives me a connection to these African Cuban roots. I love reggaetón, but I've been wanting and craving another type of song. I need a new sound."

Jim Cady

EXECUTIVE VP/CHIEF INNOVATION OFFICER, SIRIUSXM

"We've significantly expanded the content we offer exclusively online," says Cady, 59, who oversaw the February rollout of SiriusXM's 100 Xtra channels and the merging of its technology with Pandora. That acquisition gave 34 million subscribers the ability to create personalized stations using the streaming service's algorithm-generated content. "We've done a good job of exposing content to people who haven't engaged with it before," he says. "We're beginning to exercise our muscles."



Alarcón (right) with Natti Natasha in April.

FAVORITE PLACE TO UNPLUG "A walk on Cannon Beach [in Oregon] with my wife, Cindy, and our dog Bella."

Darren Davis

PRESIDENT, IHEARTMEDIA NETWORKS GROUP/IHEARTRADIO

iHeart's rapid growth in producing podcasts and extensions of its daily radio shows, which reach 275 million listeners, has put the audio provider neck-and-neck with longtime podcast leader NPR. "Podcasting is a natural extension of the companionship broadcast radio provides," says Davis, 46, who also oversaw the continuing expansion of the iHeartRadio app, now with 132 million users, integrated with 250 different platforms and available in over 2,000 different devices. "If you ask, 'Why has iHeart grown so much?' " he says, "it's because we have this megaphone of broadcast radio and a huge social footprint to throw gasoline on the fire."

MOST STREAMED SONG "Journey's 'Don't Stop Believin,' because our iHeart80s radio station featured the 'Top 80 Hits of the 80s' countdown [recently] and that song was at the top of the chart."

Jesus Lara

PRESIDENT, UNIVISION RADIO

Uforia, Univision Radio's new cross-platform digital strategy, is "converting a traditional portfolio of radio assets into the largest Spanish-language music media platform in the country," says Lara, 47. While data fuels Uforia's programming decisions, Napster powers the digital platform with a catalog of over 40 million songs, a vast library of playlists and "a very immersive design," he says. "We are working with Napster



LARA



DAVIS



BRODSKY



CONYERS



DALLAS



DIPPOLD



MACKAY



ALARCÓN



CADY

jake nishimura

D I G I T A L
P O W E R
P L A Y E R

Congratulations, Jake!
We're so proud of you.
Well deserved.



Louis Messina and your family
at Messina Touring Group



to build new features into Uforia. It's not a destination, it's a journey."

FAVORITE APP "Vivino, to ensure that I don't ever have to spend a fortune to buy a great bottle of wine."

SOCIAL MEDIA

Manny Adler

MANAGER, MUSIC PRODUCT STRATEGY AND EDITORIAL; SNAPCHAT

Ted Suh

GLOBAL HEAD OF MUSIC PARTNERSHIPS, SNAPCHAT

Adler, 27, boosted the availability and use of augmented-reality features at Snapchat. He worked with the teams behind the development of the popular app's Lens Studio, used by clients like Taylor Swift, Ariana Grande, The Beatles, Ed Sheeran and Post Malone to create "miniature music videos that Snapchatters can share," says Adler. "There have been more than 400,000 Lenses submitted since its launch in December 2017, which have been played with 15 billion times." Through key partnerships, Suh, 44, boosted the music industry's access to Snapchat's 200 million-plus global daily active users, including the hard-to-reach Generation Z demographic (under 25). "Every day Snapchat reaches 90% of all 13- to 24-year-olds," says Suh. "That's more than Facebook, Instagram and Messenger combined. This is a core user segment and why key stakeholders in the music industry have been leveraging Snapchat to drive significant promotional value."

FAVORITE WAY TO UNPLUG Suh "Go on a run in Santa Monica or Venice [Calif.]"

Perry Bashkoff

HEAD OF COMMERCIAL MUSIC LABEL PARTNERSHIPS, FACEBOOK

Zeina Grenier

HEAD OF MUSIC PUBLISHING, NORTH AMERICA; FACEBOOK

Tamara Hrivnak

VP MUSIC BUSINESS DEVELOPMENT, FACEBOOK

Malika Quemerais

HEAD OF MUSIC PARTNERSHIPS, FACEBOOK

Scott Sellwood

HEAD OF LABEL BUSINESS DEVELOPMENT, FACEBOOK

Anjali Southward

HEAD OF INTERNATIONAL MUSIC PUBLISHING, FACEBOOK

Long gone are the days when a song posted to Facebook would be blocked with a copyright warning. The world's largest social media network, with 2.45 billion monthly average users worldwide, is now an integral part of the music industry due to the work of this team, led by Hrivnak, 43. In the past 18 months, "we've launched music [products] in every continent, including 100% of Latin America," she says. As head of artist relations for Facebook, Quemerais, 34, worked with the company's Oculus subsidiary to develop an immersive digital campaign promoting Avicii's posthumous album, *Tim*. "What makes us unique as a platform is our ability to bring innovation and storytelling to the forefront of the artist-fan experience," she says. As head of label partnerships, Bashkoff, 40, helps Facebook extract the most value from its relationships with music companies to grow the social media giant's global reach. "It's fascinating to start seeing how some of our products can help open up new audiences for artists or bring new life to songs based on what people are looking for when seeking the perfect song to match their moment or mood," he says. Grenier, 39, has worked to license and integrate lyrics into Facebook or its sister platforms to increase engagement. "There's something really fun about sharing a music sticker on Instagram and highlighting your favorite lyric for all your friends to see," says Grenier. "It adds another layer of personalization." Sellwood, 49, has licensed global and local catalogs to enable the use of music in user-generated videos in over 55 countries, with more on tap this year. "Our product teams constantly apply data learnings to refine music sticker features and bring our users the song they are looking for, no matter where in the world they are," says Sellwood. Southward, 38, is focused on closing deals with publishers. Last year Facebook inked deals with Kobalt, Global Music Rights, Rumblefish and Sony/ATV Music Publishing. "Music is incredibly personal," says Southward, "and it's rewarding to be working on new ways people can integrate music into their lives."

MOST PRESSING ISSUE Hrivnak "Ghettoization of music experiences. People have lots of places to listen, to watch, to discover and to connect."



Cohen (left) with Dua Lipa at Google Zeitgeist EMEA 2019 in May.

Isabel Quinteros

SENIOR MANAGER, MUSIC PARTNERSHIPS AND ARTIST RELATIONS, NORTH AMERICA; TIKTOK

Mary Rahmani

DIRECTOR OF MUSIC CONTENT AND ARTIST RELATIONS, NORTH AMERICA; TIKTOK

Corey Sheridan

HEAD OF MUSIC CONTENT OPERATIONS, NORTH AMERICA; TIKTOK

At the platform that launched Lil Nas X, Quinteros, 39, guided TikTok's estimated 1 billion monthly active users to artists like Alicia Keys, Swae Lee, Snoop Dogg, Sebastián Yatra, Ashanti, Blueface and Will.i.am, accumulating over 4 million new followers for the app and securing the No. 1 spot in Apple's App Store. Sheridan, 40, helped artists discover new fans and notes that during a recent five-month span, "93% of the music that has gone viral on TikTok was not within a traditional promotional cycle." Rahmani, 39, focused on empowering artists to form intimate connections with fans. "When an artist is open, engaged and consistent, they will see massive increases in streams, views and followers," she says. "The accomplishment is helping them connect their music globally."

MOST STREAMED SONG Quinteros " 'Liar' by BigKlit is just a mood. Also the song is so short, I hear it on repeat."

VIDEO

Lyor Cohen

GLOBAL HEAD OF MUSIC, YOUTUBE

Robert Kyncl

CHIEF BUSINESS OFFICER, YOUTUBE

Following the May 2018 launch of YouTube Music, Cohen, 60, continues in his role as a liaison between the video-first tech giant and a music industry that has a love-hate relationship with the biggest streaming service in the world. "We've helped

organize a collaborative working environment with the music industry, where many of our industry friends have worked directly with our engineers to advise on building even better products and partnerships," says Cohen, now focused on growth. The service reportedly passed 15 million subscribers in May and has rolled out to over 70 countries. As of September, the YouTube Music app is preinstalled on all new devices launching with Android 10 (and Android 9), including the Google Pixel series. Kyncl, 49, oversaw the "crazy global expansion" of YouTube Music, launching YouTube Charts in India. He also tightened the service's copyright protections and expanded its creator tools, looking to both protect its licensees from illegal use of their content and help its homegrown stars grow their revenue. "YouTube Music Charts have become an indispensable source for the industry," says Kyncl, "and the most accurate place for measuring the popularity of music listening behavior."

MOST PRESSING ISSUE Cohen

"The lack of artist development. The industry is data-obsessed and putting many artists out without real artist development."

JP Evangelista

SENIOR VP CONTENT PROGRAMMING AND MARKETING, VEVO

Evangelista, 34, oversaw a complete rebranding of Vevo, focusing on short-form performance videos from emerging artists. The result? A 131% average view increase for original content and a 43% overall increase in retention rate, racking up 400 million views in the past year. Original content was boosted by the opening of three studios in New York and London. "As we took a step back and tried to assess



ADLER



SUH



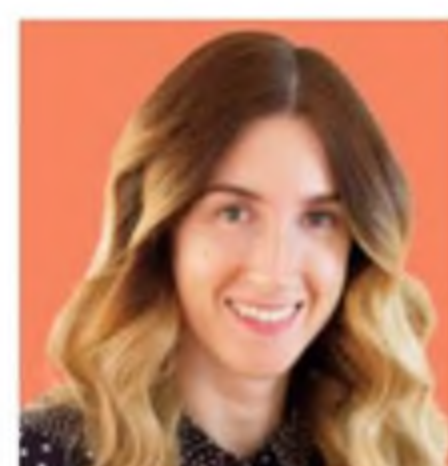
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*Report About the State of Digital Audio in the U.S. Market 2019, audio.ad & qriously



GRAZIANI



NAVIN



THEIS



VAN RIJN



WIRTZER-SEAWOOD



GHAZI



FRANCK



ROBACK



DIETZ

how we could add the most value to our partners," says Evangelista, "focusing on emerging artists seemed like a clear area of need for everyone."

MOST STREAMED SONG "Billie Eilish's 'Bad Guy.' We've worked in an incredibly close capacity with Billie over the past 18 to 24 months before she saw this level of success. We were early adopters."

DISTRIBUTORS

Amy Dietz

EXECUTIVE VP/GM, INGROOVES MUSIC GROUP

Bob Roback

CEO, INGROOVES MUSIC GROUP

Universal Music Group's acquisition of Ingrooves in February is providing a "strong gust of wind at our back," says Roback, 52. The independent distributor uses data insights to help artists and independent labels target "smart audiences," or those likely to become long-term fans, says Dietz, adding that its methods garner two to three times the active engagement of traditional marketing strategies: "We see fans coming back eight to 10 weeks later, which is exciting." Now the company, which recently inked distribution deals with Pitbull's Mr. 305 label and Calle Fresa Records, is focused on international expansion into markets like Japan, Singapore, India, Brazil and Mexico. "We're accelerating our capacity to serve local artists and labels around the world," says Roback.

MOST STREAMED SONG Dietz "By an artist called beabadoobee. She has a song called 'She Plays Bass.' It has a little bit of a '90s, nostalgic feel, but it doesn't feel dated."

John Franck

EXECUTIVE VP COMMERCIAL AND MARKETING, ALTERNATIVE DISTRIBUTION ALLIANCE WORLDWIDE, WARNER MUSIC GROUP

Franck, who was named executive vp of WMG's Alternative Distribution Alliance in July, has seen data drive the crossover success of ADA-distributed artists like Blanco Brown, Stephanie Poetri and Lauren Daigle. "Brown's record 'The Git Up' is exploding internationally," says Franck, who credits label partners BMG and Nashville indie BBR Music Group with using statistics to inform the marketing plan that led "The Git Up" to top *Billboard's* Hot Country Songs chart for 12 weeks in July to September. "Even though it's a very American-sounding record, it ricocheted around the world," he says. "Data definitely played into it."

FAVORITE APP "Photomath allows you to scan a math problem or an equation and the app actually solves it for you. As a parent, this app has been transformative for our household."

Ghazi

FOUNDER, EMPIRE

Ghazi (who professionally goes solely by his first name) has expanded Empire from distribution to recording and publishing, working with a roster that includes Fat Joe, Remy Ma, Young Dolph and the late rapper XXXTentacion. Empire maintains an edge over competitors with its proprietary distribution software, which has helped Tyga's "Taste" (featuring Offset) — on track to become Empire's first diamond record — snare over 975 million on-demand U.S. streams. "It takes a lot of moving parts to launch a record internationally," says Ghazi, 43. "It's a testament to what we've been

able to build over the last 10 years." **MOST PRESSING ISSUE** "Everything's moving at a breakneck pace, so being able to be fluid and scale up — at the pace that the industry is growing — is a daunting task for most companies."

Kristin Graziani

VP ARTIST AND LABEL RELATIONS, STEM

This year, the artist services platform Stem launched Stem Direct, enabling its account managers to more effectively deliver data analyzed by both humans and algorithms to a selective list of clients. "So they're able to work with them in a more hands-on basis, to surface stuff in real time as it relates to the releases," says Graziani, 28. "In the last 12 to 18 months, we were able to systematize that, and then give account managers dashboards where they can then drill down into data with artists and their teams. Kind of like data consultants."

HOW SHE UNPLUGS "I don't have any notifications on my phone. I'm really good about not touching it in the mornings until I'm at my desk. I do a few important things and then I'm like, 'OK, now I can open up my email or check the Slacks.'"

89%

THE PERCENTAGE OF THE ONLINE POPULATION AGE 16-64 IN KEY GLOBAL MARKETS THAT LISTENS TO MUSIC THROUGH ON-DEMAND STREAMING

SOURCE: IFPI, MUSIC LISTENING 2019 REPORT

Brad Navin

CEO, THE ORCHARD

Colleen Theis

COO, THE ORCHARD

Mining data minute by minute has been key to the success of The Orchard, one of the largest distributors of independent repertoire in the world, now doing business in 40 markets. Its data-driven business model has helped drive the international success of now-superstar artists like reggaeton singer Ozuna and K-pop wonder BTS. "There's a new root to market every single day," says Theis, 50, "and you need to do your homework." Navin, 48, offers an example of his company's ability to market worldwide: "There's this track blowing up right now by Latin artist Anuel AA called 'China.' It takes

the Shaggy 'It Wasn't Me' track and reworks it with international artists. That track is in Spanish, but it's being played on terrestrial radio in German markets, in French markets, in Italian markets, in the Nordics, in the U.S." He adds: "I've gotten to enjoy nothing but growth working around the digital space with The Orchard, and it's been an amazing ride."

FAVORITE APP Navin "Pigeon — it's sort of Waze, but for New York City public transit. You can crowd-source [transit] information to manage your day and it's super intuitive and intelligent."

Pieter van Rijn

CEO, FUGA

FUGA — an Amsterdam-based business-to-business platform that connects labels, distributors and artist services companies to digital service providers — nearly doubled its staff in the past year as it became a go-to player, handling some 4 million track deliveries to 500 partners in 50 countries. "That says something about our global reach and relevance," says van Rijn, 43. "We've been able to help a variety of clients in the independent space. People know us in markets that, in some cases, we never thought we were known."

MOST STREAMED SONG "Probably 'Counting Stars' by OneRepublic. When I'm traveling or when I'm on the road, it's kind of a high-energy song, which I like."

Lauren Wirtzer-Seawood

PRESIDENT, UNITEDMASTERS

Since joining UnitedMasters in March, Seawood has overseen the launch of the distribution startup's new iOS app, which allows artists to manage their music on the go. "It has really been able to change the nature of how young people, in particular, are thinking about distributing their music to a larger audience in an easy, seamless fashion," says Seawood, who previously held key digital music roles at Beyoncé's Parkwood Entertainment and Instagram.

MOST PRESSING ISSUE "Artists and their records have shorter life spans because there's so much more product available for consumers. There's so much content all the time, the industry has to figure out how to become more flexible so that they're helping artists break through some of that clutter."

From right: Ghazi with Mario, Tyga and Empire vp operations Nima Etminan in Los Angeles in February.



Jaybird Communications congratulates our clients featured in Billboard's 2019 Digital Power Players list.

Alisa Coleman

AIMP and MLC



Stacey Bedford

Bandzoogle

Mark Isherwood

DDEX



Chris McMurtry

Exactals

Lars Ettrup

Linkfire



Jeppe Faurfelt

Linkfire



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RIGHTS AND ROYALTIES

Lauren Apolito

SENIOR VP STRATEGY AND BUSINESS DEVELOPMENT, THE HARRY FOX AGENCY

Stephen Block

SENIOR VP BUSINESS AND LEGAL AFFAIRS, THE HARRY FOX AGENCY

John Raso

SENIOR VP CLIENT SERVICES, THE HARRY FOX AGENCY

Apolito and her team continue to identify new licensing avenues for music publishers to the tune of a 45% increase in revenue from the previous year. “We have seen new opportunities in apps — educational apps, messaging apps, gamer apps — as they’re all integrating music,” she says, “as well as niche streaming companies that focus on particular genres.” Since the Music Modernization Act became law in October 2018, Block, 55, has been focused on revising digital license service agreements and closing or renewing dozens of administration service agreements. “We’re [also] expanding our international digital footprint,” he says, “by collaborating with Mint SESAC Digital Licensing, and we have entered into about 20 agreements with international societies on behalf of our affiliated publishers.” Raso, 55, notes that HFA has been “closing the gap” on unclaimed royalty payments, resulting in “nearly \$300 million in royalty distribution over the past year. The number of what goes undistributed is getting smaller and smaller each year.”

FAVORITE APP Apolito “I’m passionate about empowering women and activating capital for women-founded businesses. So I use Mogul, a software platform and community that is trying to bridge the leadership gap.”

Noah Becker

PRESIDENT, ADREV

AdRev, which helps creators and companies monetize their YouTube content, has had a banner year under Becker, 41. The Downtown Music Publishing-owned company represents a growing roster of artists and publishers with copyrighted music in over 320 million videos. “The rights holders for popular works we serve have seen an increase in annual revenue that ranges from

25% to 300%,” says Becker. Through AdRev’s approach to identifying and claiming previously unclaimed works, it has successfully paid \$150 million in royalties to content creators and rights holders.

FAVORITE APPS “Surflife for [ocean] swell and wind forecasting and AllTrails for good hikes or adventures in whatever part of the world I find myself in.”

Jonathan Bender

COO, SOUNDEXCHANGE

The music business in 2019 is a “business of microtransactions,” says Bender, who oversaw the creation of the Music Data Exchange portal in the last year. “We launched MDX in the summer of 2018 as a central site for labels to request publishing data and publishers to respond in a centralized, accurate and transparent fashion, using the latest in data-exchange tools,” he says. “There’s a central site where all the requests come [in] and publishers can search and find.” MDX has 500 publishers and 300 labels registered and is growing daily.

Dae Bogan

FOUNDER, TUNEREGISTRY

“Collectively, my startups have empowered thousands of rights holders to unlock royalties and administer music copyrights with no commission deductions or assignment of rights,” says Bogan, 34, who sold his RoyaltyClaim to HAAWK in 2017 and TuneRegistry to Jammer in 2019. Both companies have helped established and rising indie songwriters and artists claim unpaid music publishing and neighboring rights royalties from copyright collection societies in 40 territories around the globe. “We have helped unlock millions of dollars in unclaimed or unmatched royalties that would have otherwise been trapped in the global ‘black box’ — unclaimed earnings that collecting societies can’t match — “only to be distributed by market share to the major labels and publishers.”

MOST STREAMED SONG “No one song, but a playlist called Swag House on Spotify. It’s just good and keeps me upbeat.”

Bill Colitre

VP/GENERAL COUNSEL, MUSIC REPORTS INC.

With his company issuing well over 300 million licenses for 20 digital

music service providers during the last 10 years, and with over 30,000 tracks uploaded to services daily, Colitre, 48, has been focused on automating that ever-growing process. Last December, he was part of a team as a named inventor of a patent that matches sound recordings to underlying compositions and evaluates the songs on a share-by-share basis. That allows MRI to obtain and administer statutory and direct licenses. “It’s designed for the scale of the music business as it exists today,” says Colitre.

HOW HE UNPLUGS “My taekwondo class at Will Rogers State Beach [on the Pacific Ocean] every Saturday morning. Sand plus water equals digital-free bliss.”

54%
THE PERCENTAGE OF LISTENERS AGE 35-64 IN KEY GLOBAL MARKETS THAT USED A STREAMING SERVICE IN THE PREVIOUS MONTH, UP 8% OVER 2018
SOURCE: IFPI, MUSIC LISTENING 2019 REPORT

J.D. Connell

VP NEW MEDIA LICENSING, SESAC

While the previous year ended in a rush to close a number of midsize deals, more recently, Connell, 43, has focused on a few larger transactions. “Much of my time was devoted to a large broadcast TV network deal and a deal with a major digital music subscription service,” he says. A key industry challenge, he says, is “to take these developing business models and ensure that the value received by the creators is equitable.”

FAVORITE APP “Gimme Country. I appreciate that it will often focus on underserved artists.”

Tomas Ericsson

CEO, AMRA

When Kobalt acquired global royalty collection firm AMRA in 2015, Ericsson, 52, was directed to fix a broken system for collecting streaming revenue. With a mission of speeding up the process and eliminating middlemen, he has since made significant strides. “We’re paying our writers and publishers faster, despite dealing with streaming volume that has substantially

increased,” says Ericsson, who also expanded coverage this past year to include China. In 2018, he notes, AMRA crunched data “in excess of 8 trillion usage lines” through 24 digital service providers in over 180 territories. “To handle this volume, we must rely on capable and scalable technology, which we have under a license from Kobalt Music Group,” he says. “The usage data levels are double, if not triple, the size compared with what our competitors are dealing with.”

MOST STREAMED SONG “I recently created a ‘90s rock/grunge playlist rediscovering a lot of that music. So I would say ‘Closing Time’ by Semisonic, among other great songs from that era.”

Nick Lehman

CHIEF OF DIGITAL STRATEGY, ASCAP

Lehman, 48, is spearheading ASCAP’s groundbreaking joint database with BMI. The upcoming launch will feature aggregated data from both performing rights organizations and over 20 million works. “Licensees will finally be able to access reliable data across PROs,” he says. “It shows how well we can collaborate in this industry when we set our minds to it.”

MOST PRESSING ISSUE “The need to reconcile data and [work with] the best possible, most transparent, most reliable data across the industry. That only comes when we all collaborate.”

David Levin

SENIOR VP LICENSING, BMI

BMI’s digital revenue winning streak continued in its 2019 fiscal year with a \$262 million windfall, representing 22% year-over-year growth. Digital revenue now represents 28% of BMI’s domestic revenue, “which is right behind our broadcast revenue,” says Levin, 48. He notes that BMI achieved a first-of-its-kind, claims-based license with YouTube. “It enables royalties for our songwriters to grow with our market share where we are leading the industry,” he says, “rather than agreements based on assumed market share. This is a historic change for BMI.”

MOST PRESSING ISSUE “Transparency. It has been a big word in the performing rights space for a number of years. The YouTube agreement is something we’re proud of in this space, as well as the joint ASCAP database [where rights holders can be identified].”



APOLITO



BLOCK



RASO



BECKER



BENDER



BOGAN



COLITRE



CONNELL



ERICSSON



LEHMAN



LEVIN

Congrats Joe Conyers III

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FREDERICK



KAIN



LYONS



SEGAL



TORCHIA



CHERNETT



WILLIAMS



STRAUSS



PRICE



MCMURTRY

Chris McMurtry

HEAD OF MUSIC PRODUCT, EXACTUALS

For Exactuals, which processes high-volume payments for entertainment industry clients, McMurtry is on the innovative edge. He launched the firm's new artificial intelligence tool RAI, which works alongside its flagship product, PaymentHub, to "clean" and fix any disparate data sets for its global music-creator clients. "It could be something as simple as Paul McCartney vs. Paul James McCartney vs. Paul J. McCartney vs. Lennon/McCartney," says McMurtry of the widespread "data pollution" he has encountered in the streaming age. "Literally, they just don't know whom to pay."

MOST STREAMED SONG "A guilty pleasure, but I have an excuse. I have two daughters, ages 13 and 10, so I did check my history and it's most definitely 'Lover' by Taylor Swift."

Jeff Price

FOUNDER/CEO, AUDIAM

Price, 52, is a disrupter who challenges (and perturbs) the industry status quo. First he did it by starting TuneCore, then he moved on to founding Audiam, doing the same for indie songwriters and publishers what he did for DIY recording artists. During the debate over the Music Modernization Act, he helped focus the

18 HOURS

THE TIME SPENT LISTENING TO MUSIC EACH WEEK BY FANS IN KEY GLOBAL MARKETS, UP FROM 17.8 HOURS IN 2018

SOURCE: IFPI, MUSIC LISTENING 2019 REPORT

industry on black-box royalties. Since its founding, Audiam has collected over \$120 million for songwriters and publishers, of which 15% was for past royalties that were earned but previously unpaid. "We don't have to worry about [our songwriters' royalties] going into the black box and [being] handed to others that did not earn it" through market-share distributions as the Music Modernization Act calls for, he says. "The music industry is no longer one company representing 3 million copyrights but 3 million people representing 3 million copyrights."

FAVORITE APP "8Stem. On-the-fly

derivative work remixes done in the cloud. Makes the entire world into a DJ or remix producer."

Jonathan Strauss

CO-FOUNDER/CEO, CREATE MUSIC GROUP

Alexandre Williams

CO-FOUNDER/COO, CREATE MUSIC GROUP

Create Music Group serves the "middle class" of the music business, says Strauss, 33, referring to the tier of artists, writers and labels below superstar status. Nonetheless, those clients have benefited from over \$100 million in collected revenue and 10 billion monthly monetized streams tracked by CMG. New ventures for the company include a proprietary advertising platform to help connect brands to stars like Jennifer Lopez and Dillon Francis. A publishing arm is representing writers who have logged 35 billion streams, according to the company, including Tekashi 6ix9ine, whose single "Fefe" (featuring Nicki Minaj and Murda Beatz) was a top five hit on the Hot 100. Williams, 31, helped introduce CMG's free Splits app in July, which has been downloaded over 10,000 times. The technology, which creates split sheets in seconds to assign ownership percentages of tracks to collaborators, has caused "a lot of waves," says Williams. "Artist education is incredibly important and very underserved in the creative community," he adds. "Anything we can do to put the power back in the hands of those who create will mean a more prosperous future."

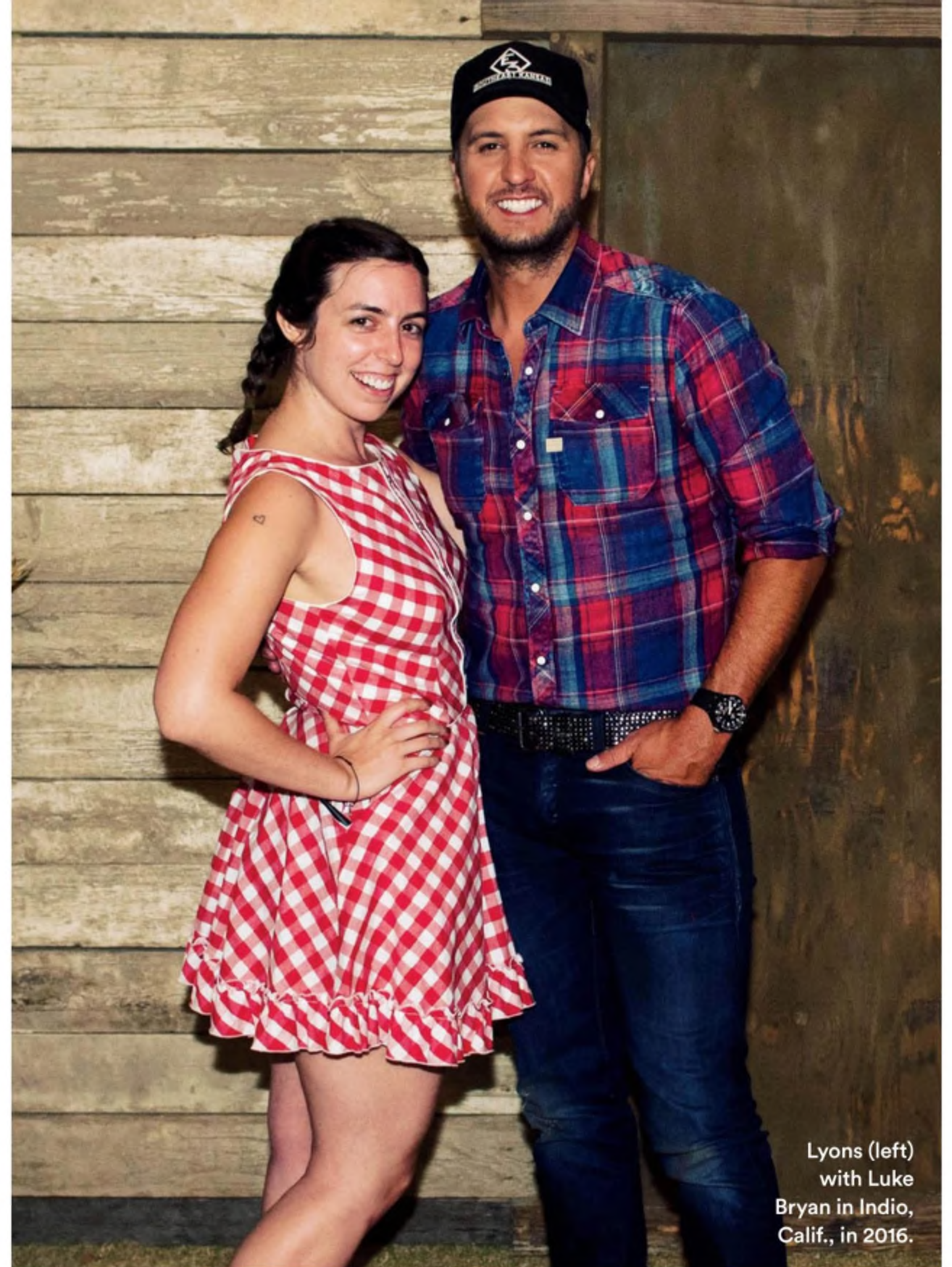
MOST PRESSING ISSUE "There are a lot of changes [in copyright law] occurring that overall will help the industry, but it's important that artists understand the changes and what they mean."

LIVE

Kevin Chernet

EXECUTIVE VP GLOBAL PARTNERSHIPS AND CONTENT DISTRIBUTION, LIVE NATION

For Live Nation, Chernet, 50, oversaw the launch of a suite of new augmented-reality marketing features at Atlanta's Music Midtown Festival in September, sponsored by Hyundai. The AR Fest Lens provided fans with updated and interactive stage lineups with the point of a mobile device, while the AR Livestream used



Lyons (left) with Luke Bryan in Indio, Calif., in 2016.

360-degree camera technology to transport both on-site and at-home participants "backstage" during sets for artists like Billie Eilish. "It allows you to create an imaginary AR door in your living room, walk through it and find yourself standing side-stage at a festival," says Chernet. "It's really fun."

MOST STREAMED SONGS "We were working with Billie Eilish [on a] livestream, and I have been newly obsessed with her music."

Kathryn Frederick

CHIEF MARKETING OFFICER, TICKETMASTER

Frederick, 41, who was elevated to her position in July, oversees marketing efforts for Live Nation's data-driven ticketing platform, which serves fans in 29 countries and reports a 16% rise in global ticket revenue for concerts in the first half of 2019. To fight counterfeiting, Ticketmaster recently launched SafeTix, which creates an encrypted bar code that refreshes every few seconds. But Frederick's role encompasses far more than the turnstile. "Every day, we come in with a focus on connecting our fans to artists around the world," she says, "and thinking about how we can make sure that fans have that incredible experience when they see the events that they love."

HOW SHE UNPLUGS "[I have] two little girls, ages 6 and 5. [With] those two and my husband, the way we unplug is interactions with each other or going to see live events. They're my escape and constant reminder that personal connection and live moments, they really shape who I am."

Brooke Michael Kain

CHIEF DIGITAL OFFICER, AEG PRESENTS

Lindsay Lyons

SENIOR PROJECT MANAGER, DIGITAL MARKETING FESTIVALS, AEG PRESENTS

Marisol Segal

HEAD OF DIGITAL PARTNERSHIPS, AEG PRESENTS

Victoria Torchia

HEAD OF DIGITAL MARKETING, AEG GLOBAL TOURING

Kain oversees a 60-person digital team that not only helps market AEG events but seeks to transform the live experience for fans. At the Coachella festival, fans gained access to the Postmates platform to skip the line for ordering food, beverages and merchandise. At Stagecoach, a new personalized program sent push notifications upgrading attendees' passes to shaded areas of the desert event. "I sincerely think we will change the live business because every experience is personally tied to you," says Kain. Lyons helped launch this year's inaugural Day N Vegas festival, tapping TikTok as a marketing platform and offering an online extended payment plan for fans on a budget. Segal led the move to have six hours of Porter Robinson's debut Second Sky festival in Oakland, Calif., streamed live on Twitch. Torchia helped launch the Luke Combs Mobile Pass Experience for his fall 2019 headlining arena tour, which brings customized in-venue experiences and real-time offers directly to fans. "We're spending less money to sell more tickets by understanding more about who our consumers are and how they are buying," says Torchia.

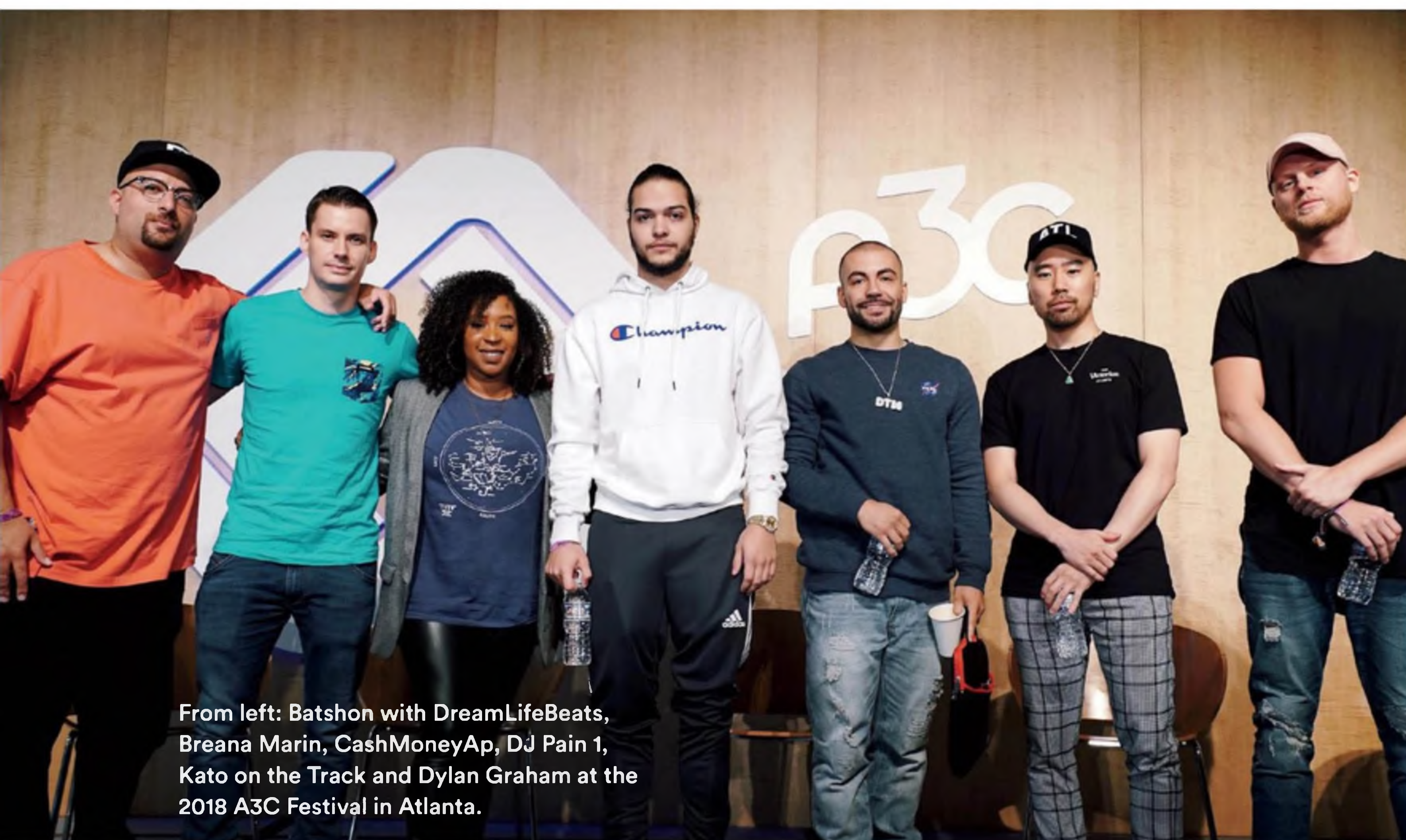
MOST PRESSING ISSUE Lyons "Artist development and discovery. How do we find new developing talent if

Congratulations Josh Berman

on being named one of Billboard's
Digital Power Players 2019



CONCORD



From left: Batshon with DreamLifeBeats, Breana Marin, CashMoneyAp, DJ Pain 1, Kato on the Track and Dylan Graham at the 2018 A3C Festival in Atlanta.

it doesn't somehow end up on [my] Spotify Release Radar or Daily Mix?"

Jim Lucchese

CEO, SOFAR SOUNDS



LUCCHESE

Celebrating its 10th anniversary, the alternative venue-booking platform Sofar Sounds is on track to host 10,000 concerts this year. Artists use Sofar "for fill-in dates and promoting some of their other shows," says Lucchese, 47, who notes that of the 30,000 acts that the Sofar team hand-selected, 2,000 use the intimate gigs as part of their touring strategy. "Performing live to an audience that's really listening, people feel connected and later go on to feel a sense of responsibility for your success. I look at that as the transformative element of Sofar."

MOST STREAMED SONG "Jake Wesley Rogers' 'Holy Man' Sofar Sounds video. This just happened in a room with people. There's magic to it."



NISHIMURA



AUERBACH



SHAH



BATSHON



BEDFORD

Jake Nishimura

DIRECTOR OF DIGITAL MARKETING, MESSINA TOURING GROUP

In the past year, Nishimura, 35, has helped market over 100 stadium shows for Messina Touring Group, including performances by Ed Sheeran, Shawn Mendes, George Strait and Taylor Swift, whose *reputation* stadium tour became the highest-grossing U.S. trek in history, earning \$266.1 million. "We are in a unique situation where we have a pretty steady roster of artists we work with," says Nishimura. "Because we work with these teams year in and year out, we have a wealth of past-

purchaser data to pull from."

MOST PRESSING ISSUE "A lot of data in this industry tends to be siloed to each of the organizations that own it. We're lucky to work with some amazing partners and labels and share some of this data. There could be more of that."

MARKETING

**Nate Auerbach
Rishi Shah**

PARTNERS, VERSUS CREATIVE

"If we're not thinking 'digital first' in the music business, we're not thinking about it right," says Shah, 36, who founded Versus Creative in 2014. This past year, the digital strategy firm helped client Coachella achieve more "global impressions, engagements, viewers [and] mentions" than ever, while its work with Goldenvoice across a portfolio of festivals, including Stagecoach, Hangout and Tyler, the Creator's Camp Flog Gnaw, topped 1 billion impressions. Auerbach, 37, knows driving fan engagement requires a balance of elements: "You need to be conscious about how people are discovering and how people are talking about what you're doing." The company helped Vampire Weekend, Jack White, LCD Soundsystem and Chvrches hit milestone album sales through the smart use of social and digital tools to promote their latest releases.

HOW HE UNPLUGS Shah "Every Saturday morning, I keep my phone in

the other room and do the *New York Times Magazine* crossword or just read magazines, and I'll listen to two full [vinyl] records before I touch technology."

Abe Batshon

CEO, BEATSTARS

"We were first to introduce high-quality beats with [formalized] agreements," says Batshon, 38, citing 1.5 million songwriters, artists and producers who now collaborate worldwide through BeatStars. "Over the last seven years, we have paid out more than \$50 million to producers," who pay a monthly fee to display their work on BeatStars — and keep all sales revenue. "I take pride in the licenses being affordable," he says. "Lil Nas X bought the beat for 'Old Town Road' from producer YoungKio for \$30."

MOST PRESSING ISSUE "The lack of tools to help musicians sustain long-term careers as entrepreneurs."

Stacey Bedford

CEO, BANDZOOGLE

According to Bedford, over 100,000 musicians worldwide have sold \$54 million in music, merchandise, event tickets and subscription services through websites created by Bandzoogle. "What differentiates us is that we don't take a cut of any artist sales," she says of Bandzoogle, which powers over 37,000 artist websites with a monthly subscription business model. "We have never taken outside funding, and we never will. We answer only to our artist clients, making decisions in their best interest."

MOST STREAMED SONG "Anything by Lizzo. She is a breath of fresh air, and her music is so empowering."

**Jade Driver
Cassie Petrey**

CO-FOUNDERS/CO-OWNERS, CROWD SURF

With clients who collectively claim 65 million social media followers, Crowd Surf's digital marketing expertise "all comes from being a fan," says Driver, who was passionate about Backstreet Boys as a teen, long before working with the group. "It's about seeing something and instantly knowing, 'That's what a fan would want to see.'" After helping propel the rise of artists including Camila Cabello, Carly Rae Jepsen and Meghan Trainor, Crowd Surf is now "taking a step farther and getting more skin in

the game," says Petrey, as part of the management team for Loren Gray, Max & Harvey, Jayden Bartels and Oscar Stenbridge. "We can help these kinds of artists even more than we did in the past."

HOW SHE UNPLUGS Driver "Swimming laps at the Y."

Lars Ettrup

CO-FOUNDER/CEO, LINKFIRE

Jeppe Faufelt

CO-FOUNDER/CHIEF COMPLIANCE OFFICER, LINKFIRE

Linkfire creates tracking links for songs that let artists gather data to better connect with their fans. "We have successfully helped over 2 billion fans discover new music products," says Ettrup. "We're pretty proud of this." Faufelt says Linkfire has experienced "a huge rise in artists without record labels wanting to use our platform." For that reason, in the spring the company transitioned from an invitation-only model to an open platform "for all to use, including emerging artists and independent content creators," says Faufelt.

MOST STREAMED SONG Ettrup

"Christian Alexander's 'Going Thru.' I discovered it on Instagram. Very raw, distorted and beautiful."

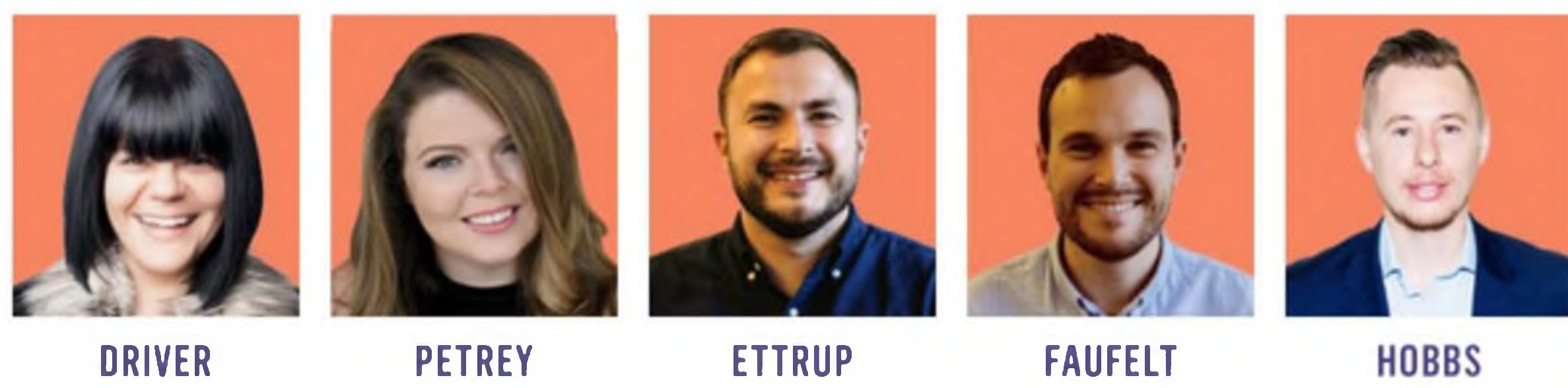


Jason Hobbs

FOUNDER/CEO, FOUND.EE

The proprietary software that powers found.ee makes it possible for artists with even the most limited budgets "to run super-targeted ads" in places where their fans are most apt to see them, says Hobbs, 37, who says that some 4,000 music companies globally are using the platform. "We have fired over 1 billion first-party pixels over the last 12 months," he says. "These pixels fire whenever a fan interacts with content posted by an artist, so that represents 1 billion fan interactions that can be tracked, understood and owned by artists."

FAVORITE APP "BrainWaves. It emits sounds at different frequencies so



DRIVER

PETREY

ETTRUP

FAUFELT

HOBBS

ASC PANEL: BATSHON; COURTESY OF BEATSTARS; LUCCHESE: COURTESY OF SOFAR SOUNDS; NISHIMURA: CHELSEA PURGHAIN; AUERBACH: COURTESY OF VERSUS CREATIVE; SHAH: COURTESY OF SOFAR SOUNDS; PETREY: MIKA KRSTIC; ETTRUP: FAUFELT; ANDREAS BRIKEN; HOBBS: INKIGO LAMERE.

NÚMERO UNO

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ON THE PLANET



SPANISH BROADCASTING SYSTEM

you can try and tune in — and ultimately tune out.”

AGENCIES

Michael Bryan

MUSIC AGENT, CREATIVE ARTISTS AGENCY

Bryan, 41, says “momentum” is behind CAA’s year of big signings — from Lil Nas X to Maddie & Tae to Ava Max and more — which he helps support by analyzing over 1,000 different digital data sets, including social engagement and brand affinity. While he works directly with clients like Keith Urban, Luke Combs and Brett Young, he also uses data to steer digital strategies across the agency’s roster. “We have to build a unique strategy around every artist, period,” he says. “We are on a roll.”

MOST PRESSING ISSUE “Analysis paralysis. There are so many data points that we often miss the storytelling, translating [data] to build a narrative and elevate raw emotion around the music.”

Kelly Duroncelet

DIGITAL PARTNERSHIPS AGENT, PARADIGM TALENT AGENCY

“The beauty about data,” says Duroncelet, 31, “is it’s a great equalizer.” This past year, she opened doors for “left-of-center, aggressive rap that ostensibly isn’t very partnership-friendly” for clients like \$uicideBoy\$ and JPEGMafia, showing brands the acts had deeply committed fans by using streaming and merchandising data. Duroncelet also partnered with Linden Labs to create Glitch Mob’s first virtual-reality show as part of a Paradigm-only VR concert series and launched Zedd’s presence on the voice, text and video chat app Discord, tapping into the platform’s 130 million-plus users. “I have been able to really make inroads in ways that I haven’t been able to do before,” she says.

MOST PRESSING ISSUE “It’s a boring answer, but metadata is really messed up. I can’t imagine how much money is being left on the table for artists.”

Jamie Leeming

DIGITAL STRATEGY AGENT, UTA IQ, UTA

Leeming, 28, leads music and esports efforts in the UTA IQ data analytics department, which has provided support for “more than 700 of our high-profile deals across the entire

agency,” he says, for clients including Guns N’ Roses, Pitbull and the Jonas Brothers. That support translates to international touring opportunities and better festival slots, like LANY’s first South American shows and Post Malone’s headlining appearance at Japan’s Fuji Rock Festival. “There have been instances where we have managed to increase an artist’s fee significantly from an initial offer by heavily working data into those negotiations,” he says.

FAVORITE APP “Goodreads, a book-cataloging app. My New Year’s resolution was [to read] one book a month, and I use Goodreads to help me keep track of that.”

Guy Schory

CHIEF DIGITAL OFFICER, ENDEAVOR

As the first chief digital officer at WME parent company Endeavor, Schory, 35, who took on his role in August, has been focused on building direct-to-consumer offerings like podcasts, VIP experiences and sports video streaming used by the NFL, NBA and the company’s own Ultimate Fighting Championship division. Although Endeavor delayed its expected initial public offering in September, “direct feedback” from consumers is still essential for the company looking ahead, says Schory. “At the core of all of these businesses is having a deep understanding of our consumer and what they are passionate about to create the best possible user experience.”

MOST STREAMED SONG “I’m re-hooked on the album *Boxer* by The National. My wedding song was by The National, so they always hold a special place in my heart.”

ASSOCIATIONS

Danielle Aguirre

EXECUTIVE VP/GENERAL COUNSEL, NATIONAL MUSIC PUBLISHERS’ ASSOCIATION

In her role at the NMPA, Aguirre, 42, played a vital part in the passage of the Music Modernization Act. The bill brought “a mix of excitement and nervousness,” she says. The once-in-a-career event led to her next challenge: helping create an MMA-mandated blanket licensing organization to improve songwriters’ royalties from streaming services.

MOST PRESSING ISSUE “We are

[creating] a new licensing administration entity. The work will be going on until the day we open our doors on Jan. 1, 2021.”



Alisa Coleman

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

“I’m excited about the future,” says Coleman, a music publishing industry leader who was deeply involved in the creation and passage of the Music Modernization Act. Now, as the Mechanical Licensing Collective board chair, she will oversee the MLC’s work in issuing blanket mechanical licenses and seeking fairer pay for songwriters: “It’s something we have got to get right. It will improve the livelihood of songwriters and publishers.”

MOST PRESSING ISSUE “The database. Metadata [is] still the thing. On the publishing side, it’s a bigger problem than at a record label. If you have a song titled ‘I Love You,’ how many songs are titled ‘I Love You’?”

Lisa Farris

CHIEF DIGITAL OFFICER, THE RECORDING ACADEMY

After joining The Recording Academy in January, Farris, whose previous experience includes working at Universal Music’s eLabs, was named chief digital officer in March and has since managed the array of digital initiatives surrounding the Grammy Awards. “We have 10 data sources that collect over half a million data points,” she says. Her projects include Behind the Record, the academy’s new social media campaign that draws upon metadata to highlight the role of figures such as producers, engineers and mixers behind the hits. “Not everyone will win a Grammy, but everyone should be recognized for the work they do ... It takes a village sometimes to make great work.”

HOW SHE UNPLUGS “Watching my kids record TikTok videos, which is

highly entertaining — although while I’m unplugged, they’re not.”

Mark Isherwood

SECRETARIAT, DIGITAL DATA EXCHANGE

In leading the international nonprofit organization that sets standards for digital music data, Isherwood, 61, says the mission of the London-based DDEX has become more high-profile than ever. “Data around the music business is considered mainstream rather than an IT department problem,” he says, given “the sheer volume of data the industry has to deal with. Now data issues are on C-level desks, where three years ago it wasn’t.”

FAVORITE APP “Dark Sky, which is a weather app, the weather forecast being a particular British obsession — other than Brexit.”

Charlie Lexton

CHIEF COMMERCIAL OFFICER/GENERAL COUNSEL, MERLIN

Global digital rights agency Merlin has evolved during the past 18 months by helping its member labels gain better insights and benchmarks from the massive amount of digital music data it collects — “analysis that any one of our members’ data couldn’t determine on their own,” says Lexton, 51. What’s more, the systems Merlin has built to capture and analyze the data help inform new deals. “In the early days, we were in darkness when it came to understanding the values,” he says. “Now when we go into negotiations, we have precise details [so we can] price our deals.”

MOST PRESSING ISSUE “Pure music subscription [services] will be facing competition from [multicontent] steaming servicing. Competing content offerings could impact pricing.”

CONTRIBUTORS

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METHODOLOGY

Billboard editors and reporters weighed a variety of factors in determining the 2019 Digital Power Players list, including, but not limited to, nominations by peers, colleagues and superiors; impact on consumer behavior as measured by chart, sales and streaming performance; social media impressions; and radio/TV audiences reached using the latest data available as of Sept. 4. Data in the profiles was updated as of Nov. 7. Career trajectory and industry impact are also considered. When available, financial results are considered. Where required, U.S. record-label market share was consulted using Nielsen Music’s current market share for albums plus track-equivalent and streaming-equivalent album-consumption units and *Billboard*’s quarterly top 10 publisher rankings. Unless otherwise noted, *Billboard* Boxscore and Nielsen Music are the sources for tour grosses and sales/streaming data, respectively. Nielsen is also the source for radio audience metrics. Unless otherwise noted, album streaming figures cited represent collective U.S. on-demand audio totals for an album’s tracks, and song/artist streaming figures represent U.S. on-demand audio and video totals.



BRYAN



DURONCELET



LEEMING



SCHORY



AGUIRRE



COLEMAN



FARRIS



ISHERWOOD



LEXTON

PENDRY

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The image features a large, circular logo for the American Music Awards. The logo is a thick, metallic silver ring with a dark, almost black interior. Inside the ring, the words "AMERICAN MUSIC AWARDS" are written in a bold, white, sans-serif font, stacked in three lines. The background is a dark, deep blue or purple, filled with a dense shower of multi-colored confetti (pink, purple, blue, green) that appears to be falling from the top, creating a celebratory atmosphere. The lighting is dramatic, with a bright highlight on the top edge of the silver ring.

**AMERICAN
MUSIC
AWARDS**

PERFORMANCES BY

CAMILA CABELLO

BILLIE EILISH

SELENA GOMEZ

DUA LIPA

LIZZO

THOMAS RHETT

SHANIA TWAIN

PLUS A PERFORMANCE BY ARTIST OF THE DECADE RECIPIENT

TAYLOR SWIFT

AND MORE TO BE ANNOUNCED

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#AMAs

CONGRATS

“MEANT TO BE”
#1 HOT COUNTRY SONG
OF THE DECADE

CONGRATULATIONS

FLORIDA GEORGIA LINE & BEBE REXHA

MEANT TO BE MEANT TO BE MEANT TO BE MEANT TO BE
MEANT TO BE MEANT TO BE MEANT TO BE MEANT TO BE
MEANT TO BE MEANT TO BE MEANT TO BE MEANT TO BE

BIG LOUD

2010s

THE Decade IN Charts

The Decade In Charts, From ‘Uptown Funk!’ To 21 And More

Like music consumption, led by streaming’s surge, *Billboard* surveys evolved in the 2010s

BY GARY TRUST

FROM “ROLLING IN THE DEEP” to “Shallow,” and “TiK ToK” to TikTok, *Billboard*’s charts in the 2010s reflected not only memorable musical moments, but the industry’s ever-evolving technological landscape.

When the decade began, the *Billboard* 200 albums chart was based purely on weekly sales. In December 2014, as retail waned and streaming swelled, the survey switched to a hybrid methodology ranking multimetric consumption, as measured in equivalent album units (with units comprising traditional album sales, track-equivalent albums and streaming-equivalent albums). In early 2017, most genre album charts followed suit.

Similarly, in 2010, the *Billboard* Hot 100 songs chart largely blended download sales and radio airplay. Streaming joined the list’s data feed on a widespread level in March 2012, and by late 2015, it became, on average, the Hot 100’s (and corresponding hybrid genre song charts’) dominant metric.

Throughout such change, *Billboard*’s charts continued, as they have for decades, to rank the most popular music in the United States. Mark Ronson’s “Uptown Funk!” (featuring Bruno Mars) reigns as the No. 1 Hot 100 hit of the 2010s, having ruled the weekly tally for 14 weeks in 2015. Adele’s *21*, meanwhile, leads the *Billboard* 200’s decade retrospective, after her 2011

set topped the chart for a female-record 24 weeks.

The following pages feature 30 charts encompassing the 2010s, including those covering all-genre streaming, radio airplay and song sales; all-genre social and touring activity; and the top songs and albums in country, rock, R&B/hip-hop, Latin, Christian, gospel and dance/electronic.

For overall and genre-specific artist recaps, acts ranked Nos. 11 through 50 on each are viewable, while those at Nos. 10 through 6 will be revealed monthly leading up to the *Billboard* Music Awards, airing live on NBC on April 29, 2020, when the No. 1 for each category will be announced from among five remaining finalists.

WHO WILL BE TOP ARTIST?
TUNE INTO THE BBMAS ON NBC AIRING APRIL 29, 2020, TO FIND OUT

Clockwise from upper left: Drake, Rihanna, Post Malone, Ed Sheeran, Adele, Katy Perry, Bruno Mars, Taylor Swift, Adam Levine of Maroon 5 and Justin Bieber.



TOP ARTISTS

POS / ARTIST

1-10 Artists ranked Nos. 10 through 6 will be revealed monthly leading up to the Billboard Music Awards on April 29, 2020, airing on NBC, when the No. 1 artist for each category will be announced from among the five remaining finalists.

11	LADY GAGA
12	ARIANA GRANDE
13	IMAGINE DRAGONS
14	THE WEEKND
15	NICKI MINAJ
16	EMINEM
17	LUKE BRYAN
18	P!NK
19	ONE DIRECTION
20	JUSTIN TIMBERLAKE
21	KENDRICK LAMAR
22	LADY ANTEBELLUM

23	BEYONCE
24	JASON ALDEAN
25	SAM SMITH
26	KESHA
27	FLORIDA GEORGIA LINE
28	TWENTY ONE PILOTS
29	LIL WAYNE
30	CHRIS BROWN
31	BLAKE SHELTON
32	TRAVIS SCOTT
33	KHALID
34	SHAWN MENDES
35	CARDI B
36	FUTURE
37	MUMFORD & SONS
38	SELENA GOMEZ
39	JAY-Z
40	MEGHAN TRAINOR
41	J. COLE
42	USHER
43	COLDPLAY
44	THE BLACK EYED PEAS
45	PITBULL
46	FLO RIDA
47	MICHAEL BUBLE
48	ZAC BROWN BAND

49	JASON DERULO
50	THE CHAINSMOKERS
51	HALSEY
52	LORDE
53	KANYE WEST
54	KENNY CHESNEY
55	MILEY CYRUS
56	CARRIE UNDERWOOD
57	WIZ KHALIFA
58	MIGOS
59	KELLY CLARKSON
60	ONEREPUBLIC
61	MACKLEMORE & RYAN LEWIS
62	XXXTENTACION
63	ERIC CHURCH
64	JUICE WRLD
65	FUN.
66	BILLIE EILISH
67	LMFAO
68	DJ KHALED
69	CHRIS STAPLETON
70	CALVIN HARRIS
71	BRITNEY SPEARS
72	FETTY WAP
73	SIA
74	PENTATONIX

75	KIDZ BOP KIDS
76	DAVID GUETTA
77	U2
78	ELLIE GOULDING
79	THE LUMINEERS
80	PHARRELL WILLIAMS
81	THE ROLLING STONES
82	TRAIN
83	TREY SONGZ
84	DEMI LOVATO
85	SAM HUNT
86	BIG SEAN
87	CAMILA CABELLO
88	LIL UZI VERT
89	PANIC! AT THE DISCO
90	MIRANDA LAMBERT
91	BRUCE SPRINGSTEEN
92	JOHN LEGEND
93	B.O.B
94	21 SAVAGE
95	THOMAS RHETT
96	MEEK MILL
97	KEITH URBAN
98	BON JOVI
99	5 SECONDS OF SUMMER
100	PAUL MCCARTNEY

HOW WE CHARTED THE DECADE

Billboard's decade-end recaps encompass chart performance from Dec. 5, 2009, through Sept. 28, 2019 (except for those for the Social 50, which began on Dec. 11, 2010, and Hot Dance/Electronic Songs and Streaming Songs, each of which launched Jan. 26, 2013, as well as for Touring; see below).

On the decade-end Hot Songs and Top Albums recaps, titles are ranked based on an inverse point system, with weeks at No. 1 on weekly charts earning the greatest value and weeks at lower positions earning the least. Due to changes in chart methodology and title turnover rates during the decade, certain periods were weighted differently.

Top Artists recaps are ranked based on a formula blending performance, as outlined above, of all their chart entries. Specifically, the overall Top Artists category ranks the best-performing acts based on activity on the *Billboard* Hot 100 songs chart and the *Billboard* 200 albums tally, as well as social media data and touring revenue from *Billboard* Boxscore, while genre-focused Top Artists rankings blend acts' decade-spanning performances on each genre's main song and album charts (such as, for country, Hot Country Songs and Top Country Albums).

Billboard's decade-end touring charts are based on *Billboard* Boxscore data for performances between Dec. 1, 2009, and Sept. 30, 2019.

DRAKE (D); PRINCE WILLIAMS (WIREIMAGE); BENNETT (WIREIMAGE); RIHANNA (MICHAEL LOCCASANO/GETTY IMAGES); MALONE (JEFF KRANTZ/AMA/30/REX USA); SHEERAN (MATT BARON/REUTERS/ISTOCK); ADELE (PAUL MORIGI/GETTY IMAGES); PERRY (CHRISTOPHER POLK/WIREIMAGE); MARS (KEVIN WINTER/GETTY IMAGES); SWIFT (GEORGE PIMENTEL/EP/GETTY IMAGES); LEVINE (MEDIAPUNCH/SHUTTERSTOCK); BIEBER (KEVIN MAZUR/GETTY IMAGES); RONSEN (DON ARNOLD/WIREIMAGE); CARDI (REBEKAH GRIFFIN/GETTY IMAGES); KATY PERRY (GETTY IMAGES).

HOT 100 SONGS

POS / TITLE / ARTIST

1	UPTOWN FUNK! Mark Ronson Featuring Bruno Mars
2	PARTY ROCK ANTHEM LMFAO Featuring Lauren Bennett & GoonRock
3	SHAPE OF YOU Ed Sheeran
4	CLOSER The Chainsmokers Featuring Halsey
5	GIRLS LIKE YOU Maroon 5 Featuring Cardi B
6	WE FOUND LOVE Rihanna Featuring Calvin Harris
7	OLD TOWN ROAD Lil Nas X Featuring Billy Ray Cyrus
8	SOMEBODY THAT I USED TO KNOW Gotye Featuring Kimbra
9	DESPACITO Luis Fonsi & Daddy Yankee Featuring Justin Bieber
10	ROLLING IN THE DEEP Adele
11	SUNFLOWER Post Malone & Swae Lee
12	WITHOUT ME Halsey
13	CALL ME MAYBE Carly Rae Jepsen
14	BLURRED LINES Robin Thicke Featuring T.I. + Pharrell
15	PERFECT Ed Sheeran
16	SICKO MODE Travis Scott
17	ALL ABOUT THAT BASS Meghan Trainor
18	ROYALS Lorde
19	GOD'S PLAN Drake
20	MOVES LIKE JAGGER Maroon 5 Featuring Christina Aguilera
21	HAPPY Pharrell Williams
22	JUST THE WAY YOU ARE Bruno Mars
23	ROCKSTAR Post Malone Featuring 21 Savage
24	TIK TOK Ke\$ha
25	SEE YOU AGAIN Wiz Khalifa Featuring Charlie Puth
26	DARK HORSE Katy Perry Featuring Juicy J
27	THRIFT SHOP Macklemore & Ryan Lewis Featuring Wanz
28	ONE MORE NIGHT Maroon 5
29	WE ARE YOUNG fun. Featuring Janelle Monae
30	THAT'S WHAT I LIKE Bruno Mars
31	THE HILLS The Weeknd
32	ALL OF ME John Legend
33	HAPPIER Marshmello & Bastille
34	SHAKE IT OFF Taylor Swift
35	ONE DANCE Drake Featuring WizKid & Kyla
36	RADIOACTIVE Imagine Dragons
37	SEXY AND I KNOW IT LMFAO
38	SOMEONE LIKE YOU Adele
39	COUNTING STARS OneRepublic
40	E.T. Katy Perry Featuring Kanye West
41	TRAP QUEEN Fetty Wap
42	LOVE YOURSELF Justin Bieber
43	FIREWORK Katy Perry
44	GIVE ME EVERYTHING Pitbull Featuring Ne-Yo, Afrojack & Nayer
45	LOCKED OUT OF HEAVEN Bruno Mars
46	LOVE THE WAY YOU LIE Eminem Featuring Rihanna
47	THINKING OUT LOUD Ed Sheeran
48	SORRY Justin Bieber
49	CALIFORNIA GURLS Katy Perry Featuring Snoop Dogg
50	DYNAMITE Taio Cruz
51	LUCID DREAMS Juice WRLD
52	HELLO Adele
53	WORK Rihanna Featuring Drake
54	GRENADE Bruno Mars
55	HEY, SOUL SISTER Train
56	I LIKE IT Cardi B, Bad Bunny & J Balvin
57	WAKE ME UP! Avicii
58	DON'T LET ME DOWN The Chainsmokers Featuring Daya
59	HAVANA Camila Cabello Featuring Young Thug



Mark Ronson

60	OMG Usher Featuring will.i.am
61	BAD GUY Billie Eilish
62	FANCY Iggy Azalea Featuring Charli XCX
63	CAN'T FEEL MY FACE The Weeknd
64	WOW. Post Malone
65	BLANK SPACE Taylor Swift
66	CHEAP THRILLS Sia Featuring Sean Paul
67	SOME NIGHTS fun.
68	NEED YOU NOW Lady Antebellum
69	7 RINGS Ariana Grande
70	STAY WITH ME Sam Smith
71	CAN'T HOLD US Macklemore & Ryan Lewis Featuring Ray Dalton
72	BETTER NOW Post Malone
73	ROAR Katy Perry
74	RUDE MAGIC!
75	THANK U, NEXT Ariana Grande
76	SUGAR Maroon 5
77	PAYPHONE Maroon 5 Featuring Wiz Khalifa
78	AIRPLANES B.o.B Featuring Hayley Williams
79	PSYCHO Post Malone Featuring Ty Dolla \$ign
80	BODAK YELLOW (MONEY MOVES) Cardi B
81	WATCH ME Silento
82	CAN'T STOP THE FEELING! Justin Timberlake
83	CHEERLEADER OMI
84	BAD ROMANCE Lady Gaga
85	STRONGER (WHAT DOESN'T KILL YOU) Kelly Clarkson
86	WHAT DO YOU MEAN? Justin Bieber
87	NICE FOR WHAT Drake
88	SUCKER Jonas Brothers
89	MEANT TO BE Bebe Rexha & Florida Georgia Line
90	TIMBER Pitbull Featuring Ke\$ha
91	TAKE ME TO CHURCH Hozier
92	HOTLINE BLING Drake

93	HEATHENS twenty one pilots
94	SUPER BASS Nicki Minaj
95	F**K YOU! (FORGET YOU) Cee Lo Green
96	PANDA Desiigner
97	BREAK YOUR HEART Taio Cruz Featuring Ludacris
98	IN MY FEELINGS Drake
99	WRECKING BALL Miley Cyrus
100	HO HEY The Lumineers



Cardi B



6 The total number of songs that Drake (right), living up to his “6 God” nickname, boasts on the decade-end Hot 100, the most of any artist. Maroon 5, Bruno Mars, Katy Perry and Post Malone follow with five each.

BILLBOARD 200 ALBUMS

POS / TITLE / ARTIST

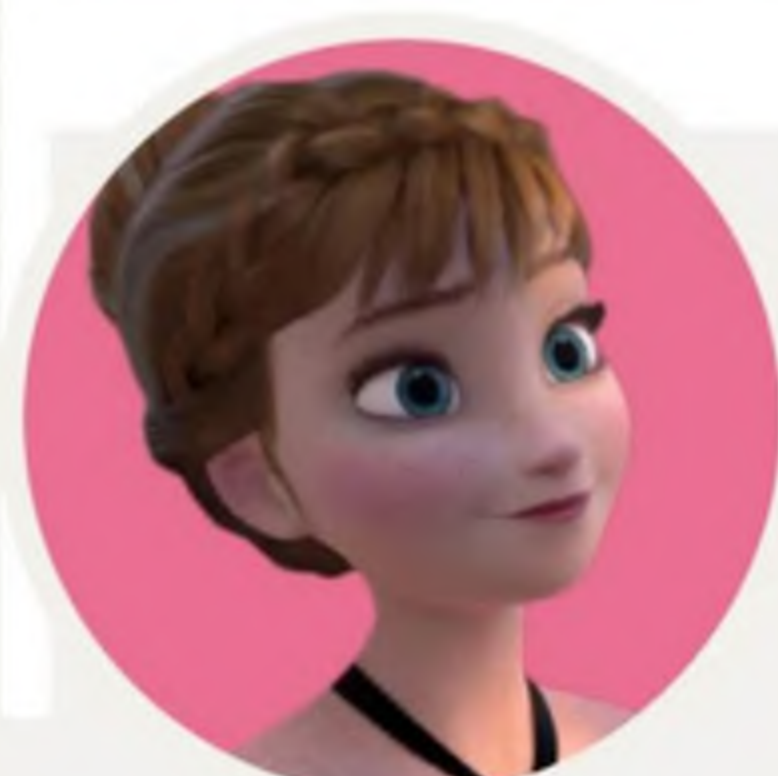
1	21	Adele
2	1989	Taylor Swift
3	+	(DIVIDE) Ed Sheeran
4	FROZEN	Soundtrack
5	BEERBONGS & BENTLEYS	Post Malone
6	STONEY	Post Malone
7	NIGHT VISIONS	Imagine Dragons
8	X	Ed Sheeran
9	VIEWS	Drake
10	DAMN.	Kendrick Lamar
11	HAMILTON: AN AMERICAN MUSICAL	Original Broadway Cast
12	BLURRYFACE	twenty one pilots
13	THE GREATEST SHOWMAN	Soundtrack
14	IN THE LONELY HOUR	Sam Smith
15	UNORTHODOX JUKEBOX	Bruno Mars
16	24K MAGIC	Bruno Mars
17	TRAVELLER	Chris Stapleton
18	NEED YOU NOW	Lady Antebellum
19	25	Adele
20	SCORPION	Drake
21	HERE'S TO THE GOOD TIMES	Florida Georgia Line
22	MY WORLD 2.0	Justin Bieber
23	RECOVERY	Eminem
24	CHRISTMAS	Michael Buble
25	CRASH MY PARTY	Luke Bryan
26	SIGH NO MORE	Mumford & Sons
27	BABEL	Mumford & Sons
28	ASTROWORLD	Travis Scott
29	ANTI	Rihanna
30	MY KINDA PARTY	Jason Aldean
31	THE FAME	Lady Gaga
32	RED	Taylor Swift
33	A STAR IS BORN (SOUNDTRACK)	Lady Gaga & Bradley Cooper
34	EVOLVE	Imagine Dragons
35	AMERICAN TEEN	Khalid
36	BEAUTY BEHIND THE MADNESS	The Weeknd
37	UP ALL NIGHT	One Direction
38	INVASION OF PRIVACY	Cardi B
39	STARBOY	The Weeknd
40	PURE HEROINE	Lorde
41	THE 20/20 EXPERIENCE	Justin Timberlake
42	MOANA	Soundtrack
43	THE TRUTH ABOUT LOVE	P!nk
44	TEENAGE DREAM	Katy Perry
45	TAKE CARE	Drake
46	? XXXTENTACION	
47	MONTEVALLO	Sam Hunt
48	MORE LIFE	Drake
49	TAILGATES & TANLINES	Luke Bryan
50	SPEAK NOW	Taylor Swift
51	BASED ON A TRUE STORY ...	Blake Shelton
52	PURPOSE	Justin Bieber
53	WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?	Billie Eilish
54	DOO-WOPS & HOOLIGANS	Bruno Mars
55	THE LUMINEERS	The Lumineers
56	PRISM	Katy Perry
57	GOODBYE & GOOD RIDDANCE	Juice WRLD
58	V	Maroon 5
59	THE HEIST	Macklemore & Ryan Lewis



Adele

60	THIS ONE'S FOR YOU	Luke Combs
61	LUV IS RAGE 2	Lil Uzi Vert
62	REPUTATION	Taylor Swift
63	SOME NIGHTS	fun.
64	OVEREXPOSED	Maroon 5
65	BEYONCE	Beyonce
66	THE MARSHALL MATHERS LP 2	Eminem
67	TITLE	Meghan Trainor
68	THANK U, NEXT	Ariana Grande
69	HOODIE SZN	A Boogie Wit da Hoodie
70	IF YOU'RE READING THIS IT'S TOO LATE	Drake
71	CULTURE II	Migos
72	NOTHING WAS THE SAME	Drake
73	BLOWN AWAY	Carrie Underwood
74	CHIEF	Eric Church
75	THAT'S CHRISTMAS TO ME	Pentatonix
76	LEMONADE	Beyonce
77	THE E.N.D.	The Black Eyed Peas
78	GUARDIANS OF THE GALAXY: AWESOME MIX VOL. 1	Soundtrack
79	GOOD KID, M.A.A.D CITY	Kendrick Lamar
80	2014 FOREST HILLS DRIVE	J. Cole
81	19	Adele
82	FREE SPIRIT	Khalid
83	CULTURE	Migos
84	OWN THE NIGHT	Lady Antebellum
85	I DREAMED A DREAM	Susan Boyle
86	PINK FRIDAY	Nicki Minaj
87	A PENTATONIX CHRISTMAS	Pentatonix
88	PITCH PERFECT	Soundtrack
89	BELIEVE	Justin Bieber

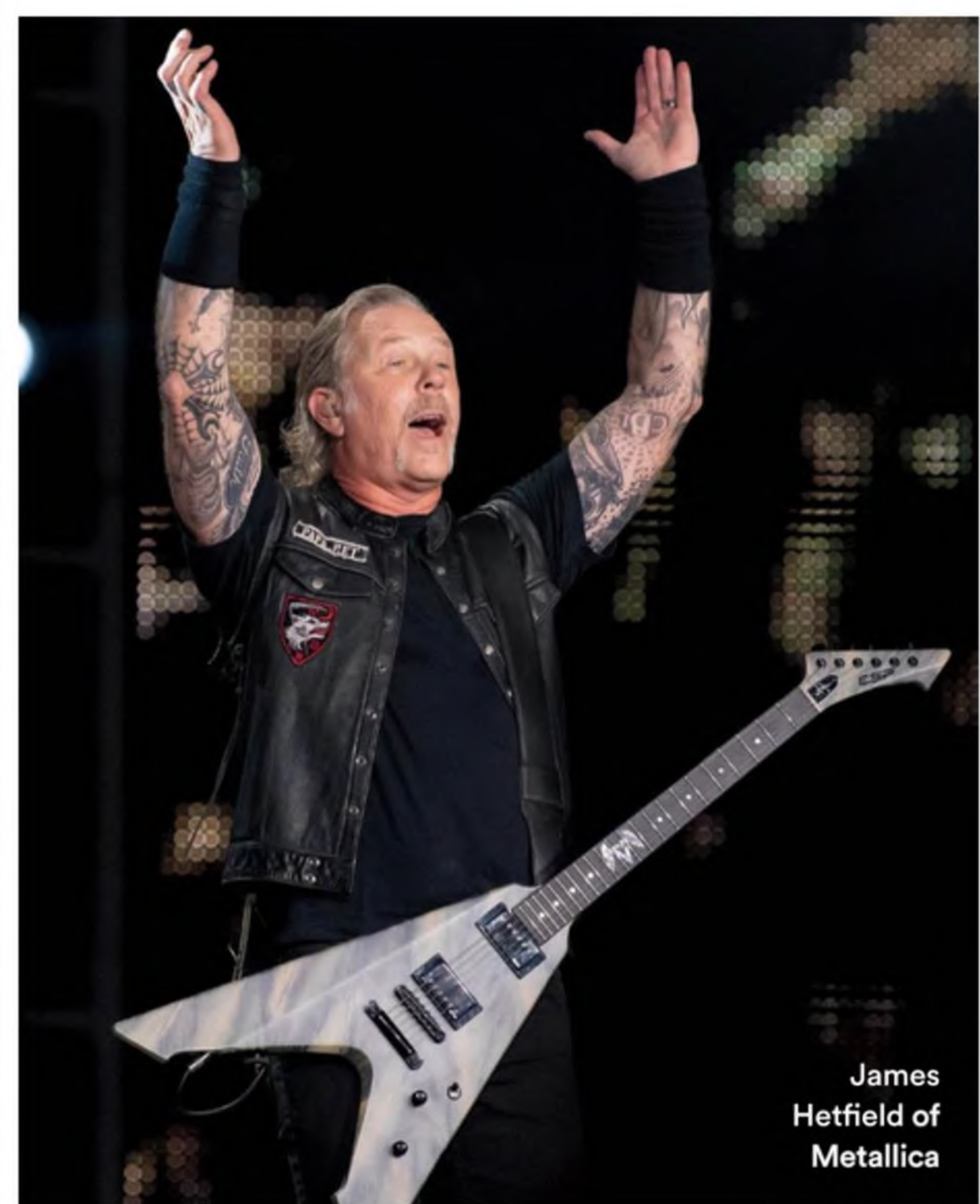
90	BOHEMIAN RHAPSODY (SOUNDTRACK)	Queen
91	MY WORLD (EP)	Justin Bieber
92	17	XXXTENTACION
93	BLACK PANTHER: THE ALBUM, MUSIC FROM AND INSPIRED BY	Soundtrack
94	TAKE ME HOME	One Direction
95	CHAMPIONSHIPS	Meek Mill
96	SUICIDE SQUAD: THE ALBUM	Soundtrack
97	TROLLS	Soundtrack
98	FEARLESS	Taylor Swift
99	RANDOM ACCESS MEMORIES	Daft Punk
100	TRAP SOUL	Bryson Tiller
101	LOUD	Rihanna
102	EL CAMINO	The Black Keys
103	NIGHT TRAIN	Jason Aldean
104	NATIVE	OneRepublic
105	YOU GET WHAT YOU GIVE	Zac Brown Band
106	UNAPOLOGETIC	Rihanna
107	THE FOUNDATION	Zac Brown Band
108	BANGERZ	Miley Cyrus
109	CUZ I LOVE YOU	Lizzo
110	FETTY WAP	Fetty Wap
111	CTRL	SZA
112	BIRDS IN THE TRAP SING MCKNIGHT	Travis Scott
113	RAYMOND V RAYMOND	Usher
114	FIFTY SHADES OF GREY	Soundtrack
115	ANIMAL	Ke\$ha
116	THE OUTSIDERS	Eric Church
117	BORN TO DIE	Lana Del Rey
118	TUSKEGEE	Lionel Richie
119	KILL THE LIGHTS	Luke Bryan



12 The number of soundtracks that dot the decade-end Billboard 200, led by *Frozen* at No. 4. The set spent 13 weeks at No. 1 in 2014, the most time atop the tally for a soundtrack since *Titanic*'s 18-week run in 1998.

ADELE: LAWRENCE K. HOLOS/LOS ANGELES TIMES/GETTY IMAGES; BEYONCÉ: ETHAN MILLER/GETTY IMAGES; METALLICA: SVEN HOPPE/PICTURE ALLIANCE/GETTY IMAGES; MICHELLE: MIKE YARISH/FOX/COURTESY OF THE EVERETT COLLECTION; PERRY: GILBERT CARRASQUILLO/FILMMAGIC; FROZEN: WALT DISNEY PICTURES/COURTESY EVERETT COLLECTION

- 120 **HOZIER** Hozier
- 121 **MAGNA CARTA... HOLY GRAIL** JAY-Z
- 122 **DANGEROUS WOMAN** Ariana Grande
- 123 **4** Beyoncé
- 124 **THE PINKPRINT** Nicki Minaj
- 125 **SPIDER-MAN: INTO THE SPIDER-VERSE** Soundtrack
- 126 **THE WORLD FROM THE SIDE OF THE MOON** Phillip Phillips
- 127 **TALK THAT TALK** Rihanna
- 128 **TORNADO** Little Big Town
- 129 **MYLO XYLOTO** Coldplay
- 130 **THA CARTER IV** Lil Wayne
- 131 **THANK ME LATER** Drake
- 132 **FUTURE** Future
- 133 **G I R L** Pharrell Williams
- 134 **I AM > I WAS** 21 Savage
- 135 **NOW 50** Various Artists
- 136 **MIDNIGHT MEMORIES** One Direction
- 137 **SWEETENER** Ariana Grande
- 138 **BORN THIS WAY** Lady Gaga
- 139 **DS2** Future
- 140 **UNCAGED** Zac Brown Band
- 141 **JUST AS I AM** Brantley Gilbert
- 142 **CAMILA** Camila Cabello
- 143 **BLURRED LINES** Robin Thicke
- 144 **LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS** Bob Marley And The Wailers
- 145 **WATCH THE THRONE** Jay Z Kanye West
- 146 **MY EVERYTHING** Ariana Grande
- 147 **THE THRILL OF IT ALL** Sam Smith
- 148 **THE ELEMENT OF FREEDOM** Alicia Keys
- 149 **HUNTER HAYES** Hunter Hayes
- 150 **WRAPPED IN RED** Kelly Clarkson
- 151 **KANE BROWN** Kane Brown
- 152 **THE FAME MONSTER (EP)** Lady Gaga
- 153 **RED PILL BLUES** Maroon 5
- 154 **DRIP HARDER** Lil Baby & Gunna
- 155 **WHAT A TIME TO BE ALIVE** Drake & Future
- 156 **THE 20/20 EXPERIENCE (2 OF 2)** Justin Timberlake
- 157 **THE BAND PERRY** The Band Perry
- 158 **HARDWIRED...TO SELF-DESTRUCT** Metallica
- 159 **DEATH RACE FOR LOVE** Juice WRLD
- 160 **GRATEFUL** DJ Khaled
- 161 **THE GIFT** Susan Boyle
- 162 **LOVE IN THE FUTURE** John Legend
- 163 **LES MISERABLES** Soundtrack
- 164 **HARDER THAN EVER** Lil Baby
- 165 **DUCK THE HALLS: A ROBERTSON FAMILY CHRISTMAS** The Robertson
- 166 **OLD BOOTS, NEW DIRT** Jason Aldean
- 167 **MY HEAD IS AN ANIMAL** Of Monsters And Men
- 168 **PLAY ON** Carrie Underwood
- 169 **TANGLED UP** Thomas Rhett
- 170 **ANYTHING GOES** Florida Georgia Line
- 171 **ISLAH** Kevin Gates
- 172 **BABY ON BABY** DaBaby
- 173 **THA CARTER V** Lil Wayne
- 174 **PLATINUM** Miranda Lambert
- 175 **SOLDIER OF LOVE** Sade
- 176 **+** Ed Sheeran
- 177 **MAKING MIRRORS** Gotye
- 178 **AMERICAN BEAUTY / AMERICAN PSYCHO** Fall Out Boy
- 179 **TO BE LOVED** Michael Buble
- 180 **INDIGO** Chris Brown
- 181 **REARVIEW TOWN** Jason Aldean
- 182 **ILLUMINATE** Shawn Mendes
- 183 **PARTNERS** Barbra Streisand



- 184 **KAMIKAZE** Eminem
- 185 **THE LIFE OF PABLO** Kanye West
- 186 **KOD** J. Cole
- 187 **FURIOUS 7** Soundtrack
- 188 **SORRY FOR PARTY ROCKING** LMFAO
- 189 **THIS IS ACTING** Sia
- 190 **PRAY FOR THE WICKED** Panic! At The Disco
- 191 **CLEAR AS DAY** Scotty McCreery
- 192 **WHEN IT'S DARK OUT** G-Eazy
- 193 **CRAZY LOVE** Michael Buble
- 194 **I AM NOT A HUMAN BEING** Lil Wayne
- 195 **SHAWN MENDES** Shawn Mendes
- 196 **BROTHERS** The Black Keys
- 197 **NOW 41** Various Artists
- 198 **DONT SMILE AT ME** Billie Eilish
- 199 **BORN SINNER** J. Cole
- 200 **FOUR** One Direction

The Decade In Chart Feats

From Lil Nas X's 19 weeks at No. 1 in 2019 to other record achievements

NEW 'OLD' RECORD

Lil Nas X's debut smash, "Old Town Road" (featuring Billy Ray Cyrus), ruled the Billboard Hot 100 for an unprecedented 19 weeks in 2019. The song galloped past the two prior record-holders, each of which had led for 16 frames: Luis Fonsi and Daddy Yankee's "Despacito" (featuring Justin Bieber) in 2017 and Mariah Carey and Boyz II Men's "One Sweet Day" in 1995-96.



200 ON THE HOT 100

On May 23, 2009, Drake made his Hot 100 debut. Two weeks later, the *Glee* cast (which included Lea Michele, pictured) bowed. They now stand as the only acts with over 200 appearances each: 207 for the *Glee* troupe (all through 2013) and 205 — and counting — for Drake.

THEY'RE BOTH FAB

Ariana Grande matched The Beatles (in 1964) as the only acts to claim the top three spots on the Hot 100 in a single week. On Feb. 23, Grande's "7 Rings" shone at No. 1, followed by "Break Up With Your Girlfriend, I'm Bored" at No. 2 and "Thank U, Next" at No. 3.

GOOD REPUTATION

When *reputation* debuted atop the Billboard 200 in 2017, Taylor Swift tallied her fourth million-selling week for an album, a first — and still unmatched feat — for any artist in Nielsen Music history.



DREAM COME TRUE

On the Hot 100 dated Aug. 27, 2011, Katy Perry scored a fifth No. 1, "Last Friday Night (T.G.I.F.)," from her album *Teenage Dream*, marking a historic coronation: The set joined Michael Jackson's *Bad*, in 1987-88, as the only albums that have generated as many as five Hot 100 No. 1s each. "Ever since I was 9 years old, singing into my hairbrush, I've dreamed very big dreams," Perry told *Billboard* upon learning of the honor. "But today is bigger than my dreams."

—GARY TRUST



PSY

STREAMING SONGS

POS / TITLE / ARTIST

1	GANGNAM STYLE	PSY
2	DESPACITO	Luis Fonsi & Daddy Yankee Featuring Justin Bieber
3	ROCKSTAR	Post Malone Featuring 21 Savage
4	CLOSER	The Chainsmokers Featuring Halsey
5	PANDA	Designer
6	UPTOWN FUNK!	Mark Ronson Featuring Bruno Mars
7	GOD'S PLAN	Drake
8	SICKO MODE	Travis Scott
9	DARK HORSE	Katy Perry Featuring Juicy J
10	WATCH ME	Silento
11	ALL ABOUT THAT BASS	Meghan Trainor
12	SUNFLOWER	Post Malone & Swae Lee
13	TRAP QUEEN	Fetty Wap
14	LUCID DREAMS	Juice WRLD
15	SHAPE OF YOU	Ed Sheeran
16	OLD TOWN ROAD	Lil Nas X Featuring Billy Ray Cyrus
17	FANCY	Iggy Azalea Featuring Charli XCX
18	WRECKING BALL	Miley Cyrus
19	RADIOACTIVE	Imagine Dragons
20	HAPPY	Pharrell Williams
21	WORK	Rihanna Featuring Drake
22	THRIFT SHOP	Macklemore & Ryan Lewis Featuring Wanz
23	SORRY	Justin Bieber
24	BODAK YELLOW (MONEY MOVES)	Cardi B
25	THE HILLS	The Weeknd
26	SHAKE IT OFF	Taylor Swift



Ed Sheeran

27	ALL OF ME	John Legend
28	CONGRATULATIONS	Post Malone Featuring Quavo
29	IN MY FEELINGS	Drake
30	BAD AND BOJEE	Migos Featuring Lil Uzi Vert
31	LET IT GO	Idina Menzel
32	DON'T LET ME DOWN	The Chainsmokers Featuring Daya
33	HUMBLE.	Kendrick Lamar
34	XO TOUR Llif3	Lil Uzi Vert
35	ROYALS	Lorde
36	WITHOUT ME	Halsey
37	NEEDED ME	Rihanna
38	HAVANA	Camila Cabello Featuring Young Thug
39	PERFECT	Ed Sheeran
40	SEE YOU AGAIN	Wiz Khalifa Featuring Charlie Puth
41	WE CAN'T STOP	Miley Cyrus
42	TIMBER	Pitbull Featuring Ke\$ha
43	THAT'S WHAT I LIKE	Bruno Mars
44	SAD!	XXXTENTACION
45	BLACK BEATLES	Rae Sremmurd Featuring Gucci Mane
46	I LIKE IT	Cardi B, Bad Bunny & J Balvin
47	PSYCHO	Post Malone Featuring Ty Dolla \$ign
48	STARBOY	The Weeknd Featuring Daft Punk
49	DRIP TOO HARD	Lil Baby & Gunna
50	ONE DANCE	Drake Featuring WizKid & Kyla

RADIO SONGS

POS / TITLE / ARTIST

1	SHAPE OF YOU	Ed Sheeran
2	GIRLS LIKE YOU	Maroon 5 Featuring Cardi B
3	UPTOWN FUNK!	Mark Ronson Featuring Bruno Mars
4	WE FOUND LOVE	Rihanna Featuring Calvin Harris
5	PERFECT	Ed Sheeran
6	CLOSER	The Chainsmokers Featuring Halsey
7	THAT'S WHAT I LIKE	Bruno Mars
8	HIGH HOPES	Panic! At The Disco
9	BLURRED LINES	Robin Thicke Featuring T.I. + Pharrell

10	SOMEBODY THAT I USED TO KNOW	Gotye Featuring Kimbra
11	JUST THE WAY YOU ARE	Bruno Mars
12	ONE MORE NIGHT	Maroon 5
13	LOVE YOURSELF	Justin Bieber
14	LOCKED OUT OF HEAVEN	Bruno Mars
15	COUNTING STARS	OneRepublic
16	ALL OF ME	John Legend
17	THE MIDDLE	Zedd, Maren Morris & Grey
18	WITHOUT ME	Halsey
19	GIVE ME EVERYTHING	Pitbull Featuring Ne-Yo, Afrojack & Nayer
20	CHEAP THRILLS	Sia Featuring Sean Paul
21	PARTY ROCK ANTHEM	LMFAO Featuring Lauren Bennett & GoonRock
22	BLANK SPACE	Taylor Swift
23	CAN'T STOP THE FEELING!	Justin Timberlake
24	MOVES LIKE JAGGER	Maroon 5 Featuring Christina Aguilera
25	STAY WITH ME	Sam Smith
26	SHUT UP AND DANCE	WALK THE MOON
27	MIRRORS	Justin Timberlake
28	ROYALS	Lorde
29	DARK HORSE	Katy Perry Featuring Juicy J
30	WAKE ME UP!	Avicii
31	HELLO	Adele
32	PAYPHONE	Maroon 5 Featuring Wiz Khalifa
33	HAPPY	Pharrell Williams
34	CAN'T FEEL MY FACE	The Weeknd
35	ONE DANCE	Drake Featuring WizKid & Kyla
36	WE ARE YOUNG	fun. Featuring Janelle Monae
37	HAPPIER	Marshmello & Bastille
38	FEEL IT STILL	Portugal. The Man
39	HAVANA	Camila Cabello Featuring Young Thug
40	ROLLING IN THE DEEP	Adele
41	SCARS TO YOUR BEAUTIFUL	Alessia Cara
42	SEE YOU AGAIN	Wiz Khalifa Featuring Charlie Puth
43	SET FIRE TO THE RAIN	Adele
44	STRONGER (WHAT DOESN'T KILL YOU)	Kelly Clarkson
45	SUCKER	Jonas Brothers
46	BETTER NOW	Post Malone
47	DON'T WANNA KNOW	Maroon 5 Featuring Kendrick Lamar
48	MEANT TO BE	Bebe Rexha & Florida Georgia Line
49	STITCHES	Shawn Mendes
50	NEED YOU NOW	Lady Antebellum



Lorde

12 Years between Panic! at the Disco's first Radio Songs entry, 2006's "I Write Sins Not Tragedies," and the act's first leader, 2018's "High Hopes," which wraps the decade at No. 8 on the survey.



DIGITAL SONG SALES

POS / TITLE / ARTIST

1	PERFECT Ed Sheeran
2	UPTOWN FUNK! Mark Ronson Featuring Bruno Mars
3	SHALLOW Lady Gaga & Bradley Cooper
4	CLOSER The Chainsmokers Featuring Halsey
5	PARTY ROCK ANTHEM LMFAO Featuring Lauren Bennett & GoonRock
6	CAN'T STOP THE FEELING! Justin Timberlake
7	CALL ME MAYBE Carly Rae Jepsen
8	DESPACITO Luis Fonsi & Daddy Yankee Featuring Justin Bieber
9	ROLLING IN THE DEEP Adele
10	ALL ABOUT THAT BASS Meghan Trainor
11	HAPPY Pharrell Williams
12	MEANT TO BE Bebe Rexha & Florida Georgia Line
13	THRIFT SHOP Macklemore & Ryan Lewis Featuring Wanz
14	OLD TOWN ROAD Lil Nas X Featuring Billy Ray Cyrus
15	RADIOACTIVE Imagine Dragons
16	THUNDER Imagine Dragons
17	SEXY AND I KNOW IT LMFAO
18	GIRLS LIKE YOU Maroon 5 Featuring Cardi B
19	WITHOUT ME Halsey
20	BLURRED LINES Robin Thicke Featuring T.I. + Pharrell
21	DARK HORSE Katy Perry Featuring Juicy J
22	SOMEBODY THAT I USED TO KNOW Gotye Featuring Kimbra
23	ROYALS Lorde
24	HEATHENS twenty one pilots
25	HAVANA Camila Cabello Featuring Young Thug
26	THE HILLS The Weeknd
27	SHAPE OF YOU Ed Sheeran
28	MOVES LIKE JAGGER Maroon 5 Featuring Christina Aguilera
29	HELLO Adele
30	BODY LIKE A BACK ROAD Sam Hunt
31	CRUISE Florida Georgia Line Featuring Nelly
32	LOVE YOURSELF Justin Bieber
33	SUNFLOWER Post Malone & Swae Lee
34	WE ARE YOUNG fun. Featuring Janelle Monae
35	MY HOUSE Flo Rida
36	WE FOUND LOVE Rihanna Featuring Calvin Harris
37	HEY, SOUL SISTER Train
38	SOMEONE LIKE YOU Adele
39	GOD'S PLAN Drake
40	THINKING OUT LOUD Ed Sheeran
41	SHAKE IT OFF Taylor Swift



Lady Gaga and Bradley Cooper



Justin Bieber

42	E.T. Katy Perry Featuring Kanye West
43	ALL OF ME John Legend
44	GANGNAM STYLE PSY
45	ONE DANCE Drake Featuring WizKid & Kyla
46	I LIKE IT Cardi B, Bad Bunny & J Balvin
47	STAY WITH ME Sam Smith
48	CAN'T FEEL MY FACE The Weeknd
49	ROAR Katy Perry
50	YOU SAY Lauren Daigle

18	JENNIFER LOPEZ
19	CHRIS BROWN
20	EXO
21	BRUNO MARS
22	DRAKE
23	JUSTIN TIMBERLAKE
24	BRITNEY SPEARS
25	PITBULL
26	WIZ KHALIFA
27	5 SECONDS OF SUMMER
28	GOT7
29	LOUIS TOMLINSON

SOCIAL 50

POS / ARTIST

1	JUSTIN BIEBER
2	RIHANNA
3	ARIANA GRANDE
4	BTS
5	TAYLOR SWIFT
6	KATY PERRY
7	SELENA GOMEZ
8	MILEY CYRUS
9	NICKI MINAJ
10	DEMI LOVATO
11	ONE DIRECTION
12	LADY GAGA
13	SHAKIRA
14	BEYONCE
15	SHAWN MENDES
16	EMINEM
17	ADELE

30	MICHAEL JACKSON
31	SNOOP DOGG
32	DAVID GUETTA
33	CAMILA CABELLO
34	ED SHEERAN
35	CARDI B
36	ZENDAYA
37	LIL WAYNE
38	LINKIN PARK
39	SEVENTEEN
40	ZAYN
41	SKRILLEX
42	LALI
43	MONSTA X
44	AVRIL LAVIGNE
45	PSY
46	NIALL HORAN
47	LMFAO
48	NCT 127
49	MALUMA
50	NCT



Clockwise from top left: Florida Georgia Line, Lady Antebellum, Carrie Underwood, Taylor Swift, Eric Church, Blake Shelton, Jason Aldean, Luke Bryan, Keith Urban and Zac Brown of Zac Brown Band.

TOP COUNTRY ARTISTS

POS / ARTIST

1-10 Artists ranked Nos. 10 through 6 will be revealed monthly leading up to the Billboard Music Awards on April 29, 2020, airing on NBC, when the No. 1 artist for each category will be announced from among the five remaining finalists.

11	KENNY CHESNEY	27	GEORGE STRAIT
12	THOMAS RHETT	28	DAN + SHAY
13	CHRIS STAPLETON	29	LEE BRICE
14	SAM HUNT	30	COLE SWINDELL
15	MIRANDA LAMBERT	31	BRETT YOUNG
16	TIM MCGRAW	32	JAKE OWEN
17	DIERKS BENTLEY	33	HUNTER HAYES
18	LUKE COMBS	34	BILLY CURRINGTON
19	CHRIS YOUNG	35	JUSTIN MOORE
20	RASCAL FLATTS	36	TOBY KEITH
21	BRAD PAISLEY	37	JOSH TURNER
22	KANE BROWN	38	JON PARDI
23	BRANTLEY GILBERT	39	BRETT ELDRIDGE
24	LITTLE BIG TOWN	40	SCOTTY MCCREERY
25	THE BAND PERRY	41	ALAN JACKSON
26	DARIUS RUCKER	42	EASTON CORBIN
		43	DUSTIN LYNCH
		44	REBA MCENTIRE
		45	GARTH BROOKS
		46	OLD DOMINION
		47	MAREN MORRIS
		48	JERROD NIEMANN
		49	ELI YOUNG BAND
		50	KELSEA BALLERINI

HOT COUNTRY SONGS

POS / TITLE / ARTIST

1	MEANT TO BE	Bebe Rexha & Florida Georgia Line
2	BODY LIKE A BACK ROAD	Sam Hunt
3	CRUISE	Florida Georgia Line
4	TEQUILA	Dan + Shay
5	H.O.L.Y.	Florida Georgia Line
6	WHAT IF'S	Kane Brown Featuring Lauren Alaina
7	WANTED	Hunter Hayes
8	SPEECHLESS	Dan + Shay
9	BLUE AIN'T YOUR COLOR	Keith Urban
10	TAKE YOUR TIME	Sam Hunt

11	IN CASE YOU DIDN'T KNOW	Brett Young
12	HEAVEN	Kane Brown
13	BEAUTIFUL CRAZY	Luke Combs
14	HURRICANE	Luke Combs
15	DIE A HAPPY MAN	Thomas Rhett
16	THIS IS HOW WE ROLL	Florida Georgia Line Featuring Luke Bryan
17	BURNIN' IT DOWN	Jason Aldean
18	DIRT ON MY BOOTS	Jon Pardi
19	GOD GAVE ME YOU	Blake Shelton
20	SMALL TOWN BOY	Dustin Lynch
21	GIRL CRUSH	Little Big Town
22	CRAZY GIRL	Eli Young Band
23	HONEY BEE	Blake Shelton
24	WHISKEY GLASSES	Morgan Wallen
25	TAKE A BACK ROAD	Rodney Atkins
26	GOD'S COUNTRY	Blake Shelton
27	KEEP ME IN MIND	Zac Brown Band
28	WHY DON'T WE JUST DANCE	Josh Turner
29	BETTER MAN	Little Big Town
30	THE MAN I WANT TO BE	Chris Young
31	BAREFOOT BLUE JEAN NIGHT	Jake Owen
32	THAT'S MY KIND OF NIGHT	Luke Bryan
33	PLAY IT AGAIN	Luke Bryan
34	LET ME DOWN EASY	Billy Currington
35	SETTING THE WORLD ON FIRE	Kenny Chesney Featuring P!nk
36	DON'T YOU WANNA STAY	Jason Aldean With Kelly Clarkson
37	LET IT RAIN	David Nail Featuring Sarah Buxton
38	THE HOUSE THAT BUILT ME	Miranda Lambert
39	WHEN IT RAINS IT POURS	Luke Combs
40	TOMORROW	Chris Young
41	WE ARE NEVER EVER GETTING BACK TOGETHER	Taylor Swift
42	A LITTLE BIT STRONGER	Sara Evans
43	THE FIGHTER	Keith Urban Featuring Carrie Underwood
44	SOMEWHERE WITH YOU	Kenny Chesney
45	FELT GOOD ON MY LIPS	Tim McGraw
46	VOICES	Chris Young
47	ALL YOUR LIFE	The Band Perry
48	GREATEST LOVE STORY	LANCO
49	GIMMIE THAT GIRL	Joe Nichols
50	HEART LIKE MINE	Miranda Lambert



13 The number of weeks that Little Big Town's "Girl Crush," the No. 21 Hot Country Songs hit of the 2010s, led the list in 2015, the longest rule ever by a group of three or more members.

TOP COUNTRY ALBUMS

POS / TITLE / ARTIST

1	TRAVELLER	Chris Stapleton
2	MONTEVALLO	Sam Hunt
3	HERE'S TO THE GOOD TIMES	Florida Georgia Line
4	CRASH MY PARTY	Luke Bryan
5	THIS ONE'S FOR YOU	Luke Combs
6	MY KINDA PARTY	Jason Aldean
7	TAILGATES & TANLINES	Luke Bryan
8	NEED YOU NOW	Lady Antebellum
9	KANE BROWN	Kane Brown
10	CHIEF	Eric Church
11	RED	Taylor Swift
12	TANGLED UP	Thomas Rhett
13	THE OUTSIDERS	Eric Church
14	BASED ON A TRUE STORY ...	Blake Shelton
15	RIPCORD	Keith Urban
16	KILL THE LIGHTS	Luke Bryan
17	SPEAK NOW	Taylor Swift
18	NIGHT TRAIN	Jason Aldean
19	YOU GET WHAT YOU GIVE	Zac Brown Band
20	BRETT YOUNG	Brett Young
21	THE BAND PERRY	The Band Perry
22	DIG YOUR ROOTS	Florida Georgia Line
23	HUNTER HAYES	Hunter Hayes
24	BLOWN AWAY	Carrie Underwood
25	JUST AS I AM	Brantley Gilbert
26	ANYTHING GOES	Florida Georgia Line
27	THE FOUNDATION	Zac Brown Band
28	OLD BOOTS, NEW DIRT	Jason Aldean
29	OWN THE NIGHT	Lady Antebellum
30	LIFE CHANGES	Thomas Rhett
31	FEARLESS	Taylor Swift
32	GREATEST HITS SO FAR...	Zac Brown Band
33	DAN + SHAY	Dan + Shay
34	RELOADED: 20 #1 HITS	Blake Shelton
35	CALIFORNIA SUNRISE	Jon Pardi
36	REARVIEW TOWN	Jason Aldean
37	FROM A ROOM: VOLUME 1	Chris Stapleton
38	REVOLUTION	Miranda Lambert
39	STORYTELLER	Carrie Underwood
40	MR. MISUNDERSTOOD	Eric Church
41	PLAY ON	Carrie Underwood
42	JEKYLL + HYDE	Zac Brown Band
43	PLATINUM	Miranda Lambert
44	GREATEST HITS: DECADE #1	Carrie Underwood
45	TORNADO	Little Big Town
46	PAIN KILLER	Little Big Town
47	HALFWAY TO HEAVEN	Brantley Gilbert
48	UNCAGED	Zac Brown Band
49	IF I'M HONEST	Blake Shelton
50	RED RIVER BLUE	Blake Shelton

CONGRATULATIONS
**LAUREN
DAIGLE**

“HOW CAN IT BE”

#1 CHRISTIAN ALBUM OF THE DECADE





Clockwise from top left: Dan Reynolds of Imagine Dragons, Tyler Joseph of twenty one pilots, Marcus Mumford of Mumford & Sons, Chris Martin of Coldplay, Dan Auerbach of The Black Keys, Brendon Urie of Panic! at the Disco, Pete Wentz (left) and Patrick Stump of Fall Out Boy, Chester Bennington (left) and Mike Shinoda of Linkin Park, Neyla Pekarek (left) and Wesley Schultz of The Lumineers and Dave Grohl of Foo Fighters.

TOP ROCK ALBUMS

POS / TITLE / ARTIST

1	BLURRYFACE twenty one pilots
2	SIGH NO MORE Mumford & Sons
3	NIGHT VISIONS Imagine Dragons
4	GUARDIANS OF THE GALAXY: AWESOME MIX VOL. 1 Soundtrack
5	EVOLVE Imagine Dragons
6	SOME NIGHTS fun.
7	PURE HEROINE Lorde
8	THE LUMINEERS The Lumineers
9	DEATH OF A BACHELOR Panic! At The Disco
10	HOZIER Hozier
11	BABEL Mumford & Sons
12	BORN TO DIE Lana Del Rey
13	BROTHERS The Black Keys
14	SAVE ME, SAN FRANCISCO Train
15	DIAMONDS Elton John
16	GREATEST HITS Queen
17	PRAY FOR THE WICKED Panic! At The Disco
18	EL CAMINO The Black Keys
19	AM Arctic Monkeys
20	SUICIDE SQUAD: THE ALBUM Soundtrack
21	AMERICAN BEAUTY / AMERICAN PSYCHO Fall Out Boy
22	TORCHES Foster The People
23	BOHEMIAN RHAPSODY (SOUNDTRACK) Queen
24	IMMORTALIZED Disturbed
25	LUNGS Florence + The Machine
26	MY HEAD IS AN ANIMAL Of Monsters And Men
27	JOURNEY'S GREATEST HITS Journey
28	DARK HORSE Nickelback
29	BATTLE STUDIES John Mayer
30	CLEOPATRA The Lumineers
31	OCEAN EYES Owl City
32	HARDWIRED...TO SELF-DESTRUCT Metallica
33	BORN FREE Kid Rock
34	CHRONICLE THE 20 GREATEST HITS Creedence Clearwater Revival
35	GREATEST HITS: THE ULTIMATE COLLECTION Bon Jovi
36	BAD BLOOD Bastille
37	MYLO XYLOTO Coldplay
38	MAKING MIRRORS Gotye
39	A THOUSAND SUNS Linkin Park
40	AWAKE Skillet
41	+ Ed Sheeran
42	SMOKE + MIRRORS Imagine Dragons
43	CEREMONIALS Florence + The Machine
44	GREATEST HITS II & III: THE PLATINUM COLLECTION Queen
45	A HEAD FULL OF DREAMS Coldplay
46	GREATEST HITS Tom Petty And The Heartbreakers
47	SOUND & COLOR Alabama Shakes
48	THE SUBURBS Arcade Fire
49	THE WORLD FROM THE SIDE OF THE MOON Phillip Phillips
50	WASTING LIGHT Foo Fighters

TOP ROCK ARTISTS

POS / ARTIST

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11	LORDE	27	JOHN MAYER
12	QUEEN	28	OF MONSTERS AND MEN
13	FIVE FINGER DEATH PUNCH	29	WALK THE MOON
14	MUSE	30	NICKELBACK
15	HOZIER	31	X AMBASSADORS
16	SHINEDOWN	32	KINGS OF LEON
17	DISTURBED	33	PARAMORE
18	FUN.	34	PORTUGAL. THE MAN
19	FOSTER THE PEOPLE	35	BREAKING BENJAMIN
20	THREE DAYS GRACE	36	AWOLNATION
21	FLORENCE + THE MACHINE	37	LANA DEL REY
22	BASTILLE	38	TOM PETTY AND THE HEARTBREAKERS
23	RISE AGAINST	39	SEETHER
24	CAGE THE ELEPHANT	40	GODSMACK
25	RED HOT CHILI PEPPERS	41	METALLICA
26	AVENGED SEVENFOLD	42	PHOENIX
		43	WEEZER
		44	THE BEATLES
		45	PHILLIP PHILLIPS
		46	THIRTY SECONDS TO MARS
		47	CHEVELLE
		48	VANCE JOY
		49	ED SHEERAN
		50	KID ROCK

HOT ROCK SONGS

POS / TITLE / ARTIST

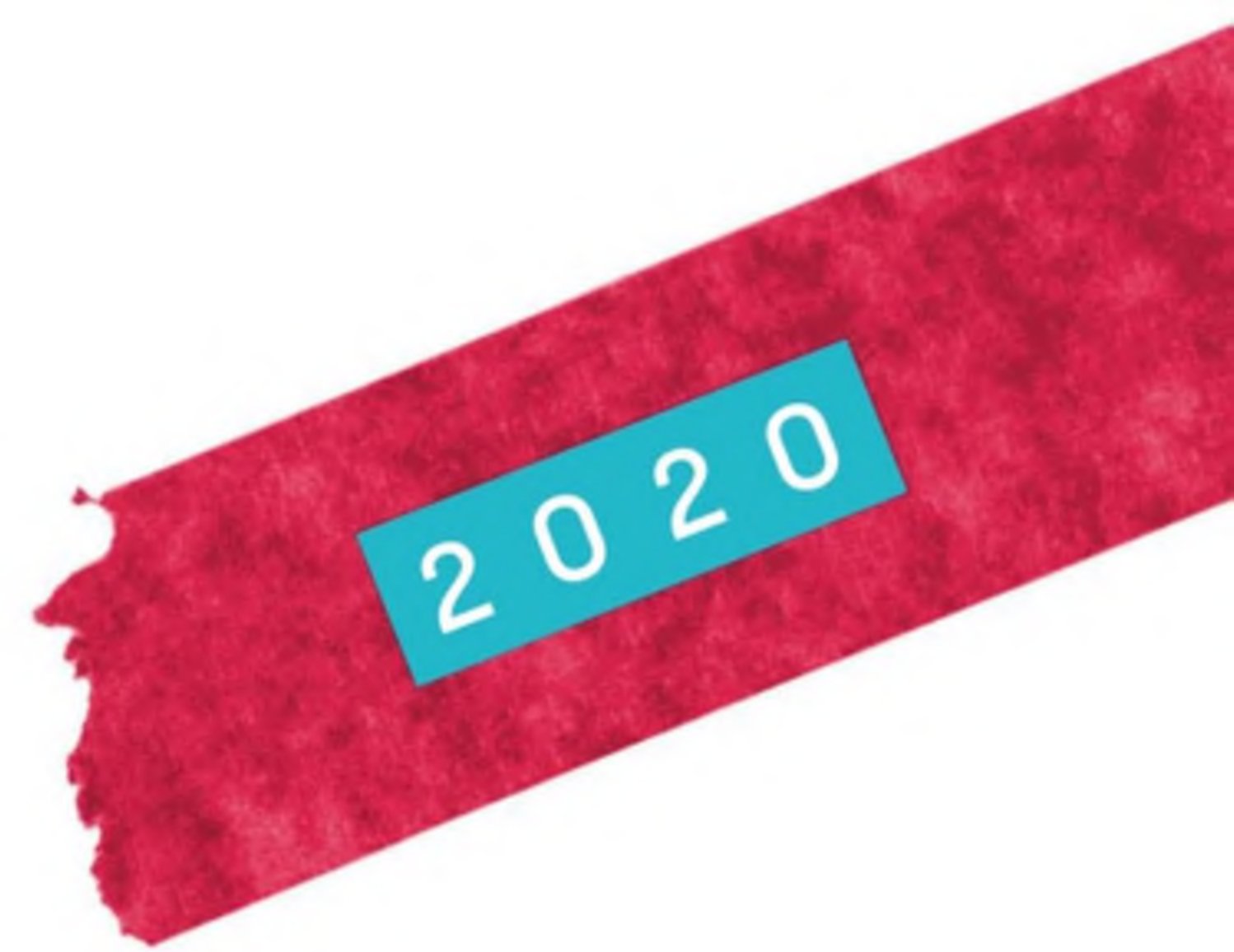
1	BELIEVER Imagine Dragons
2	THUNDER Imagine Dragons
3	RADIOACTIVE Imagine Dragons
4	HIGH HOPES Panic! At The Disco
5	HO HEY The Lumineers
6	HEATHENS twenty one pilots
7	SHUT UP AND DANCE WALK THE MOON
8	FEEL IT STILL Portugal. The Man
9	RIDE twenty one pilots
10	STRESSED OUT twenty one pilots

11	POMPEII Bastille
12	TAKE ME TO CHURCH Hozier
13	NATURAL Imagine Dragons
14	SAIL AWOLNATION
15	ROYALS Lorde
16	ROPE Foo Fighters
17	CENTURIES Fall Out Boy
18	TIGHTEN UP The Black Keys
19	WALK Foo Fighters
20	IT'S TIME Imagine Dragons
21	WHATEVER IT TAKES Imagine Dragons
22	SAVIOR Rise Against
23	DEMONS Imagine Dragons
24	SAY YOU'LL HAUNT ME Stone Sour
25	UNSTEADY X Ambassadors
26	BROKEN lovelytheband
27	EX'S & OH'S Elle King
28	SOME NIGHTS fun.
29	LAY ME DOWN The Dirty Heads Featuring Rome
30	UPRISING Muse
31	TEAM Lorde
32	LET HER GO Passenger
33	RENEGADES X Ambassadors
34	RIPTIDE Vance Joy
35	LONELY BOY The Black Keys
36	AIN'T IT FUN Paramore
37	A SKY FULL OF STARS Coldplay
38	LITTLE TALKS Of Monsters And Men
39	BEST DAY OF MY LIFE American Authors
40	ANIMAL Neon Trees
41	PUMPED UP KICKS Foster The People
42	SUCKER FOR PAIN Lil Wayne, Wiz Khalifa & Imagine Dragons With Logic & Ty Dolla \$ign Featuring X Ambassadors
43	THE SOUND OF WINTER Bush
44	UMA THURMAN Fall Out Boy
45	LITTLE LION MAN Mumford & Sons
46	HEY LOOK MA, I MADE IT Panic! At The Disco
47	SAFE AND SOUND Capital Cities
48	WAITING FOR THE END Linkin Park
49	THE SOUND OF SILENCE Disturbed
50	OPHELIA The Lumineers

#4 The Hot Rock Songs peak for AWOLNation's "Sail," which ranks at No. 14 on the chart for the decade, above numerous weekly No. 1s. The song amassed a record 96 weeks on the survey, from 2011 to 2014.



PROMOTION



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The GRAMMY Awards[®] are Music's Biggest Night[®]. In this exclusive stand alone issue, *Billboard* (in partnership with the Recording Academy[™]) will provide a comprehensive overview of this year's nominations. The GRAMMY[®] Nominations Guide will showcase the nominees and provide an in-depth look at their nominations and musical contributions.

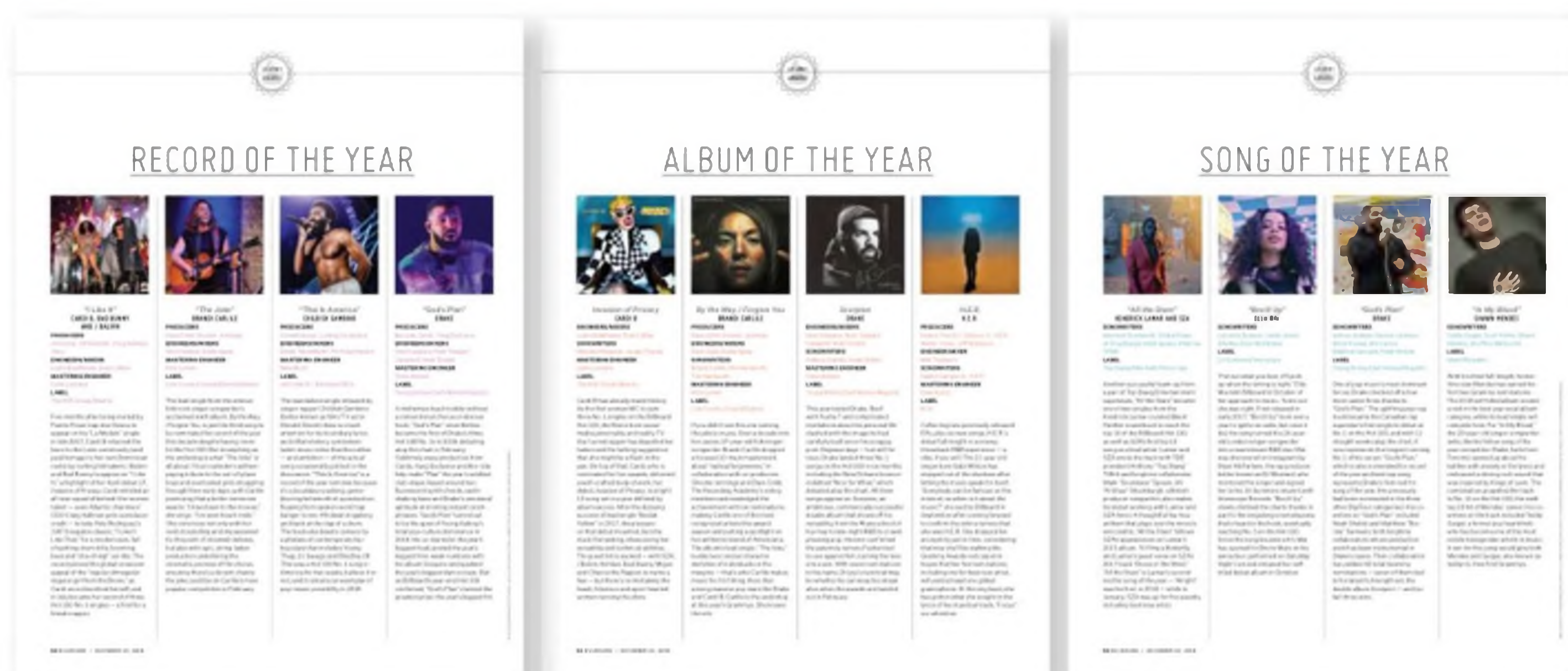
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Clockwise from left: Kendrick Lamar, The Weeknd, Chris Brown, Trey Songz, Lil Wayne, Rihanna, Beyoncé, Drake, Post Malone and Nicki Minaj.

TOP R&B/HIP-HOP ARTISTS

POS / ARTIST

1-10 Artists ranked Nos. 10 through 6 will be revealed monthly leading up to the Billboard Music Awards on April 29, 2020, airing on NBC, when the No. 1 artist for each category will be announced from among the five remaining finalists.

11	EMINEM	27	2 CHAINZ
12	FUTURE	28	MIGOS
13	J. COLE	29	CARDI B
14	USHER	30	JUSTIN TIMBERLAKE
15	KANYE WEST	31	XXXTENTACION
16	MIGUEL	32	WALE
17	MACKLEMORE & RYAN LEWIS	33	ROBIN THICKE
18	JAY-Z	34	JOHN LEGEND
19	BIG SEAN	35	FETTY WAP
20	DJ KHALED	36	JUICE WRLD
21	TRAVIS SCOTT	37	LIL UZI VERT
22	WIZ KHALIFA	38	G-EAZY
23	RICK ROSS	39	MEEK MILL
24	BRUNO MARS	40	JEEZY
25	KHALID	41	MARY J. BLIGE
26	ALICIA KEYS	42	T.I.
		43	GUCCI MANE
		44	R. KELLY
		45	RAE SREMMURD
		46	PHARRELL WILLIAMS
		47	IGGY AZALEA
		48	BRYSON TILLER
		49	21 SAVAGE
		50	CHILDISH GAMBINO

HOT R&B/HIP-HOP SONGS

POS / TITLE / ARTIST

1	THRIFT SHOP	Macklemore & Ryan Lewis Featuring Wanz
2	THAT'S WHAT I LIKE	Bruno Mars
3	BLURRED LINES	Robin Thicke Featuring T.I. + Pharrell
4	SUNFLOWER	Post Malone & Swae Lee
5	THE HILLS	The Weeknd
6	ROCKSTAR	Post Malone Featuring 21 Savage
7	ONE DANCE	Drake Featuring WizKid & Kyla
8	SICKO MODE	Travis Scott
9	HAPPY	Pharrell Williams
10	GOD'S PLAN	Drake

11	TRAP QUEEN	Fetty Wap
12	MOTIVATION	Kelly Rowland Featuring Lil Wayne
13	CAN'T BE FRIENDS	Trey Songz
14	UN-THINKABLE (I'M READY)	Alicia Keys
15	CAN'T HOLD US	Macklemore & Ryan Lewis Featuring Ray Dalton
16	SURE THING	Miguel
17	THERE GOES MY BABY	Usher
18	HOTLINE BLING	Drake
19	LUCID DREAMS	Juice WRLD
20	BETTER NOW	Post Malone
21	I'M ON ONE	DJ Khaled Featuring Drake, Rick Ross & Lil Wayne
22	ALL OF ME	John Legend
23	SEE YOU AGAIN	Wiz Khalifa Featuring Charlie Puth
24	WORK	Rihanna Featuring Drake
25	CLIMAX	Usher
26	BODAK YELLOW (MONEY MOVES)	Cardi B
27	OLD TOWN ROAD	Lil Nas X Featuring Billy Ray Cyrus
28	DIAMONDS	Rihanna
29	CAN'T FEEL MY FACE	The Weeknd
30	FANCY	Iggy Azalea Featuring Charli XCX
31	LOOK AT ME NOW	Chris Brown Featuring Lil Wayne & Busta Rhymes
32	WATCH ME	Silento
33	I LIKE IT	Cardi B, Bad Bunny & J Balvin
34	ADORN	Miguel
35	DEUCES	Chris Brown Featuring Tyga & Kevin McCall
36	NI**AS IN PARIS	Jay Z Kanye West
37	MERCY	Kanye West, Big Sean, Pusha T, 2 Chainz
38	NEEDED ME	Rihanna
39	PANDA	Desiigner
40	LOTUS FLOWER BOMB	Wale Featuring Miguel
41	HOLD ON, WE'RE GOING HOME	Drake Featuring Majid Jordan
42	THE MONSTER	Eminem Featuring Rihanna
43	HUMBLE.	Kendrick Lamar
44	STARBOY	The Weeknd Featuring Daft Punk
45	EARNED IT (FIFTY SHADES OF GREY)	The Weeknd
46	BAD AND BOJEE	Migos Featuring Lil Uzi Vert
47	IN MY FEELINGS	Drake
48	NICE FOR WHAT	Drake
49	UNFORGETTABLE	French Montana Featuring Swae Lee
50	PSYCHO	Post Malone Featuring Ty Dolla \$ign



16 Weeks at No. 1 on Top R&B/Hip-Hop Albums for Eminem's 2010 LP, *Recovery*. It's the chart's longest-leading set since MC Hammer's *Please Hammer Don't Hurt 'Em* in 1990 and the No. 3 title for the decade.

TOP R&B/HIP-HOP ALBUMS

POS / TITLE / ARTIST

1	TAKE CARE	Drake
2	STONEY	Post Malone
3	RECOVERY	Eminem
4	BEAUTY BEHIND THE MADNESS	The Weeknd
5	2014 FOREST HILLS DRIVE	J. Cole
6	VIEWS	Drake
7	THE HEIST	Macklemore & Ryan Lewis
8	BEERBONGS & BENTLEYS	Post Malone
9	GOOD KID, M.A.A.D CITY	Kendrick Lamar
10	BEYONCE	Beyonce
11	IF YOU'RE READING THIS IT'S TOO LATE	Drake
12	24K MAGIC	Bruno Mars
13	ANTI	Rihanna
14	DAMN.	Kendrick Lamar
15	LEMONADE	Beyonce
16	THE MARSHALL MATHERS LP 2	Eminem
17	LOVE IN THE FUTURE	John Legend
18	PINK FRIDAY	Nicki Minaj
19	TO PIMP A BUTTERFLY	Kendrick Lamar
20	THE E.N.D.	The Black Eyed Peas
21	TRAP SOUL	Bryson Tiller
22	AMERICAN TEEN	Khalid
23	TALK THAT TALK	Rihanna
24	SCORPION	Drake
25	LOUD	Rihanna
26	4	Beyonce
27	THE 20/20 EXPERIENCE	Justin Timberlake
28	THA CARTER IV	Lil Wayne
29	NOTHING WAS THE SAME	Drake
30	WATCH THE THRONE	Jay Z Kanye West
31	UNAPOLOGETIC	Rihanna
32	THE ELEMENT OF FREEDOM	Alicia Keys
33	RAYMOND V RAYMOND	Usher
34	PINK FRIDAY: ROMAN RELOADED	Nicki Minaj
35	ISLAH	Kevin Gates
36	G I R L	Pharrell Williams
37	ASTROWORLD	Travis Scott
38	THE NEW CLASSIC	Iggy Azalea
39	THE 20/20 EXPERIENCE (2 OF 2)	Justin Timberlake
40	STARBOY	The Weeknd
41	THANK ME LATER	Drake
42	LUV IS RAGE 2	Lil Uzi Vert
43	? XXXTENTACION	
44	BASED ON A T.R.U. STORY 2	2 Chainz
45	INVASION OF PRIVACY	Cardi B
46	RATED R	Rihanna
47	DS2	Future
48	MORE LIFE	Drake
49	GOODBYE & GOOD RIDDANCE	Juice WRLD
50	WHEN IT'S DARK OUT	G-Eazy

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Clockwise from left: J Balvin, Oswaldo Silvas and Alan Ramírez of Banda Sinaloense MS de Sergio Lizárraga, Romeo Santos, Daddy Yankee, Nicky Jam, Prince Royce, Enrique Iglesias, Juan Gabriel, Ozuna and Gerardo Ortiz.

TOP LATIN ARTISTS

POS / ARTIST

1-10 Artists ranked Nos. 10 through 6 will be revealed monthly leading up to the Billboard Music Awards on April 29, 2020, airing on NBC, when the No. 1 artist for each category will be announced from among the five remaining finalists.

11	SHAKIRA	27	JOAN SEBASTIAN
12	JENNI RIVERA	28	FARRUKO
13	LA ARROLLADORA BANDA EL LIMON	29	CAMILA
14	MARC ANTHONY	30	ESPINOZA PAZ
15	DON OMAR	31	TITO "EL BAMBINO" EL PATRON
16	JULION ALVAREZ Y SU NORTENO BANDA	32	WISIN
17	MALUMA	33	INTOCABLE
18	AVENTURA	34	YANDEL
19	CALIBRE 50	35	EL TRONO DE MEXICO
20	MANA	36	BANDA LOS RECODITOS
21	WISIN & YANDEL	37	RICARDO ARJONA
22	BAD BUNNY	38	ALEJANDRO FERNANDEZ
23	LOS PLEBES DEL RANCHO DE ARIEL CAMACHO	39	SELENA
24	PITBULL	40	VOZ DE MANDO
25	BANDA EL RECODO DE CRUZ LIZARRAGA	41	JUAN LUIS GUERRA 440
26	MARCO ANTONIO SOLIS	42	LUIS FONSI
		43	ANUEL AA
		44	LARRY HERNANDEZ
		45	CARLOS VIVES
		46	PESADO
		47	ROBERTO TAPIA
		48	LA ORIGINAL BANDA EL LIMON
		49	CHINO & NACHO
		50	CHRISTIAN NODAL

HOT LATIN SONGS

POS / TITLE / ARTIST

1	DESPACITO	Luis Fonsi & Daddy Yankee Featuring Justin Bieber
2	PROPUESTA INDECENTE	Romeo Santos
3	EL PERDON	Nicky Jam & Enrique Iglesias
4	BAILANDO	Enrique Iglesias Featuring Descemer Bueno & Gente de Zona
5	MIA	Bad Bunny Featuring Drake
6	HASTA EL AMANECER	Nicky Jam
7	GINZA	J Balvin
8	VIVIR MI VIDA	Marc Anthony
9	MI GENTE	J Balvin & Willy William Featuring Beyonce
10	TE BOTE	Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny

11	DANZA KUDURO	Don Omar & Lucenzo
12	DARTE UN BESO	Prince Royce
13	CUANDO ME ENAMORO	Enrique Iglesias Featuring Juan Luis Guerra
14	ODIO	Romeo Santos Featuring Drake
15	CORAZON SIN CARA	Prince Royce
16	TAKI TAKI	DJ Snake Featuring Selena Gomez, Ozuna & Cardi B
17	LIMBO	Daddy Yankee
18	CHANTAJE	Shakira Featuring Maluma
19	ALGO ME GUSTA DE TI	Wisin & Yandel Featuring Chris Brown & T-Pain
20	GIVE ME EVERYTHING	Pitbull Featuring Ne-Yo, Afrojack & Nayer
21	CON CALMA	Daddy Yankee Featuring Snow
22	TABOO	Don Omar
23	X	Nicky Jam x J Balvin
24	DUELE EL CORAZON	Enrique Iglesias Featuring Wisin
25	DUTTY LOVE	Don Omar Featuring Natti Natasha
26	PROMISE	Romeo Santos Featuring Usher
27	DURA	Daddy Yankee
28	ERES MIA	Romeo Santos
29	DILE AL AMOR	Aventura
30	LLAMADA DE MI EX	La Arrolladora Banda el Limon de Rene Camacho
31	AI SE EU TE PEGO	Michel Telo
32	AMOR CONFUSO	Gerardo Ortiz
33	6 AM	J Balvin Featuring Farruko
34	AY VAMOS	J Balvin
35	AL MENOS	Original Banda el Limon de Salvador Lizarraga
36	NINA DE MI CORAZON	La Arrolladora Banda el Limon de Rene Camacho
37	ME GUSTA TODO DE TI	Banda El Recodo de Cruz Lizarraga
38	INTENTALO	3BallMTY Featuring El Bebito y America Sierra
39	ESCAPATE CONMIGO	Wisin Featuring Ozuna
40	CALMA	Pedro Capo X Farruko
41	EL PERDEDOR	Enrique Iglesias Featuring Marco Antonio Solis
42	FELICES LOS 4	Maluma
43	EL AMANTE	Nicky Jam
44	ELLA QUIERE BEBER	Anuel AA & Romeo Santos
45	EL VERDADERO AMOR PERDONA	Mana Featuring Prince Royce
46	ME ENCANTARIA	Fidel Rueda
47	ANDO BIEN PEDO	Banda Los Recoditos
48	BAILANDO POR EL MUNDO	Juan Magan Featuring Pitbull & El Cata
49	NI LO INTENTES	Julion Alvarez y Su Norteno Banda
50	DIME QUE ME QUIERES	Banda El Recodo de Cruz Lizarraga

8 The total number of No. 1s on Top Latin Albums by Mexican band Maná, the genre's No. 20 act of the decade, following 2015's *Cama Incendiada*. The group first led the list in 1997.



TOP LATIN ALBUMS

POS / TITLE / ARTIST

1	FORMULA: VOL. 2	Romeo Santos
2	3	Marc Anthony
3	FORMULA: VOL. 1	Romeo Santos
4	PRINCE ROYCE	Prince Royce
5	DEJARTE DE AMAR	Camila
6	ODISEA	Ozuna
7	SEX AND LOVE	Enrique Iglesias
8	LOS DUO	Juan Gabriel
9	EUPHORIA	Enrique Iglesias
10	MIS NUMERO 1... 40 ANIVERSARIO	Juan Gabriel
11	LOS DUO 2	Juan Gabriel
12	FENIX	Nicky Jam
13	LA MISMA GRAN SENORA	Jenni Rivera
14	SALE EL SOL	Shakira
15	TODAVIA ME AMAS: LO MEJOR DE AVENTURA	Aventura
16	ENERGIA	J Balvin
17	THE LAST	Aventura
18	JOYAS PRESTADAS: POP	Jenni Rivera
19	EL DORADO	Shakira
20	RECUERDEN MI ESTILO	Los Plebes del Rancho De Ariel Camacho
21	EXILIADOS ES LA BAHIA: LO MEJOR DE MANA	Mana
22	GOLDEN	Romeo Santos
23	DRAMA Y LUZ	Mana
24	JOYAS PRESTADAS: BANDA	Jenni Rivera
25	PHASE II	Prince Royce
26	ICONOS	Marc Anthony
27	QUE BENDICION	Banda Sinaloense MS De Sergio Lizarraga
28	VIVA EL PRINCIPE	Cristian Castro
29	#1'S	Prince Royce
30	SOY EL MISMO	Prince Royce
31	PRETTY BOY DIRTY BOY	Maluma
32	ONES	Selena
33	EN VIVO: GUADALAJARA - MONTERREY	Banda Sinaloense MS De Sergio Lizarraga
34	INDEPENDIENTE	Ricardo Arjona
35	PRIMERA CITA	CNCO
36	DON OMAR PRESENTS: MEET THE ORPHANS: THE KING IS BACK.	Don Omar
37	AURA	Ozuna
38	DON OMAR PRESENTS MT02: NEW GENERATION	Don Omar
39	LO MEJOR DE...	Selena
40	LIDERES	Wisin & Yandel
41	LAS BANDAS ROMANTICAS DE AMERICA 2013	Various Artists
42	ME DEJE LLEVAR	Christian Nodal
43	LA MUSICA NO SE TOCA	Alejandro Sanz
44	REAL HASTA LA MUERTE	Anuel AA
45	CONFIDENCIAS	Alejandro Fernandez
46	ICONOS: 25 EXITOS	Los Bukis
47	DALE	Pitbull
48	PASION	Andrea Bocelli
49	LAS BANDAS ROMANTICAS DE AMERICA 2014	Various Artists
50	INTENTALO	3BallMTY

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Clockwise from left: For King & Country, Lauren Daigle, Bart Millard of MercyMe, Taya Smith of Hillsong United, tobyMac, John Cooper of Skillet, Mark Hall of Casting Crowns, Brooke Fraser of Hillsong Worship, Chris Tomlin and Newsboys.

TOP CHRISTIAN ARTISTS

POS / ARTIST

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11	MATTHEW WEST	27	CROWDER
12	JEREMY CAMP	28	BUILDING 429
13	TENTH AVENUE NORTH	29	MATT REDMAN
14	LECRAE	30	THE AFTERS
15	FRANCESCA BATTISTELLI	31	ALAN JACKSON
16	THIRD DAY	32	STEVEN CURTIS CHAPMAN
17	NEEDTOBREATHE	33	SANCTUS REAL
18	NF	34	DANNY GOKEY
19	ELEVATION WORSHIP	35	KUTLESS
20	MANDISA	36	BRANDON HEATH
21	BIG DADDY WEAVE	37	KARI JOBE
22	ZACH WILLIAMS	38	PHIL WICKHAM
23	BETHEL MUSIC	39	JAMIE GRACE
24	MATT MAHER	40	LAURA STORY
25	SIDEWALK PROPHETS	41	MICHAEL W. SMITH
26	PASSION	42	JOSH WILSON
		43	CHRIS AUGUST
		44	CORY ASBURY
		45	SWITCHFOOT
		46	AMY GRANT
		47	TAUREN WELLS
		48	REND COLLECTIVE
		49	PLUMB
		50	NATALIE GRANT

HOT CHRISTIAN SONGS

POS / TITLE / ARTIST

1	OCEANS (WHERE FEET MAY FAIL)	Hillsong UNITED
2	YOU SAY	Lauren Daigle
3	WHAT A BEAUTIFUL NAME	Hillsong Worship
4	RECKLESS LOVE	Cory Asbury
5	SOMETHING IN THE WATER	Carrie Underwood
6	10,000 REASONS (BLESS THE LORD)	Matt Redman
7	BROTHER NEEDTOBREATHE	Featuring Gavin DeGraw
8	WHERE I BELONG	Building 429
9	EVEN IF	MercyMe
10	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES)	Chris Tomlin

11	WHO YOU SAY I AM	Hillsong Worship
12	HELLO, MY NAME IS	Matthew West
13	GREATER	MercyMe
14	OVERCOMER	Mandisa
15	THY WILL	Hillary Scott & The Scott Family
16	THIS IS AMAZING GRACE	Phil Wickham
17	TRUST IN YOU	Lauren Daigle
18	REDEEMED	Big Daddy Weave
19	CHAIN BREAKER	Zach Williams
20	ONE THING REMAINS	Passion Featuring Kristian Stanfill
21	WE BELIEVE	newsboys
22	GOOD GOOD FATHER	Chris Tomlin
23	O COME TO THE ALTAR	Elevation Worship
24	GOD ONLY KNOWS	for KING & COUNTRY
25	MY HOPE IS IN YOU	Aaron Shust
26	GOD'S NOT DEAD (LIKE A LION)	newsboys
27	LEAD ME	Sanctus Real
28	JOY.	for KING & COUNTRY
29	YOU ARE MORE	Tenth Avenue North
30	YOUR LOVE	Brandon Heath
31	WHAT FAITH CAN DO	Kutless
32	YOU ARE I AM	MercyMe
33	GLORIOUS DAY (LIVING HE LOVED ME)	Casting Crowns
34	THE ONLY NAME (YOURS WILL BE)	Big Daddy Weave
35	OLD CHURCH CHOIR	Zach Williams
36	I JUST NEED U.	tobyMac
37	ALL OF CREATION	MercyMe
38	SOUL ON FIRE	Third Day Featuring All Sons & Daughters
39	STARRY NIGHT	Chris August
40	HE KNOWS MY NAME	Francesca Battistelli
41	I'LL FIND YOU	Lecrae Featuring Tori Kelly
42	FORGIVENESS	Matthew West
43	LIGHT UP THE SKY	The Afters
44	GET BACK UP	tobyMac
45	FLAWLESS	MercyMe
46	OUR GOD	Chris Tomlin
47	LORD, I NEED YOU	Matt Maher
48	WORDS	Hawk Nelson Featuring Bart Millard
49	OVERCOME	Jeremy Camp
50	STRONG ENOUGH	Matthew West



9 The number of weeks that Zach Williams' "Chain Breaker" topped Hot Christian Songs in 2016-17. The former secular rock artist's breakthrough track also ranks at No. 19 on the chart for the decade.

TOP CHRISTIAN ALBUMS

POS / TITLE / ARTIST

1	HOW CAN IT BE	Lauren Daigle
2	AWAKE	Skillet
3	THERAPY SESSION	NF
4	UNTIL THE WHOLE WORLD HEARS	Casting Crowns
5	THRIVE	Casting Crowns
6	THIS IS NOT A TEST	tobyMac
7	WELCOME TO THE NEW	MercyMe
8	RUN WILD. LIVE FREE. LOVE STRONG.	for KING & COUNTRY
9	COME TO THE WELL	Casting Crowns
10	ZION	Hillsong UNITED
11	I CAN ONLY IMAGINE: THE VERY BEST OF MERCYME	MercyMe
12	LIFER	MercyMe
13	UNLEASHED	Skillet
14	PRECIOUS MEMORIES COLLECTION	Alan Jackson
15	LOOK UP CHILD	Lauren Daigle
16	CHAIN BREAKER	Zach Williams
17	WOW HITS 2013	Various Artists
18	MANSION	NF
19	HOW GREAT IS OUR GOD: THE ESSENTIAL COLLECTION	Chris Tomlin
20	WOW HITS 2015	Various Artists
21	EYE ON IT	tobyMac
22	HERE AS IN HEAVEN	Elevation Worship
23	WOW HITS 2014	Various Artists
24	AND IF OUR GOD IS FOR US...	Chris Tomlin
25	LET THERE BE LIGHT	Hillsong Worship
26	RISE	Skillet
27	WOW HITS 2012	Various Artists
28	WONDER	Hillsong UNITED
29	BURNING LIGHTS	Chris Tomlin
30	10,000 REASONS	Matt Redman
31	WOW HITS 2011	Various Artists
32	MIRACLE	Third Day
33	HYMNS	Joey + Rory
34	TONIGHT	tobyMac
35	GOD'S NOT DEAD	newsboys
36	LOVE RAN RED	Chris Tomlin
37	THE GENEROUS MR. LOVEWELL	MercyMe
38	LEAD US BACK: SONGS OF WORSHIP	Third Day
39	THE HURT & THE HEALER	MercyMe
40	BLESSINGS	Laura Story
41	PRECIOUS MEMORIES: VOLUME II	Alan Jackson
42	NEVER LOSE SIGHT	Chris Tomlin
43	MOVE	Third Day
44	ANOMALY	Lecrae
45	BORN AGAIN	newsboys
46	BURN THE SHIPS	for KING & COUNTRY
47	WOW HITS 2016	Various Artists
48	NEON STEEPLE	Crowder
49	WE WILL NOT BE SHAKEN	Bethel Music
50	WOW HITS 2010	Various Artists



Clockwise from left: Marvin Sapp, Anthony Brown of Anthony Brown & Group Therapy, Tamela Mann, Fred Hammond, James Fortune, Travis Greene, Lecrae, Tasha Cobbs, William McDowell and Kirk Franklin.

TOP GOSPEL ARTISTS

POS / ARTIST

1-10 Artists ranked Nos. 10 through 6 will be revealed monthly leading up to the Billboard Music Awards on April 29, 2020, airing on NBC, when the No. 1 artist for each category will be announced from among the five remaining finalists.

11	J.J. HAIRSTON & YOUTHFUL PRAISE	27	ISAAC CARREE
12	VASHAWN MITCHELL	28	ISRAEL & NEW BREED
13	HEZEKIAH WALKER	29	DONNIE MCCLURKIN
14	CHARLES JENKINS & FELLOWSHIP CHICAGO	30	DONALD LAWRENCE
15	BRIAN COURTNEY WILSON	31	CASEY J
16	MARY MARY	32	ZACARDI CORTEZ
17	KORYN HAWTHORNE	33	J MOSS
18	JASON NELSON	34	RICKY DILLARD & NEW G
19	TODD DULANEY	35	LE'ANDRIA JOHNSON
20	JONATHAN MCREYNOLDS	36	SHIRLEY CAESAR
21	TYE TRIBBETT	37	JOHN P. KEE
22	WILLIAM MURPHY	38	SMOKIE NORFUL
23	ERICA CAMPBELL	39	BEBE & CECE WINANS
24	EARNEST PUGH	40	TORI KELLY
25	DEITRICK HADDON	41	ARETHA FRANKLIN
26	JEKALYN CARR	42	TROY SNEED
		43	FOREVER JONES
		44	WESS MORGAN
		45	ANDY MINEO
		46	ANDRAE CROUCH
		47	YOLANDA ADAMS
		48	JONATHAN NELSON
		49	ISRAEL HOUGHTON
		50	KIERRA SHEARD

HOT GOSPEL SONGS

POS / TITLE / ARTIST

1	EVERY PRAISE	Hezekiah Walker
2	WON'T HE DO IT	Koryn Hawthorne
3	YOU DESERVE IT	J.J. Hairston & Youthful Praise
4	TAKE ME TO THE KING	Tamela Mann
5	WANNA BE HAPPY?	Kirk Franklin
6	NOBODY GREATER	VaShawn Mitchell
7	BREAK EVERY CHAIN	Tasha Cobbs
8	I'M BLESSED	Charlie Wilson Featuring T.I.
9	THE BEST IN ME	Marvin Sapp
10	IT'S NOT OVER	Israel & New Breed Featuring James Fortune & Jason Nelson

11	FOR YOUR GLORY	Tasha Cobbs
12	AWESOME	Charles Jenkins & Fellowship Chicago
13	CHANGE ME	Tamela Mann
14	MADE A WAY	Travis Greene
15	WORTH	Anthony Brown & group therAPy
16	I SMILE	Kirk Franklin
17	LET THE CHURCH SAY AMEN	Andrae Crouch Featuring Marvin Winans
18	AMAZING	Ricky Dillard & New G
19	I BELIEVE	James Fortune & FIYA Featuring Zacardi Cortez & Shawn McLemore
20	TESTIMONY	Anthony Brown & group therAPy
21	BEAUTIFUL DAY	Jamie Grace
22	LOVE THEORY	Kirk Franklin
23	I NEED YOUR GLORY	Earnest Pugh
24	FILL ME UP	Casey J
25	THEY THAT WAIT	Fred Hammond Featuring John P. Kee
26	# WAR	Charles Jenkins & Fellowship Chicago
27	PUT A PRAISE ON IT	Tasha Cobbs Featuring Kierra Sheard
28	INTENTIONAL	Travis Greene
29	TRUST IN YOU	Anthony Brown & group therAPy
30	YOU WAITED	Travis Greene
31	HOLD ON	James Fortune & FIYA Featuring Monica & Fred Hammond
32	I LUH GOD	Erica Campbell Featuring Big Shizz
33	HE WANTS IT ALL	forever JONES
34	LIFE & FAVOR (YOU DON'T KNOW MY STORY)	John P. Kee And New Life
35	SHIFTING THE ATMOSPHERE	Jason Nelson
36	WORTH FIGHTING FOR	Brian Courtney Wilson
37	YOU'RE BIGGER	Jekalyn Carr
38	YES YOU CAN	Marvin Sapp
39	I GIVE MYSELF AWAY (LIVE)	William McDowell
40	ALL I NEED	Brian Courtney Wilson
41	GOD FAVORED ME	Hezekiah Walker & LFC Featuring Marvin Sapp & DJ Rogers
42	IN THE MIDDLE	Isaac Carree
43	I CAN ONLY IMAGINE	Tamela Mann
44	IF HE DID IT BEFORE ...SAME GOD	Tye Tribbett
45	YOUR GREAT NAME	Todd Dulaney
46	I NEED YOU	Donnie McClurkin
47	123 VICTORY	Kirk Franklin Featuring Pharrell Williams
48	CLEAN THIS HOUSE	Isaac Carree
49	JOY	VaShawn Mitchell
50	SAY YES	Michelle Williams Featuring Beyonce And Kelly Rowland

TOP GOSPEL ALBUMS

POS / TITLE / ARTIST

1	BEST DAYS	Tamela Mann
2	GRACE (EP)	Tasha Cobbs
3	THE HILL	Travis Greene
4	ONE PLACE: LIVE	Tasha Cobbs
5	PLAYLIST: THE VERY BEST OF MARVIN SAPP	Marvin Sapp
6	HEART. PASSION. PURSUIT	Tasha Cobbs Leonard
7	LOSING MY RELIGION	Kirk Franklin
8	ONE WAY	Tamela Mann
9	HELLO FEAR	Kirk Franklin
10	WOW GOSPEL 2014	Various Artists
11	HERE I AM	Marvin Sapp
12	REHAB	Lecrae
13	WOW GOSPEL 2015	Various Artists
14	GRAVITY	Lecrae
15	EVERYDAY JESUS	Anthony Brown & group therAPy
16	WOW GOSPEL 2010	Various Artists
17	WOW GOSPEL 2011	Various Artists
18	WOW GOSPEL 2016	Various Artists
19	WOW GOSPEL 2012	Various Artists
20	GO GET IT (SOUNDTRACK)	Mary Mary
21	THE ESSENTIAL KIRK FRANKLIN	Kirk Franklin
22	STILL	BeBe & CeCe Winans
23	ARISE: THE LIVE WORSHIP EXPERIENCE	William McDowell
24	WOW GOSPEL 2013	Various Artists
25	TRIUMPHANT	VaShawn Mitchell
26	AZUSA: THE NEXT GENERATION	Hezekiah Walker
27	GREATER THAN	Tye Tribbett
28	MAKE ROOM	Jonathan McReynolds
29	JESUS AT THE CENTER: LIVE	Israel & New Breed
30	UNSTOPPABLE	Koryn Hawthorne
31	LOVE UNSTOPPABLE	Fred Hammond
32	THE AWAKENING OF LE'ANDRIA JOHNSON (EP)	Le'Andria Johnson
33	CHURCH CLOTHES: VOL. 2	Lecrae
34	AS WE WORSHIP: LIVE	William McDowell
35	GOSPEL GREATS	Aretha Franklin
36	HELP	Erica Campbell
37	HIDING PLACE	Tori Kelly
38	IDENTITY	James Fortune & FIYA
39	JUST LOVE	Brian Courtney Wilson
40	A WORSHIPPERS HEART	Todd Dulaney
41	THE MASTER PLAN	Tamela Mann
42	YOU SHALL LIVE	Marvin Sapp
43	SOMETHING BIG	Mary Mary
44	I WIN	Marvin Sapp
45	WOW GOSPEL 2017	Various Artists
46	CHURCH ON THE MOON	Deitrick Haddon
47	SOULED OUT	Hezekiah Walker & LFC
48	GOD CHASER	William Murphy
49	UNCOMMON ME	Isaac Carree
50	SOUNDS OF REVIVAL: LIVE	William McDowell

41 The number of weeks that Koryn Hawthorne's "Won't He Do It" reigned on Hot Gospel Songs starting in March 2018, a record by a woman. The track finishes as the decade-end chart's No. 2 hit.





Clockwise from left: DJ Snake, Calvin Harris, Daft Punk, David Guetta, Zedd, Alex Pall of The Chainsmokers, Lady Gaga, Skrillex, Marshmello and Avicii.

TOP DANCE/ELECTRONIC ARTISTS

POS / ARTIST

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11	MAJOR LAZER	27	ALAN WALKER
12	LINDSEY STIRLING	28	ICONA POP
13	ODESZA	29	ILLENIUM
14	KYGO	30	GALANTIS
15	DISCLOSURE	31	FKA TWIGS
16	DEADMAUS	32	JAMES BLAKE
17	CLEAN BANDIT	33	BASSNECTAR
18	DIPLO	34	SWEDISH HOUSE MAFIA
19	TIESTO	35	GREY
20	FLUME	36	GALIMATIAS
21	LMFAO	37	ALINA BARAZ
22	MARTIN GARRIX	38	STEVE AOKI
23	ROBIN SCHULZ	39	JONAS BLUE
24	GORILLAZ	40	PURITY RING
25	ALESSO	41	KASKADE
26	KREWELLA	42	WILL.I.AM
		43	M83.
		44	ALUNAGEORGE
		45	M.I.A.
		46	ARMIN VAN BUUREN
		47	MADONNA
		48	JAMIE XX
		49	CHEAT CODES
		50	EMPIRE OF THE SUN

HOT DANCE/ELECTRONIC SONGS

POS / TITLE / ARTIST

1	HAPPIER	Marshmello & Bastille
2	SOMETHING JUST LIKE THIS	The Chainsmokers & Coldplay
3	THE MIDDLE	Zedd, Maren Morris & Grey
4	WAKE ME UP!	Avicii
5	LEAN ON	Major Lazer & DJ Snake Featuring MO
6	CLOSER	The Chainsmokers Featuring Halsey
7	DON'T LET ME DOWN	The Chainsmokers Featuring Daya
8	WHERE ARE U NOW	Skrillex & Diplo With Justin Bieber
9	TAKI TAKI	DJ Snake Featuring Selena Gomez, Ozuna & Cardi B
10	ROSES	The Chainsmokers Featuring Rozes

11	STAY	Zedd & Alessia Cara
12	TURN DOWN FOR WHAT	DJ Snake & Lil Jon
13	GET LUCKY	Daft Punk Featuring Pharrell Williams
14	HEY MAMA	David Guetta Featuring Nicki Minaj, Bebe Rexha & Afrojack
15	RATHER BE	Clean Bandit Featuring Jess Glynne
16	WOLVES	Selena Gomez X Marshmello
17	CLOSE TO ME	Ellie Goulding X Diplo Featuring Swae Lee
18	SILENCE	Marshmello Featuring Khalid
19	THIS IS WHAT YOU CAME FOR	Calvin Harris Featuring Rihanna
20	BREAK FREE	Ariana Grande Featuring Zedd
21	WAVES	Mr. Probz
22	LET ME LOVE YOU	DJ Snake Featuring Justin Bieber
23	LATCH	Disclosure Featuring Sam Smith
24	NEVER FORGET YOU	Zara Larsson & MNEK
25	IT AIN'T ME	Kygo x Selena Gomez
26	MIDDLE	DJ Snake Featuring Bipolar Sunshine
27	COLD WATER	Major Lazer Featuring Justin Bieber & MO
28	APPLAUSE	Lady Gaga
29	ONE KISS	Calvin Harris & Dua Lipa
30	SUMMER	Calvin Harris
31	CLARITY	Zedd Featuring Foxes
32	YOU KNOW YOU LIKE IT	DJ Snake & AlunaGeorge
33	LET ME GO	Hailee Steinfeld & Alesso Featuring Florida Georgia Line & Watt
34	HOW DEEP IS YOUR LOVE	Calvin Harris & Disciples
35	SUMMERTIME SADNESS	Lana Del Rey & Cedric Gervais
36	HEY BROTHER	Avicii
37	BLAME	Calvin Harris Featuring John Newman
38	HERE WITH ME	Marshmello Featuring CHVRCHES
39	FEEL THIS MOMENT	Pitbull Featuring Christina Aguilera
40	I LOVE IT	Icona Pop Featuring Charli XCX
41	JACKIE CHAN	Tiesto & Dzeko Featuring Preme & Post Malone
42	ANIMALS	Martin Garrix
43	I WANT YOU TO KNOW	Zedd Featuring Selena Gomez
44	PRAYER IN C	Lillywood & Robin Schulz
45	SCREAM & SHOUT	will.i.am & Britney Spears
46	CALL YOU MINE	The Chainsmokers & Bebe Rexha
47	HARLEM SHAKE	Baauer
48	ROCKABYE	Clean Bandit Featuring Sean Paul & Anne-Marie
49	STAY THE NIGHT	Zedd Featuring Hayley Williams
50	HEROES (WE COULD BE)	Alesso Featuring Tove Lo

TOP DANCE/ELECTRONIC ALBUMS

POS / TITLE / ARTIST

1	THE FAME	Lady Gaga
2	RANDOM ACCESS MEMORIES	Daft Punk
3	NOTHING BUT THE BEAT	David Guetta
4	IN RETURN	ODESZA
5	COLLAGE (EP)	The Chainsmokers
6	SHATTER ME	Lindsey Stirling
7	MEMORIES...DO NOT OPEN	The Chainsmokers
8	URBAN FLORA	Alina Baraz & Galimatias
9	BORN THIS WAY	Lady Gaga
10	LINDSEY STIRLING	Lindsey Stirling
11	PEACE IS THE MISSION	Major Lazer
12	TRUE	Avicii
13	BANGARANG (EP)	Skrillex
14	SORRY FOR PARTY ROCKING	LMFAO
15	BOUQUET (EP)	The Chainsmokers
16	THE FAME MONSTER (EP)	Lady Gaga
17	FUNK WAY BOUNCES VOL. 1	Calvin Harris
18	SETTLE	Disclosure
19	ENCORE	DJ Snake
20	4X4=12	deadmau5
21	SCARY MONSTERS AND NICE SPRITES (EP)	Skrillex
22	18 MONTHS	Calvin Harris
23	NOW THAT'S WHAT I CALL A WORKOUT	Various Artists
24	SKRILLEX AND DIPLO PRESENT JACK U	Skrillex & Diplo
25	TRON: LEGACY (SOUNDTRACK)	Daft Punk
26	SKIN	Flume
27	MOTION	Calvin Harris
28	CLARITY	Zedd
29	A MOMENT APART	ODESZA
30	WILD ONES	Flo Rida
31	ARTPOP	Lady Gaga
32	THE REMIX	Lady Gaga
33	SICK BOY	The Chainsmokers
34	LP1	FKA twigs
35	LISTEN	David Guetta
36	OCEAN EYES	Owl City
37	DEMON DAYS	Gorillaz
38	CLOUD NINE	Kygo
39	RECESS	Skrillex
40	HURRY UP, WE'RE DREAMING.	M83.
41	NOW THAT'S WHAT I CALL PARTY ANTHEMS 2	Various Artists
42	BRAVE ENOUGH	Lindsey Stirling
43	IN COLOUR	Jamie xx
44	ONE LOVE	David Guetta
45	SYLVAN ESSO	Sylvan Esso
46	CARACAL	Disclosure
47	ALBUM TITLE GOES HERE	deadmau5
48	LA ROUX	La Roux
49	UNTIL NOW	Swedish House Mafia
50	TRUE COLORS	Zedd

49 The total No. 1 hits that Madonna, the No. 47 artist in the genre for the decade, has earned on the Dance Club Songs chart, as "Crave" (with Swae Lee) becomes her latest. It's her ninth leader on the list in the 2010s.



Clockwise from left: Chris Martin of Coldplay, Mick Jagger and Keith Richards of The Rolling Stones, Paul McCartney, Jon Bon Jovi, Taylor Swift, Bono of U2, Ed Sheeran, Beyoncé, Roger Waters and Bruce Springsteen.

TOP TOURING ARTISTS

POS / ARTIST

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- 11 GUNS N' ROSES
- 12 PINK
- 13 ONE DIRECTION
- 14 BRUNO MARS
- 15 ELTON JOHN
- 16 KENNY CHESNEY
- 17 LADY GAGA
- 18 JUSTIN TIMBERLAKE
- 19 ANDRE RIEU
- 20 MADONNA
- 21 CELINE DION
- 22 JUSTIN BIEBER
- 23 BILLY JOEL
- 24 EAGLES
- 25 METALLICA
- 26 LUKE BRYAN

- 27 DEPECHE MODE
- 28 JAY-Z
- 29 DAVE MATTHEWS BAND
- 30 MICHAEL BUBLE
- 31 TRANS-SIBERIAN ORCHESTRA
- 32 JASON ALDEAN
- 33 PHISH
- 34 DRAKE
- 35 ROD STEWART
- 36 MAROON 5
- 37 TAKE THAT
- 38 RIHANNA
- 39 IRON MAIDEN
- 40 KATY PERRY
- 41 GEORGE STRAIT
- 42 FLEETWOOD MAC
- 43 ZAC BROWN BAND
- 44 CHER
- 45 BTS
- 46 DEAD & COMPANY
- 47 BRITNEY SPEARS
- 48 BRAD PAISLEY
- 49 JOURNEY
- 50 TIM MCGRAW

TOP VENUES

POS / VENUE

- 1 O2 ARENA London
- 2 MADISON SQUARE GARDEN New York
- 3 RADIO CITY MUSIC HALL New York
- 4 THE COLOSSEUM AT CAESARS PALACE Las Vegas
- 5 MANCHESTER ARENA Manchester, England
- 6 METLIFE STADIUM East Rutherford, N.J.
- 7 STAPLES CENTER Los Angeles
- 8 AUDITORIO NACIONAL Mexico City
- 9 QUDOS BANK ARENA Sydney
- 10 ROD LAVER ARENA Melbourne
- 11 SCOTIABANK ARENA Toronto
- 12 BARCLAYS CENTER Brooklyn
- 13 WELLS FARGO CENTER Philadelphia
- 14 THE FORUM Inglewood, Calif.
- 15 T-MOBILE ARENA Las Vegas
- 16 BELL CENTRE Montréal
- 17 AMERICAN AIRLINES CENTER Dallas
- 18 BRISBANE ENTERTAINMENT CENTRE Brisbane, Australia
- 19 HALLENSTADION Zurich
- 20 CAPITAL ONE ARENA Washington, D.C.
- 21 ZAPPUS THEATER AT PLANET HOLLYWOOD Las Vegas
- 22 PRUDENTIAL CENTER Newark
- 23 SPORTPALEIS Antwerp, Belgium
- 24 BRIDGESTONE ARENA Nashville
- 25 SSE HYDRO Glasgow, Scotland



- 26 BARCLAYCARD ARENA Hamburg, Germany
- 27 STATE FARM ARENA Atlanta
- 28 FOX THEATRE Atlanta
- 29 MERCEDES-BENZ ARENA Berlin
- 30 MOHEGAN SUN ARENA Uncasville, Conn.
- 31 UNITED CENTER Chicago
- 32 FORO SOL Mexico City
- 33 GILLETTE STADIUM Foxborough, Mass.
- 34 TD GARDEN Boston
- 35 RAC ARENA Perth, Australia
- 36 TOYOTA CENTER Houston
- 37 AMERICAN AIRLINES ARENA Miami
- 38 PPG PAINTS ARENA Pittsburgh
- 39 WEMBLEY STADIUM London
- 40 COLISEO DE PUERTO RICO JOSE MIGUEL AGRELOT San Juan, P.R.
- 41 MICROSOFT THEATER Los Angeles
- 42 SOLDIER FIELD Chicago
- 43 MGM GRAND GARDEN Las Vegas
- 44 HONDA CENTER Anaheim, Calif.
- 45 BEACON THEATRE New York
- 46 OAKLAND ARENA Oakland, Calif.

- 47 AMWAY CENTER Orlando, Fla.
- 48 STADE DE FRANCE Paris
- 49 ESTADIO DO MORUMBI São Paulo
- 50 ORPHEUM THEATRE Minneapolis



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My Billboard Moment

Judy Collins

SINGER-SONGWRITER/ACTIVIST

One of the most iconic names in folk, Collins got her start in the 1960s in New York's Greenwich Village scene, where she collaborated with Leonard Cohen, Joni Mitchell, Randy Newman and others. But it was her seventh album, 1967's *Wildflowers* — led by the single "Both Sides, Now" — that marked a career best when it peaked at No. 5 on the *Billboard* 200 in 1968. Collins, 80, recalls her international breakthrough.

After I recorded Leonard Cohen's "Suzanne" in 1966, which he said "made him famous," he told me I should write my own songs, which I started to do in 1967 for *Wildflowers*. The Vietnam War was plunging forward with more deaths, chaos and lies, and we were trying to make something beautiful out of what was happening.

But one night at 3 a.m., I got a call from my old friend Al Kooper [of the group Blood, Sweat & Tears], who said, "I'm sitting here with Joni Mitchell." I knew she had written a song called "The Circle Game," but otherwise I didn't have a clue who she was. He put Joni on the phone, and she sang me "Both Sides, Now." I said, "I'll be right over." My producer David Anderle mixed it about 15 times before radio truly accepted it and *Billboard* took notice. It was all over the radio, which was a salute to my record company, Elektra, who had seen the onslaught of the folk music revival and knew exactly what to do.

Wildflowers still holds up, in part because it was driven by a charting single. *Billboard* takes note of what the pulse is, what the taste is, what the yearning is that people want to hear. That's a huge service both to artists and audiences.

—AS TOLD TO NICK WILLIAMS

THE LEGACY

Wildflowers spent 75 weeks on the *Billboard* 200.

"Both Sides, Now" hit No. 8 on the *Billboard* Hot 100 and won the Grammy Award for best folk performance in 1968. In 2003, The Recording Academy inducted the song into its Grammy Hall of Fame.

Collins' "Send in the Clowns," by Stephen Sondheim, won song of the year at the Grammys in 1976.

"When I met Judy at the Whiskey A Go Go, it was like meeting a goddess. Hearing her voice was like finding a unicorn, and she's still at the top of her game today."

—STEPHEN STILLS

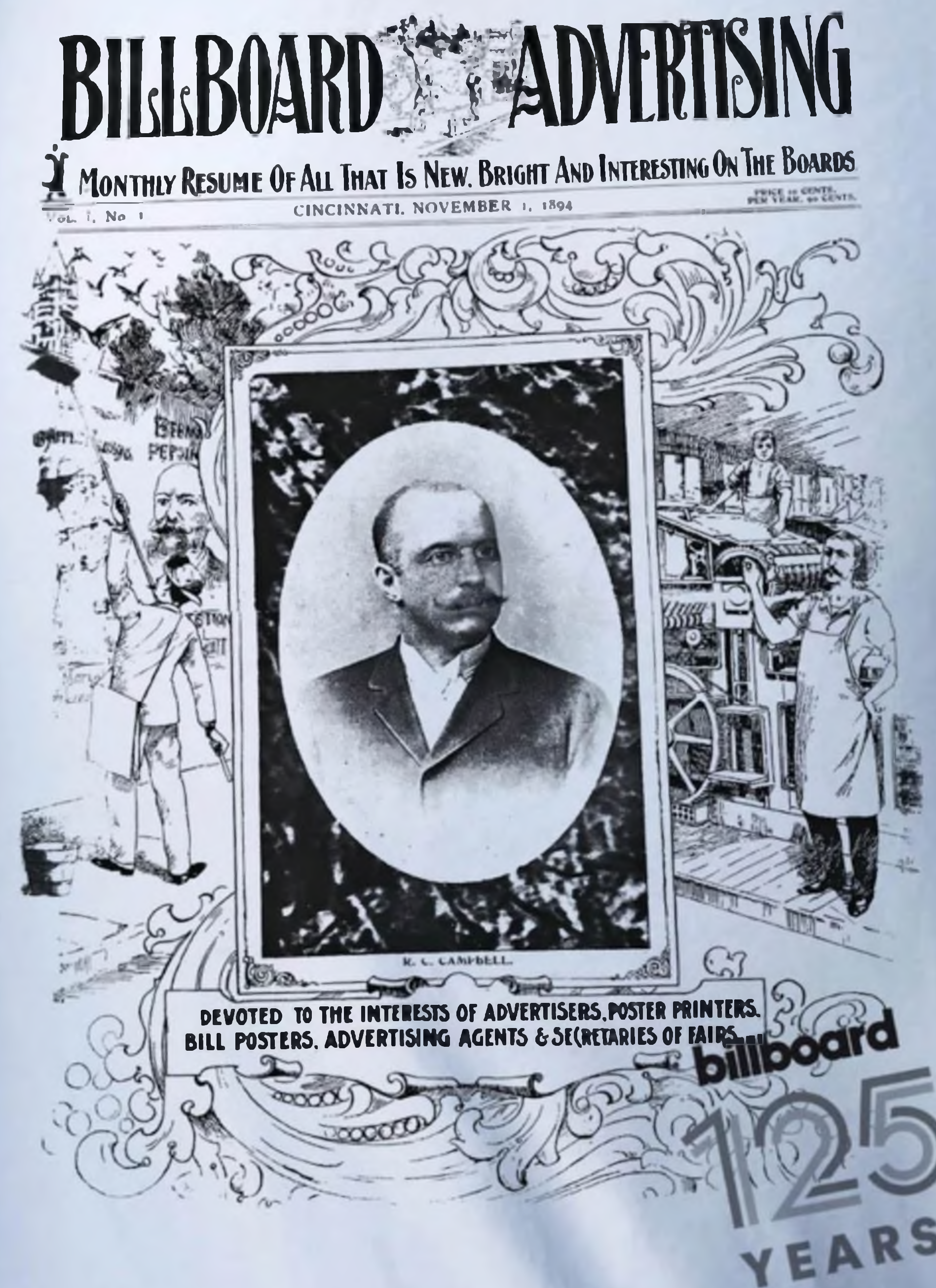
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COVER FROM
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FOR YOUR CONSIDERATION

BEST ORIGINAL SONG

"I'M GONNA LOVE ME AGAIN"

WRITTEN BY ELTON JOHN & BERNIE TAUPIN

"TARON EGERTON, IN A FANTASTIC PERFORMANCE, DOESN'T IMPERSONATE ELTON JOHN, HE BECOMES HIM; HE DOESN'T LIP-SYNC, HE SINGS, MAKING THE SONGS MATTER IN THAT MOMENT IN THE STORY."

LONDON EVENING STANDARD



ROCKETMAN

WRITTEN BY
LEE HALL

DIRECTED BY
DEXTER FLETCHER

MARV ROCKET NEW REPUBLIC

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